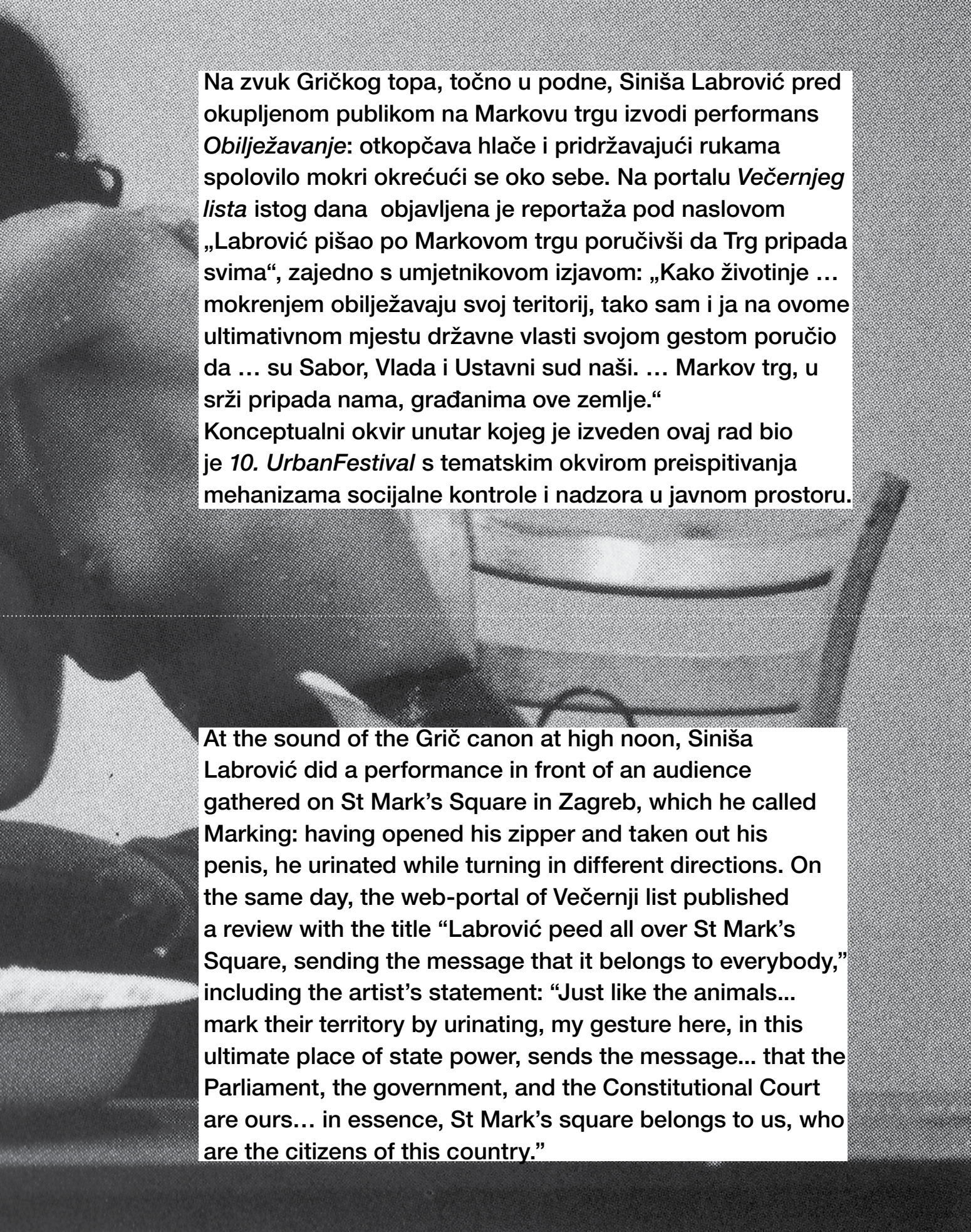




**UMJESTO UVODNIKA:
ZAŠTO JE VAŽNO MISLITI
O PERFORMANSU ILI
KAKO KREIRATI JAVNOST?**

—
IVANA
HANAČEK

—
**INSTEAD OF A PREFACE:
WHY SHOULD WE REFLECT
ON PERFORMANCE,
OR HOW TO CREATE A PUBLIC**



Na zvuk Gričkog topa, točno u podne, Siniša Labrović pred okupljenom publikom na Markovu trgu izvodi performans *Obilježavanje*: otkopčava hlače i pridržavajući rukama spolovilo mokri okrećući se oko sebe. Na portalu *Večernjeg lista* istog dana objavljena je reportaža pod naslovom „Labrović pišao po Markovom trgu poručivši da Trg pripada svima“, zajedno s umjetnikovom izjavom: „Kako životinje ... mokrenjem obilježavaju svoj teritorij, tako sam i ja na ovome ultimativnom mjestu državne vlasti svojom gestom poručio da ... su Sabor, Vlada i Ustavni sud naši. ... Markov trg, u srži pripada nama, građanima ove zemlje.“

Konceptualni okvir unutar kojeg je izveden ovaj rad bio je *10. UrbanFestival* s tematskim okvirom preispitivanja mehanizama socijalne kontrole i nadzora u javnom prostoru.

