

**\*FUSNOTA O  
UMJETNOSTI KRAJA  
DEVEDESETIH**

-

IVANA  
MANČE

-

**\*A FOOTNOTE  
ON ART IN THE  
LATE 1990S**

UDK/UDC 7.038.531

UDK/UDC 7.038.55

Kata Mijatović, Božena Končić Badurina i Vlasta Žanić tri su umjetnice koje se danas prvenstveno izražavaju različitim performativnim načinima oblikovanja umjetničke poruke. U njihovim lapidarnim vizualno-izvedbenim metaforama visokog ekspresivnog naboja tijelo je središnji alat. Trpno i aktivno istovremeno, to tijelo poduzima neko simboličko (samo) obilježavanje, kako bi se probilo u polje vidljivosti, kako bi mimo identiteta pod kojim se prijavljuje zajednici jednostavno pokazalo – eto me, tu sam. Jer tako tijelo nastaje; ne postoji kao materijalna pretpostavka simboličke nadgradnje, nego kao njezin nusprodukt, egzistencijalni ostatak u opetovanoj izvedbi različitih, stvarnih ili izmišljenih, svakodnevnih ili zasanjanih uloga, nesvodiva tvar koja svjedoči da sam bila ovdje kao žena, kao majka, kao umjetnica, kao ona koja vas gleda, koja vam govori. Bez tog i takvog tijela, tijela koje identitete što ih prihvaća kao vlastite uvijek deklinira u neke nemjerljive otklone, subjekt ne bi bio – ženski subjekt, ne bi bio podijeljen rodnom razlikom zbog koje će univerzalnost subjektivnog iskustva uvijek imati dva lica koja se međusobno neće moći vidjeti.

U desetljeću u kojem su ove tri umjetnice započele svoju umjetničku aktivnost – Kata Mijatović i Božena Končić Badurina krajem devedesetih, Vlasta Žanić od njihova početka – tog tijela,

međutim, nije bilo, ili barem nije bilo vidljivo. Daleko od ambiciozne teze, ishodišna točka ovog eseja tek je usputna primjedba koja nije esencijalno određivala tadašnji rad ovih autorica, ali koja danas možda postaje znakovita za sliku o umjetničkom kraju devedesetih godina. Metodološki gledano, dakle, konstataciji o izostanku izvodačkog tijela odnosno umjetničkog performansa ne pristupa se radi otvaranja nekog središnjeg problema, nego radi efemernog eksperimentalnog prostora, periferije umjetničkog merituma, koja, daleko od fokusa dominantnih kritičkih diskursa koji definiraju što umjetnost nije a što jest, u tišini taloži ožiljke povijesnoga vremena.

### Kata Mijatović

Od prvoga samostalnog izlaganja 1996. sve do kraja devedesetih Kata Mijatović će ostvariti nekolicinu iznimno konzistentnih, međusobno relativno povezanih izložbi. Posrijedi su radovi koji bi se mogli odrediti krovnim pojmom instalacije u prostoru, pri čemu se predmeti pomoću kojih se artikuliraju ti prostorni ambijenti kreću u rasponu od likovno minimalno obrađenog materijala do svakodnevnih uporabnih stvari. Bez obzira o kakvim se predmetima radilo, to je umjetničko domaćinstvo Kate Mijatović po karakteru redovito arte-poverijansko odnosno pauperističko, što je i ostalo konstantno estetsko obilježje njezina cjelokupnog rada do danas.

Kata Mijatović, Božena Končić Badurina, and Vlasta Žanić are three artists who nowadays express themselves in various performative ways while shaping their artistic message. In their lapidary visual/performing metaphors of high expressive charge, the body is their essential tool. Passive and active at the same time, that body undertakes a sort of symbolic (self-)identification in order to penetrate the field of visibility, or simply show itself regardless of the identity under which it is registered in the community – look, here I am. For that is how the body comes into existence: not as a material condition of symbolic superstructure, but as its by-product, an existential remnant in the repeated performance of various roles, imagined or real, everyday or dreamed up, as an irreducible matter that testifies of the fact that I've been here as a woman, mother, artist, as the one watching you, speaking to you. Without that or such body, a body that always diverts the identities that it has accepted as its own into some immeasurable deviation, the subject – the female subject – would not be divided by means of gender distinction, because of which the universality of subjective experience always retains two faces, unable to see each other.

However, in the decade in which the three artists became involved in art – Kata Mijatović and Božena Končić Badurina in the late 1990s, and Vlasta Žanić earlier in that decade – that body was not there, or at least it was not visible. Far from postulating any

ambitious hypothesis, the starting point for this essay has been a casual remark that did not crucially determine the work of these artists, but may prove significant today for the image of the artistic landscape of the 1990s. Thus, methodologically speaking, the statement about the absence of a performing body, or an artistic performance, has been proposed here not in order to open up a central issue, but to create an ephemeral space of experimentation, a periphery of artistic merit, which, far from being the focus of dominant critical discourses that define what art is or is not, quietly sediments the scars of historic times.

### Kata Mijatović

From her first solo exhibition in 1996 until the late 1990s, Kata Mijatović presented her work at a number of exceptionally consistent, relatively well-interrelated exhibitions. Her work from that period could be defined by using the common term of "installation in space," whereby the objects by means of which her spatial ambiances were articulated ranged from visually barely processed material to objects of everyday use. Notwithstanding the type of objects, the artistic household of Kata Mijatović was in its character always arte-povera, or pauperist, which has remained a constant aesthetic feature of her entire opus until the present day. Her first spatial installation, called Yearning, was exhibited at Otok Gallery in Dubrovnik in 1996. It consisted of a white circle of salt

Prva prostorna instalacija pod nazivom *Žudnja* izložena je u galeriji Otok u Dubrovniku 1996. godine. Instalaciju čini bijeli krug od rasute soli na crnoj kvadratnoj podlozi sačinjenoj od tušem prebojanih dnevnih novina. U središtu kruga nalazi se čaša vode, dok je cijela podna kompozicija od okolnog galerijskog prostora odijeljena jedva vidljivim kavezom od končanih niti razapetih između poda i stropa. Logički slijed čistih, asocijativno neposrednih metafora artikulira razmjerno jasnu vizualnu poruku: odlučna negacija novinskoga žamora, žeđ kao metafora žudnje, i kavez koji čuva tu osnovnu relaciju ljudskosti, odvajajući vanjski od unutrašnjeg prostora odnosno uspostavljajući određeni supstitut tijela kao prostora prisnosti s esencijalnom potrebom.