At the sound of the Grič canon at high noon, Siniša Labrović did a performance in front of an audience gathered on St Mark's Square in Zagreb, which he called *Marking*: having opened his zipper and taken out his penis, he urinated while turning in different directions. On the same day, the web-portal of *Večernji list* published a review with the title “Labrović peed all over St Mark's Square, sending the message that it belongs to everybody,” including the artist's statement: “Just like the animals... mark their territory by urinating, my gesture here, in this ultimate place of state power, sends the message... that the Parliament, the government, and the Constitutional Court are ours... in essence, St Mark's square belongs to us, who are the citizens of this country.”

Rad *Obilježavanje* izravna je reakcija umjetnika na Zakon o javnom okupljanju iz 2005. kojim se zabranjuje okupljanje u krugu manjem od sto metara uokolo zgrada Hrvatskog sabora, Vlade, Ustavnog suda i Ureda Predsjednika RH, kojim je prvoj agori Zagreba oduzeta njezina esencijalna funkcija. Umjetnikovo referiranje na postulate Prava na grad i njegov angažman za repolitizaciju prostora sadržan u poruci „trg pripada građanima“ adresirani su gestom krajnje tjelesne neposrednosti – *vršenjem nužde*, pa tako umjetnikovo *pišanje* možemo čitati kao *pisanje*, odnosno tjelesno *upisivanje* u prostor oduzet javnosti gestom animalnog prisvajanja.¹

The conceptual framework of this performance was the 10th UrbanFestival, which explored the mechanisms of social control and surveillance in public space. Marking was an immediate reaction of the artist to the Act on Public Gathering from 2005, which prohibited all forms of gathering in a hundred-meter circle around the buildings of the Croatian Parliament, the Government, the Constitutional Court, and the President’s Office, which deprived the main agora of Zagreb of its essential function. The artist’s reference to the postulates of Right to the City and their efforts at re-politicizing space, which was the core of his message that “the square belongs to the citizens,” was formulated as a gesture of utter

U domaćoj umjetničkoj produkciji pratimo zavidan kontinuitet performativnih umjetničkih praksi koje ispituju socijalnu kontrolu u javnom prostoru, primjerice performans *Zagreb, volim te!* (1981.) Tomislava Gotovca, *Lady Godiva* (2001.) Vlaste Delimar, *Oštrenje* (2012.) Marka Markovića... Ti se radovi dodiruju u nekoliko zajedničkih točaka: izvedeni su u javnom prostoru grada, izvan zaštićenih zidova galerija i muzeja i u različitim socijanim, političkim i ekonomskim kontekstima – socijalizmu, zatim razdoblju tranzicije, neoliberalnom kapitalizmu; i u svakom od njih javni prostor afirmiraju kao prostor su-postojanja i konfrontacije različitih mišljenja. Neposrednošću izvedbe (i izostankom

UMIESTO UVODNIKA:
ZAŠTO JE VAŽNO MISLITI
O PERFORMANSU ILI
KAKO KREIRATI JAVNOST?

INSTEAD OF A PREFACE:
WHY SHOULD WE REFLECT
ON PERFORMANCE,
OR HOW TO CREATE A
PUBLIC

7

corporal straightforwardness – a biological necessity – and thus we can interpret his peeing as writing, as an act of corporal inscribing into a space that has been taken away from the public by using a gesture of animal appropriation.¹

In our local artistic production, we can observe a considerable degree of continuity in the performing art practices that explore social control in public space, including performances such as *Zagreb, I Love You!* (1981) by Tomislav Gotovac, *Lady Godiva* (2001) by Vlasta Delimar, or *Sharpening* (2012) by Marko Marković. These artworks have several things in common: they were performed in public spaces in the city, outside of the

institucionalnog zaleđa u njihovoj produkciji) otvara se polje demokratizacije umjetnosti s obzirom da se ti radovi obraćaju slučajnim prolaznicima i publici koja je svojim obrazovanjem i klasnim statusom isključena iz umjetničke sfere. Na tom tragu možemo ih tretirati kao agitatorske politike koje otvoreno zagovaraju umjetnost kao javno dobro. Ipak, gotovo svaki od navedenih performansa prekinula je policija ili je umjetnik/ca o svom istupu morao/la odgovarati na prekršajnom sudu. Bilo da se umjetnik/ca pred institucijom zakona branio/la zagovarajući autonomiju umjetničkog čina (u Gotovčevom slučaju) ili je inzistirao/la na svojoj građanskoj poziciji (u Labrovićevu slučaju), njihov nekonformizam u dostizanju cilja da

safe walls of galleries and museums, but they belonged to different social, political, and economic contexts – socialism, the period of transition, and neoliberal capitalism; in each of them, public space was asserted as a space of coexistence and confrontation of different positions. With their directness of performance (and the lack of institutional backing in their production) they paved the road for the democratization of art by addressing casual passers-by and audience that had hitherto been excluded from the sphere of art because of their level of education or social status. In this sense, we can approach these performances as agitation policies that openly endorse art as a public good. However, almost all of them were interrupted by the police or

umjetnost razviju kao „integralni dio kritike društvene prakse, odnosno kao revolucionarni mehanizam usmjeren njenom kvalitetnom mijenjanju“² bitan je element u sagledavanju i interpretaciji performansa kao političkog čina.