Isti krug soli s čašom vode u središtu ponoviti će se još jedanput u instalaciji *Traklov život* iduće godine, u svojstvu istog metaforičkog značenja, ali u ponešto promijenjenom kontekstu. Potrebe za kavezom nema, jer ni tijelo pjesnika više ne živi; kao tragovi tjelesnosti pojavljuju se tek na zidu obješena uštrkana košulja i zatvorena crna kutija pored nje, ali oni više nisu kuća žudnje, koja nastavlja postojati neovisno o njima.

Sol i voda kao simbolički pregnantni materijali ostat će periodički prisutni u radu Kate Mijatović do danas. Na najvećoj izložbi u tom razdoblju, 1998. godine u tadašnjem Muzeju suvremene umjetnosti, Kata Mijatović će u cirkularnom nizu

soba palače na Katarinskom trgu postaviti sekvenciju od šest instalacija u kojima će osim soli i vode upotrijebiti još i drvo, perje, staklo i platno – redom predmete koji označavaju elementarnu životnu potrebitost. Sol će tako biti prostrta za krevet, jastuk položen za glavu, drvo posloženo za ogrjev, staklo ponuđeno za refleksiju o svijetu koji se odražava u njemu ili kroz njega, itd. Pod jedinstvenim nazivom *Pripreme* sve će, dakle, biti spremno za dolazak tijela odnosno za boravak u tijelu kao mjestu dobrobiti; bez obzira na krajnju jednostavnost tog kućanstva, stvoren je ambijent obilja u kojem privremeno nema mjesta otuđenju.

Premda simbolički namijenjene idealnom fizičkom i emotivnom prebivanju, instalacije na izložbi *Pripreme* još će biti metaforički dorečene, zatvorene forme. Bez obzira što upućuju na potencijalni subjekt radnje, one značenjski funkcioniraju upravo u njegovoj odsutnosti. Projekti koje Kata Mijatović počinje raditi u 1999-oj u sve većoj mjeri postaju, međutim, procesualni – rad nastaje kao konačni rezultat konkretne, jednokratne umjetničke akcije u kojoj autorica i sama sudjeluje. Premda je instalacija *Ugljen* iz podsvijesti postavljena u dvorištu Studentskog centra još ipak formalno autonomna u odnosu na sam proces nastanka, izložba naslovljena *Kako je u nesvjesnom...?* u galeriji Gradska, premda se tematski nadovezuje na prethodni rad, to već više nije. Niz slika koje

KATA MIJATOVIĆ, *TRAKLOV ŽIVOT*,  
GALERIJA NOVA, ZAGREB, 1997.

IVANA

KATA MIJATOVIĆ, *TRAKLO'S LIFE*,  
NOVA GALLERY, ZAGREB, 1997

MANCE

on a black square, made of daily newspaper covered in ink. A glass of water stood in the centre of that circle, and the entire floor composition was separated from the surrounding gallery space by means of a barely visible cage made of thread extended from floor to ceiling. The logical order of these pure, associatively direct metaphors articulated a relatively clear visual message: it was a decided negation of newspaper rumours, with thirst as a metaphor of yearning and the cage guarding that basic relation of humanity, separating the exterior from the interior and establishing a substitute for the body as a site of intimacy with its essential needs. The same motif of the salt circle with a glass of water in the middle was used again in the following year, in an installation called *Traklo's Life*. Although the metaphorical meaning was preserved, the context was somewhat changed. There was no longer any need for the cage, since the poet's body was no longer alive; the only remains of corporality were the starched shirt hanging on the wall and the closed black box standing next to it, but they no longer housed the yearning, which would go on existing regardless of them.

Salt and water, as symbolically pregnant materials, have remained periodically present in Kata Mijatović's art until the present day. At her largest exhibition during that period, which took place in 1998 at the Museum of Contemporary Art (at its former location), the artist placed an arrangement of six installations in a circular

sequence of rooms at St Catherine's Square, in which she used not only salt and water, but also wood, feathers, glass, and canvas – all of them being materials that denote some elementary biological need. Thus salt was spread out as a bed, the pillow served to rest one's head, wood was prepared for heating, glass was meant to encourage reflection on the world mirrored in it or seen through it, and so on. Under the unique title *Preparations*, everything was ready for the coming of the body, or rather for staying in the body as a site of welfare; regardless of the utter simplicity of this household, the artist managed to create an atmosphere of opulence from which alienation was temporarily banned.

Even though symbolically intended for an ideal physical and emotional sojourn, the installations included in the *Preparations* exhibition were still metaphorically perfected, closed forms. Regardless of the fact that they implied a potential subject of their action, in terms of meaning they functioned precisely in the absence of that subject. However, the projects that Kata Mijatović began to work on in 1999 were becoming increasingly processual – with artworks as the final results of specific and unique artistic actions, in which the artist herself participated. Even though the installation called *Coal from the Subconscious*, set up in the yard of Student Centre, was still formally autonomous in relation to the process of its creation, the exhibition titled *How Is It in*