Potreba za daljnjim razvijanjem diskursa, u tekstovima objavljenima u ovom broju *Života umjetnosti* o specifičnoj umjetničkoj praksi koja (još uvijek) ruši konvencije društva i umjetnosti, pokazuje da su programski postulati *nove umjetničke prakse* sadržani u definiciji umjetnosti kao „dijalektičkom revolucionarnom procesu“³ i danas aktualni. Novi pogled na performativne prakse daje Jelena Vesić u analizi koncepta performativne institucije

UMIESTO UVODNIKA:
ZAŠTO JE VAŽNO MISLITI
O PERFORMANSU ILI
KAKO KREIRATI JAVNOST?

INSTEAD OF A PREFACE:
WHY SHOULD WE REFLECT
ON PERFORMANCE,
OR HOW TO CREATE A
PUBLIC

9

the artist had to account for his or her behaviour at the Magistrates Court. Regardless of whether the artist defended his or her action before the law by referring to the autonomy of the artistic act (in case of Gotovac) or by insisting on his or her status of a citizen (in case of Labrović), their non-conformism in attaining their goal, which was to use art as an “integral part of the critique of social practices, or rather a revolutionary mechanism aimed at their adequate transformation,”² they have been an essential element in the analysis and interpretation of performance as a political act.

The desire for further elaboration of this discourse, manifest in the texts published in this issue of *Život umjetnosti*, which is dedicated to a specific type

na primjeru beogradskog Studentskog centra (SKC), dok je žanrovsko sagledavanje glazbenog performansa obradila Suzana Marjanić. Jasna Jakšić bavi se problematikom digitalnog arhiviranja performativnih praksi. Darko Šimičić obrađuje „instituciju umjetnika“ na primjeru Tomislava Gotovca, a Goran Budanec istražuje aspekte obrednog, magijskog i ezoteričnog u suvremenoj performativnoj praksi. Josipa Bubaš s teorijskog stanovišta sagledava performans/izvedbu i „prostor pojačanog fokusa“ koji se prilikom performansa stvara, dok se u tekstu Olge Majcen Linn, koji je dio šireg i opsežnijeg istraživanja Kontejnera | biroa suvremene umjetničke prakse o performansu u Hrvatskoj, razmatra element smrti u izvedbenoj praksi.

of art practices that (still) break social and artistic conventions, shows that the programmatic postulates of new art practices, expressed in the definition of art as a “dialectical revolutionary process,”³ are still relevant today. Jelena Vesić has offered a new view on performing practices in her analysis of the concept of a performative institution using the example of Student Centre (SKC) in Belgrade, while Suzana Marjanić has analyzed musical performance as a genre. Jasna Jakšić has dealt with the issue of digital archiving of performative practices. Darko Šimičić analyzed the “artist as an institution” using Tomislav Gotovac for his case study, while Goran Budanec has explored the ritual, magical, and esoteric aspects of the contemporary performing arts. Josipa

¹ Bojan Mucko, „UrbanFestival kao programski epifenomen ili strateški učinak?“, u: *Umjetnički festivali - kulturne politike i potencijane subverzije*, rukopis, ur. Vukobratović J., Kikaš M., Mucko B., 2010.

² Raša Todosijević, „Umjetnost i revolucija“, u: *Oktobar 75*, Galerija Studentskog kulturnog centra, Beograd, 1975., 12.

³ Marijan Susovski, *Nova umjetnička praksa 1966-1978.*, Galerija suvremene umjetnosti, Zagreb, 1978., 3.

UMJESTO UVODNIKA:
ZAŠTO JE VAŽNO MISLITI
O PERFORMANSU ILI
KAKO KREIRATI JAVNOST?
-

INSTEAD OF A PREFACE:
WHY SHOULD WE REFLECT
ON PERFORMANCE,
OR HOW TO CREATE A
PUBLIC

11

Bubaš has approached performance as a “space of heightened attentiveness” from a theoretical viewpoint, while the essay of Olga Majcen Linn, which is a part of the wider and more comprehensive research by Kontejner | Bureau of Contemporary Art Praxis on performance in Croatia, explores the motif of death in the performing arts.

¹ Bojan Mucko, “UrbanFestival kao programski epifenomen ili strateški učinak?” [UrbanFestival: A programmatic epiphenomenon or a strategic effect?], in: *Umjetnički festivali - kulturne politike i potencijane subverzije* [Art festivals: Cultural policies and potential subversions], in manuscript, ed. J. Vukobratović, M. Kikaš, and B. Mucko (2010).

² Raša Todosijević, “Umjetnost i revolucija” [Art and revolution], *Oktobar 75* (Belgrade: Student Centre Gallery, 1975), 12.

³ Marijan Susovski, *Nova umjetnička praksa 1966-1978.* [New art practice, 1966-1978] (Zagreb: Gallery of Contemporary Art, 1978), 3.