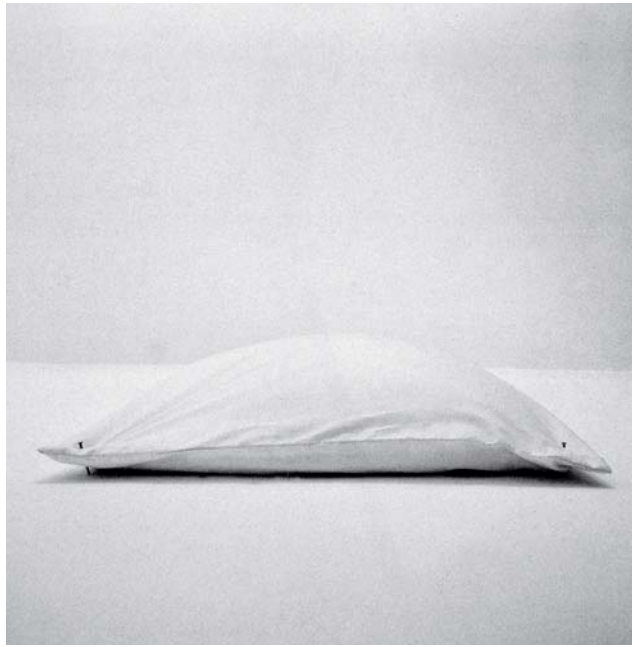
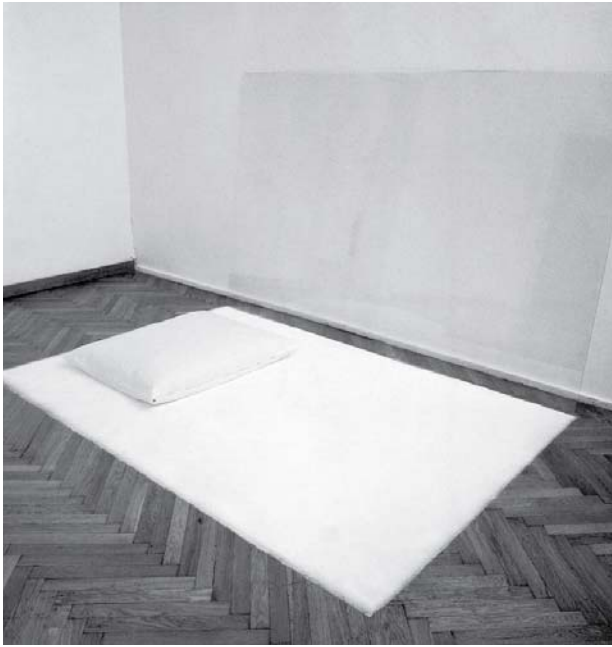


\*FUSNOTA O  
UMJETNOSTI KRAJA  
DEVESETH

\*A FOOTNOTE  
ON ART IN THE  
LATE 1990S

KATA MIJATOVIĆ, *PRIPREME*,  
MUZEJ SUVREMENE UMJETNOSTI, ZAGREB, 1998.

I



IVANA

80



MANCE

KATA MIJATOVIĆ, *PREPARATIONS*,  
MSU, ZAGREB, 1998

je napravila od vlastite stare odjeće razrezane i razapete na okvire umjetnica potapa u vodi i potom vješa na zid. Nakon obavljenog potapanja mokre slike ostaju visjeti u galeriji uz zvukove tuširanja i pljuskanja, a u galeriji se nalazi i lonac s vodom sa škarama na dnu. Ambijent koji preostaje u galeriji više ne funkcionira kao metaforički suverena instalacija, nego kao ostatak performativnog pokušaja, riječima autorice, „silaska u vlastitu podsvijest“. Za razliku od prethodnih radova, gdje je tijelo tek implicirano kao sublimna odsutnost, u ovom ostavlja već sasvim konkretne tragove nereda; ono izneseno iz podsvijesti može predstavljati tek traumu u vidnome polju, mjesto simboličke nestabilnosti – mokre slike samostalno ništa ne znače, a lonac sa škarama ostavljen u izlogu galerije informacija je krajnje sumnjivog statusa. Gotovo identičan ishod imat će i druga izložba, naslovljena kao Povratak iz nespješnog, održana iste godine u Galeriji Miroslav

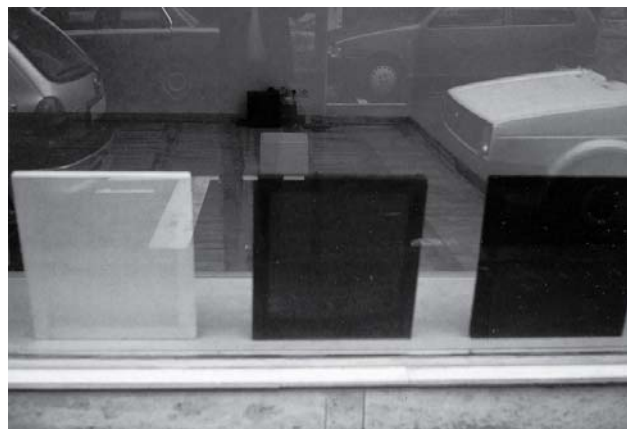
Kraljević, gdje je vodom iz plavih lonaca namočen raznolik inventar svakodnevnih predmeta, nonšalantno raspoređen u galerijskom prostoru: tu su slike, ali i stol sa stolnjakom, štruca kruha i neke druge stvari na njemu, odjeća na vješalici, krevet s posteljinom, itd. Za razliku od prethodne izložbe, ovaj je puta naglašena sama umjetnička akcija: uz suradnju svoga pomoćnika, koji je kao i ona obučen u ronilačko odijelo, autorica obilato polijeva i namače stvari uobičajeno predviđene za upotrebu u suhom stanju. Bez obzira na pripovjedni siže dvaju navedenih projekata, oni u radu Kate Mijatović predstavljaju bitnu promjenu; dominantno performativnog karaktera, ti i svi nadolazeći projekti u novom tisućljeću kulminiraju u samom činu umjetničke izvedbe. Ambijent koji nakon te izvedbe ostaje više ne funkcionira kao priželjkivano mjesto simboličke pripadnosti, nego kao periferija identiteta, rub preko kojega je subjekt skliznuo iz vidnoga polja.

KATA MIJATOVIĆ, *KAKO JE U NESVJESNOM*,  
GALERIJA GRADSKA, ZAGREB, 1999.



\*FUSNOTA O  
UMJETNOSTI KRAJA  
DEVESETH

\*A FOOTNOTE  
ON ART IN THE  
LATE 1990S



KATA MIJATOVIĆ, *HOW IS IT IN SUBCONSCIOUS*,  
GRADSKA GALLERY, ZAGREB, 1999

the Subconscious...? at Gradska Gallery, although thematically continuing the previous one, was no longer such. The artist made a series of images from her own old clothing, which she cut up, immersed in water, and then hanged on the wall. After the immersion, the wet images remained hanging on the gallery wall, with the audio background of showering and splattering, and there was also a pot filled with water, with a pair of scissors in it. The ambience thus created in the gallery no longer functioned as a metaphorically autonomous installation, but as a remnant of performative effort, a "descent into one's own subconscious," as the author said. Unlike her previous artworks, in which the body had been merely implied as a sublime absence, here she left some quite specific traces of disorder; what was brought up from the subconscious could only constitute a trauma in the field of vision, a site of symbolic instability – wet images had no meaning of their own, and the pot with the scissors, left in the gallery window, was utterly doubtful as a piece of information.

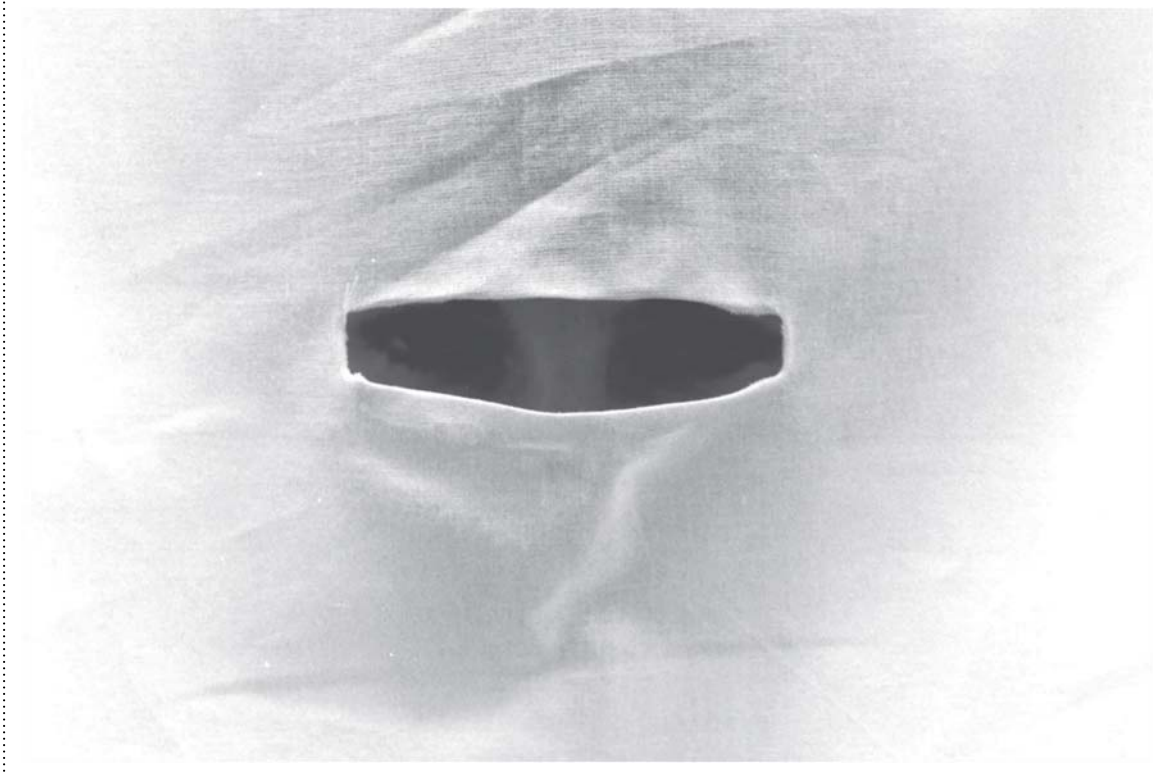
Kata Mijatović's second exhibition that year, which took place at Miroslav Kraljević Gallery, had an almost identical result. Its title was Return from the Subconscious and it consisted of a varied inventory of everyday objects, imbued by water from several blue pots and casually scattered throughout the gallery: there were pictures, a table covered by tablecloth, with a loaf of bread and some other objects on it, clothes hanging on the hook, a bed with linen, and so on. Unlike the previous exhibition, this one placed an accent on the artistic action itself: the artist and her assistant, both wearing diver's suits, copiously watered and immersed objects that were normally intended for everyday use in a dry form. Although presented here in a sort of succinct narration, these two projects marked a crucial turning point in Kata Mijatović's opus: prevaillingly performative in character, these and all her following artworks in the new millennium reached their climax in the very act of artistic performance. Ambiences left after the performance no longer functioned as desired places of symbolic adherence, but as

BOŽENA KONČIĆ BADURINA, *KONTAKTI*,  
GALERIJA PROŠIRENIH MEDIJA, ZAGREB, 1998.

1



82



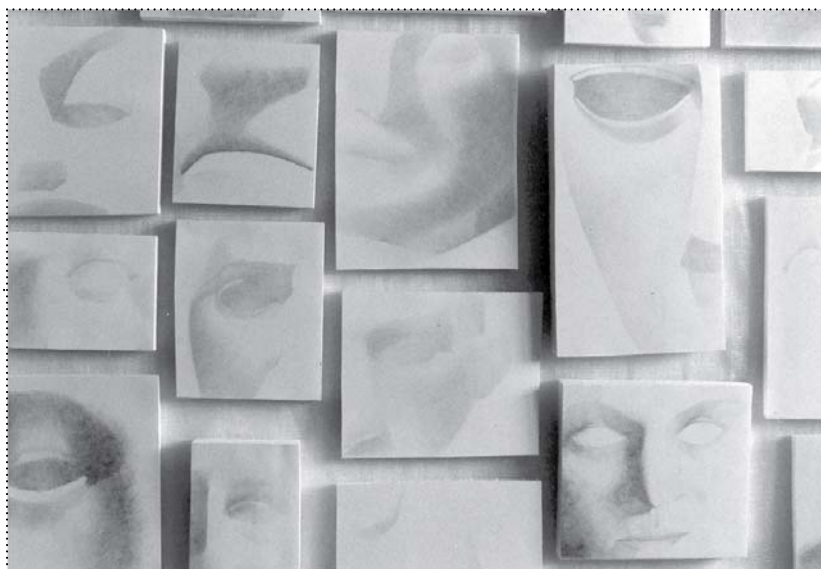
1  
BOŽENA KONČIĆ BADURINA, *CONTACTS*,  
PM GALLERY, ZAGREB, 1998

### Božena Končić Badurina

Prva samostalna izložba Božene Končić Badurine 1997. godine nosila je naziv *Tisuću lica ili tišina*. U zagrebačkoj galeriji Nova pod tim je naslovom autorica izložila 1000 crteža u olovci, malih formata različitih dimenzija, kaširanih na stiropor, kojima je prekrila zidove galerije. Na crtežima izvedenim laganim sjenčanjem nazirali su se fragmenti lica, nikada zahvaćenih u cjelini, nego isključivo parcijalnih kombinacija oka i nosa, nosa i usta, usta i brade, itd. Bez obzira što su sami crteži prikazivali određene minimalne figurativne sadržaje, dominantna stvarnost te izložbene cjeline nije bila prikazivačka, nego upravo izvedbena. Opsesivna količina stilski unisonih crteža koji ispunjavaju čitav galerijski prostor prvenstveno svjedoči o umjetničkoj akciji, odlučnoj inicijativi koja se nužno nameće kao daleko značajnija od samoga likovnog rezultata. Implicirani subjektivni napor potreban za realizaciju ostaje apsolutno predimenzioniran u odnosu na prikazivački efekt samih crteža: parcijalni, nedorečeni prikazi lica signaliziraju nemoć

tjelesne integracije subjekta kojoj se suprotstavlja nadljudski napor crtanja kao pokušaja da se subjekt pojavi u polju vidljivosti, utjelovljen u slici vlastitoga lica. Upravo stoga što taj pokušaj ostaje bez zadovoljavajućeg efekta, subjektivna snaga utrošena u izvedbu posreduje poruku o egzistencijalnoj izdržljivosti, koja, čak i kada nije moguće idealno prepoznavanje u slici, implicira izdržljivost tijela kao uporišta drugosti.

Bez obzira na prividno poetičan izgled izložbe *Tisuću lica ili tišina*, rad Božene Končić Badurine i u nastavku će zapravo biti temeljno orijentiran na egzistencijalističko ispitivanje subjektivne snage pojedinca u varijabilnim okolnostima. Premda će njezin umjetnički rad izravno performativni oblik dobiti tek u idućem tisućljeću, radovi do kraja devedesetih poetički gravitiraju navedenom ispitivanju granica subjektivnog integriteta. Izložba u Galeriji PM, održana 1998. godine i naslovljena kao *Kontakti*, prostorna je instalacija koja se sastoji od pet platnenih „kabina“ pravilno raspoređenih u prostoru. Svaka je namijenjena pojedinačnom



BOŽENA KONČIĆ  
BADURINA, *TISUĆU LICA  
ILI TIŠINA*, GALERIJA NOVA,  
ZAGREB, 1997.

BOŽENA KONČIĆ  
BADURINA, *A THOUSAND  
FACES OR: SILENCE*, NOVA  
GALLERY, ZAGREB, 1997

a periphery of identity, an edge over which the subject slipped out of the field of visibility.


### Božena Končić Badurina

The first solo exhibition of Božena Končić Badurina in 1997 was titled *A Thousand Faces, or: Silence* and consisted of 1000 drawings in pencil exhibited at Nova Gallery in Zagreb. Small-format and varied in size, cached onto Styrofoam, the drawings were covering the walls of the gallery. They were produced in the technique of light shading and showed fragments of faces, never caught in their entirety, as mere partial combinations of eyes and noses, noses and mouths, mouths and chins, and so on. Regardless of the fact that the drawings themselves contained only a minimum of figural content, the dominant feature of the exhibition was performative rather than presentational. The obsessive number of stylistically harmonizing drawings, which filled up the entire space of the gallery, primarily testified of an artistic action, a determined


initiative that necessarily imposed itself as far more significant than the visual result itself. The implied subjective effort needed to accomplish it remained absolutely over-dimensioned with regard to the presentational effect of the drawings themselves: the partial, incomplete images of faces signalled the impossibility of corporal integration of the subject, thwarted by the superhuman labour of drawing as an attempt at showing the subject in the field of visibility, embodied in the image of its own face. And precisely because that attempt remained without a satisfactory effect, the subjective power spent in performance transmitted the message of existential endurance, which, even if unable of being adequately recognized in the image, implied the endurance of the body as the stronghold of otherness.

Notwithstanding the apparently poetic layout of *A Thousand Faces, or: Silence*, artworks of Božena Končić Badurina continued to be crucially focused on the existentialist testing of the individual's subjective power in variable circumstances. Even though her art

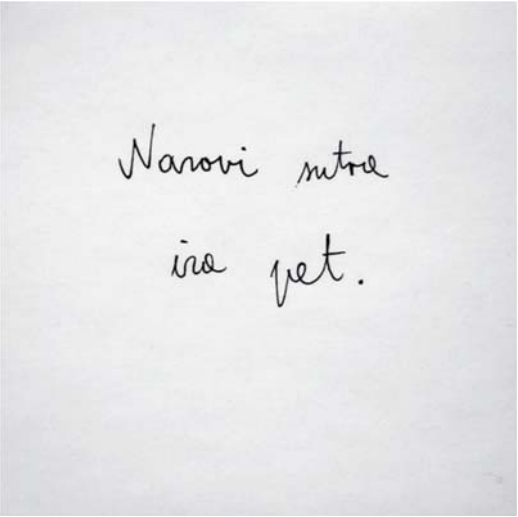




Skoknula sam  
do fotokopiranja.



Vraćam se za  
5 minute.



Nazovi sutra  
iza pet.

boravku te postavlja posjetitelja u specifičnu situaciju: ogledalo 5x5 cm u visini očiju u prvoj kabini suočit će ga s parcijalnom slikom vlastitoga lica (sličnom crtežima s prethodne izložbe); u drugoj kabini posjetitelj će se naći oči u oči s osobom koja ga skrivena promatra kroz prorez na platnu kabine; u trećoj će biti fotografija osobe koja promatra pejzaž; u četvrtoj slušalice koje emitiraju šum praznog audiokanala; u petoj višeslojni zamotuljci koji sadržavaju keks ili bombon. Svaka situacija diskretno, ali ipak ofenzivno propituje osjećaj samosvojnosti – neidentificirani pogled, nepotpuna slika u zrcalu, šum u kanalu, neizvjesni predmeti u paketima, osoba koja promatra situaciju koja isključuje posjetitelja. Na 25. Salonu mladih održanom iste godine Božena Končić Badurina napraviti će rad koji se sastoji tek od rukom ispisanih poruka na žutim samoljepljivim papirićima, slučajno raspoređenih po čitavoj postavi izložbe. Već na razini pojavnosti, dakako, papirići parazitiraju na organizmu izložbene postave, dok same poruke poput „Vraćam se odmah“ ili „Nazovi sutra iza 5“ uvode uočljivu dilemu u hotimični status tih informacija u totalitetu izložbenog zbivanja.

Izbijanje tijela iz poruke okosnica je i izložbe nazvane *Odsutnost govora* postavljene u Galeriji Vladimir Nazor iduće, 1999. godine. Fotokopiranjem odnosno parcijalnim uvećavanjem novinski tekst tretira se kao puki grafički uzorak, složen u traku koja teče zidom. Tješkobna nerazaznatljivost teksta eksplicitno signalizira

BOŽENA KONČIĆ BADURINA, SVAKODNEVNE PORUKE,  
25. SALON MLADIH, DOM HDLU, ZAGREB, 1998.

IVANA

BOŽENA KONČIĆ BADURINA, EVERYDAY MESSAGES,  
25TH YOUTH SALON, HDLU, ZAGREB, 1998

MANCE

would become outspokenly performative only in the new millennium, until the end of the 1990s her work gravitated in terms of poeticism towards the exploration of the limits of subjective integrity. Her exhibition called *Contacts*, which took place in 1998 at PM Gallery, was a spatial installation consisting of five “cabins” made of canvas and evenly arranged in space. Each of them was intended for a single visitor and placed him or her in a specific situation: in the first cabin, a 5x5 cm sized mirror at the height of the visitor’s eyes, confronted him with a partial image of his own face (somewhat like the drawings from the previous exhibition); in the second one, the visitor would find himself face to face with someone watching him through a slit in the canvas of the cabin wall; in the third one, it was a photograph of someone watching the landscape; in the fourth one, earphones emitting the noise of an empty audio-channel; and in the fifth one, multi-layered wraps containing a biscuit or a candy. Each of these situations discreetly, yet compellingly questioned the feeling of autonomy – an unidentified gaze, an incomplete image in the mirror, a noise in the channel, unidentified wrapped objects, a person observing a scene that excluded the visitor.

At the 25<sup>th</sup> Youth Salon, which took place in the same year, Božena Končić Badurina exhibited an artwork consisting of handwritten messages on yellow Post-Its, casually scattered over the entire exhibition. On the level of appearance, those pieces of paper were, of course, parasites on the exhibition’s organism, while messages such as “Coming back soon” or “Call tomorrow after 5” introduced a striking

hiperrealnost ideološkog diskursa koji je ostao bez svakog egzistencijalnog smisla i društvene učinkovitosti, razarajući samu mogućnost autentičnog govornog čina.

U slučaju svih navedenih radova moguće je konstatirati nemogućnost tjelesnog konstituiranja subjekta; raspršen u nedovršenim fizionomijama lica, decentno ugrožen ili jednostavno odsutan iz vlastitog tijela i govora, subjektivni ego u radovima Božene Končić Badurine opetovano ostaje na jednoj zapravo tjelesno depresivnoj poziciji.

### Vlasta Žanić

Obrat koji će doživjeti umjetnički rad akademske kiparice Vlaste Žanić početkom novog tisućljeća bit će dramatičan; tijekom devedesetih, naime, on formalno doista neće izlaziti iz okvira minimalistički shvaćene skulpture. Ipak, očigledna razgradnja koncepta skulpture kao trodimenzionalnog objekta u prostoru nudi mogućnosti interpretacije na tragu ideje ovog eseja. Odsutnost tijela koje nešto čini u radu Vlaste Žanić reflektira se posredno: umjesto cjelovite, zatvorene forme, skulptura postaje fragment prostornog, pa čak i vremenskog zbivanja u kojem se konceptualno otvara, praveći pomak od objektnog statusa prema razini geste.

Na svojevrsnoj maloj retrospektivnoj izložbi održanoj u Studiju Josip Račić autorica je napravila izbor iz svog rada od 1992.

do 1996. godine. Tendencija da skulpture nešto rade, umjesto prikazuju, čitljiva je bez pretjeranog argumentacijskog upinjanja: skulptura *Pendulum* (1992.) održava ravnotežu dvaju klatna, dviju masa koje se međusobno poništavaju u imaginarnoj točki. Ciklus *Bez naziva* iz 1994. čine kutije čija se prednjica sastoji od dvije pomične trake koje se kreću u međusobno suprotnom smjeru, jedna prema drugoj; dva suprotstavljena vektora iscrtna na pomičnim trakama poništavaju se u momentu njihova susreta, prelazeći stadije od zrcaljenja do spajanja u točki. Ciklusi koje počinje raditi od 1995. također se ne mogu tretirati isključivo kao samostalne skulpture, nego i kao intervencije u prostoru. Prvenstveno se to odnosi na skulpture „za kut“, forme koje podrazumijevaju interaktivni odnos s vlastitom okolinom – minimalizirajući vlastiti volumen, one funkcioniraju prvenstveno kao referencija na prostorno iskustvo egzistencije, utjelovljujući emotivni sadržaj relacija poput natkriljenosti, zakriljenosti, otvaranja ili prilazjenja. Rad *Križ/Kvadrat/Kocka* iz 1996. godine na istom je tragu latentne performativnosti statičnog umjetničkog objekta. Na pod položeni kvadrati koji zatvaraju križni tlocrt zapravo su šarkama povezane stranice imaginarne kocke. Takvo rastvaranje kocke u položeni tlocrt križa nužno evocira gestu svojevrsne proskineze, implicirajući u imaginarnom vidokrugu djela upravo instanciju izvođača. Kao i u slučaju kutnih formi, koje u svoju značenjsku orbitu dozivaju prostornu protežnost tijela, *Križ/*

\*FUSNOTA O  
UMJETNOSTI KRAJA  
DEVEDESETIH

\*A FOOTNOTE  
ON ART IN THE  
LATE 1990S

dilemma into the intentional status of their information with regard to the exhibition event as a whole.

The body's absence from the message was also the axis of an exhibition called *Absence of Speech*, presented at Vladimir Nazor Gallery in 1999. By Xeroxing and partially enlarging the newspaper text, the artist treated it as mere graphic pattern, assembled into a ribbon running along the wall. The oppressing illegibility of the text explicitly signalled the hyperreality of an ideological discourse void of all existential meaning or social efficiency, which destroyed the very possibility of an authentic speech act.

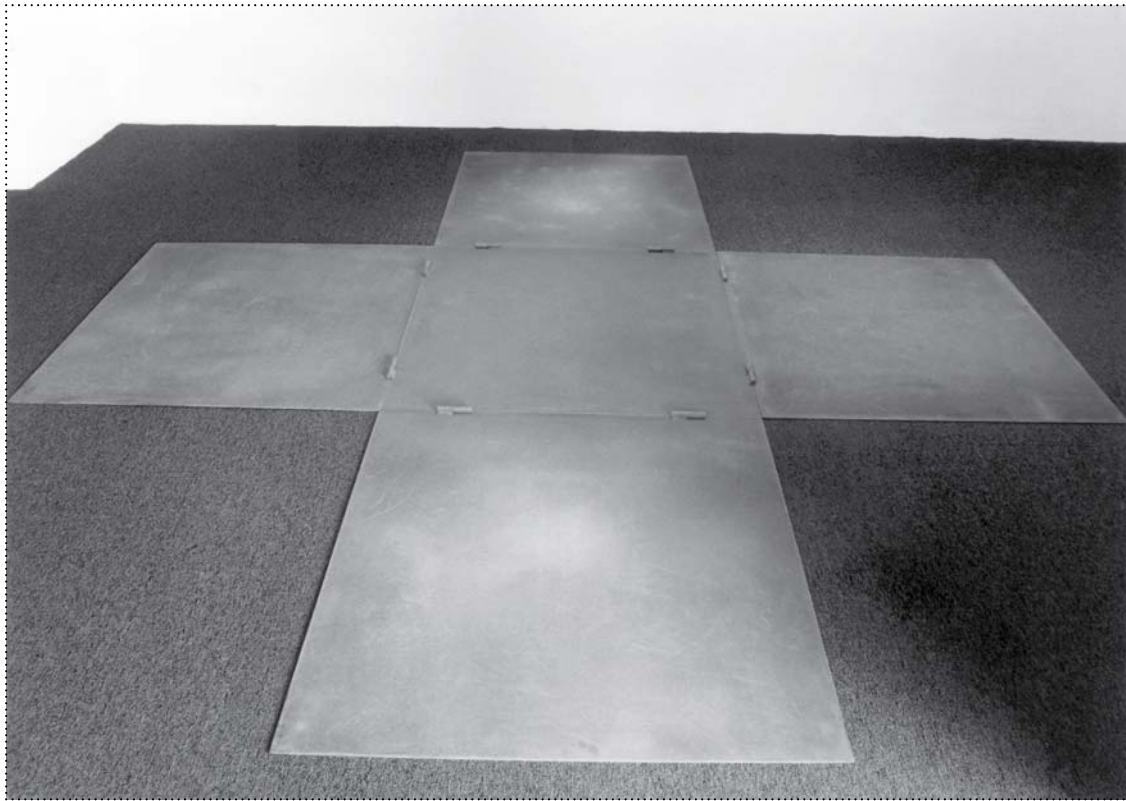
In case of all these artworks, it is possible to notice the lack of corporal constitution of the subject; diffused in uncompleted facial physiognomies, discreetly threatened, or simply absent from one's own body and speech, the subjective ego in the art of Božena Končić Badurina has always remained on a position that is actually corporally depressed.

### Vlasta Žanić

The artistic turn of academic sculptress Vlasta Žanić at the turn of the millennium was truly dramatic. In the 1990s, her art remained formally in the frames of minimalistically conceived sculpture, yet her obvious deconstruction of the concept of sculpture as a three-dimensional object in space offers some possibilities of interpretation that fit the idea of this essay. In Vlasta Žanić's artworks, the absence of a body doing something was reflected indirectly: instead of a

complete, closed form, her sculpture was a fragment of some spatial and even temporal event in which it was conceptually opened, performing a shift from an objective status towards the level of gesture.

At a sort of small retrospective exhibition that took place at Josip Račić Studio, the artist made a selection from her opus from the period of 1992-1996. The tendency of her sculptures to do something, instead of merely representing, is noticeable without a particular effort of argumentation: the sculpture called *Pendulum* (1992) retains a balance between two pendulums, two volumes that negate each other in an imaginary point. The *Untitled cycle* from 1994 consists of boxes with two ribbons on their front sides moving in the opposite directions, towards one another; two opposed vectors drawn on these ribbons negate each other at the point of their encounter, passing through the stages of mutual mirroring to their convergence in a single point. A series of artworks that Vlasta Žanić started to work on in 1995 cannot be really treated as independent sculptures, but rather as interventions in space. That primarily refers to her sculptures "for the corner," forms that imply an interactive relationship with one's environment – by minimalizing their own volume, they function mainly as a reference to the spatial experience of existence, embodying the emotional content of relations such as transcendedness, protectedness, opening, or accession. Her artwork called *Cross/Square/Cube* from 1996 reveals the same principle of latent performativity in a



IVANA

MANCE



*Kvadrat/Kocka* odašilje gotovo naredbodavnu poruku, servira dramatični scenarij u kojem se tijelo uspostavlja samo zato da bi se radikalno dokinulo u submisivnom, ležećem položaju. Ništa manje opresivan nije ni rad pod nazivom *Dislocated* napravljen u okviru *Trijenala kiparstva* iduće, 1997. godine: intervencija na vanjskom zidu zgrade Gliptoteke sastoji se od istovrsnim materijalom, tj. ciglom dozidane forme i njezina negativna ukopana u tlo. Udubljenje u tlu značenjski potencira prijeći učinak nadozidanog odsječka koji koso visi prema promatraču, sugerirajući ideju rušenja odnosno odvaljivanja zida. I ovdje, kao i u ostalim opisanim radovima, statična forma uvlači tijelo kao fatalni ulog vlastitog značenjskog ispunjenja.

Bez obzira što radovi Vlaste Žanić formalno, dakle, ostaju u okviru skulptorskog izražavanja, oni su istovremeno izrazito scenični – uključujući okolni egzistencijalni prostor u svoj značenjski horizont, oni područje umjetničkog rada prvenstveno zasnivaju kao mjesto događaja, određeno scensko zbivanje koje redovito narušava jednosmjernost relacije subjekta i objekta radnje odnosno remeti osjećaj subjektivne neovisnosti o okolnostima predložene situacije.

Imajući na umu da će sve tri navedene umjetnice u ovome tisućljeću početi otvoreno prakticirati performativne umjetničke forme u kojima će se nesputano koristiti vlastitim tijelom

kao nosiocem akcije odnosno simboličke radnje, opisani radovi neminovno se doimaju kao simptomi jedne tjelesne i opće egzistencijalne anksioznosti. Polazeći svaka iz svoga akademskog područja umjetničkog izraza (Kata Mijatović od slikarstva, Božena Končić Badurina od grafike, Vlasta Žanić od kiparstva) i posebnih tematskih ishodišta, u svojim radovima tijekom devedesetih te umjetnice na različite načine uprizoruju dramu utjelovljenja, diskretno ali vidljivo razarajući estetsku i metaforičku konzistentnost umjetničkog poretka. U ambijentalnim instalacijama koje ne udomljuju, u crtežima koje ne uspijevaju nacrtati, u volumenima koje ne uspijevaju oblikovati, ne čita se samo neurotičan upis subjekta, nego prije svega želja za privođenjem potisnutog sebstva u sferu vidljivog. Bez potrebe da se ta drama nužno čita u izričito rodnom parametrima, ova analiza nastojala je tek svratiti pozornost na okolnost jednoga tjelesnog suzdržavanja u umjetnosti krajem devedesetih, kao znak vremena koji valja registrirati u fusnoti šire povijesne pripovijesti. poruka na žutim samoljepljivim papirićima, slučajno raspoređenih po čitavoj postavi izložbe. Već na razini pojavnosti, dakako, papirići parazitiraju na organizmu izložbene postave, dok same poruke poput „Vraćam se odmah“ ili „Nazovi sutra iza 5“ uvode uočljivu dilemu u hotimični status tih informacija u totalitetu izložbenog zbivanja.

\*FUSNOTA O  
UMJETNOSTI KRAJA  
DEVEDESETH

VLASTA ŽANIĆ,  
*KRIŽ – KVADRAT – KOCKA*, 1996.

VLASTA ŽANIĆ,  
*CROSS – SQUARE – CUBE*, 1996

VLASTA ŽANIĆ, *DISLOCIRANO*,  
TRIJEKNALE KIPARSTVA, GLIPTOTEKA,  
ZAGREB, 1997.

VLASTA ŽANIĆ, *DISLOCATED*,  
TRIENNIAL OF SCULPTURE,  
GLIPTOTEKA, ZAGREB, 1997

\*A FOOTNOTE  
ON ART IN THE  
LATE 1990S

static art object. Squares placed on the floor, creating a cross-shaped ground plan, are in fact the sides of an imaginary cube, connected by hinges. This way of spreading a cube into a flat ground plan of a cross necessarily evokes a sort of proskynesis, a gesture implying precisely the instance of a performer in the imaginary view of the artwork. Like the corner forms, which invoke the spatial extendedness of the body in their orbit of meaning, Cross/Square/Cube emits an almost compelling message by offering a dramatic scenario in which the body is established only in order to be radically abolished in its submissive, lying position. An equally oppressive artwork was *Dislocated*, made for the Triennial of Sculpture in 1997: an intervention upon the external wall of Glyptothèque in Zagreb, consisting of the same material as the original building: a brick feature and its negative buried in the ground. In terms of meaning, the recess in the ground enhanced the threatening impact of the added feature, hanging obliquely over the viewer, suggesting the idea of demolition or crushing of the wall. Here as well as elsewhere, the static form sucked in the body as a fatal asset in its own accomplishment of meaning. Even though artworks by Vlasta Žanić formally remain within the borders of sculptural expression, they are also exceptionally scenic – by including the surrounding existential space in their horizon of meaning, they establish the field of art primarily as an event site, a particular scenic happening that regularly disturbs the one-way

relation between the subject and the object of action, disrupting the feeling of subjective independence from the circumstances or the suggested situation.

Regarding the fact that all three artists began using openly performative artistic forms in this millennium, which helped them use their own bodies without restrictions as subjects of action or symbolic narrative, the above-described artworks are inevitably perceived as symptoms of corporal and general existential anxiety. Starting each one from her own academic field of artistic expression (for Kata Mijatović it was painting, for Božena Končić Badurina drawing, and for Vlasta Žanić sculpture), as well as her specific thematic source, these artists enacted the drama of embodiment in various ways during the 1990s, subtly yet visibly disrupting the aesthetic and metaphoric consistency of the order of art. In their ambience installations that remained uninhabited, drawings that remained unfinished, and volumes that remained unformed, one can read not only the neurotic inscription of a subject, but also and above all the desire to bring the suppressed self into the sphere of the visible. Without wishing to interpret that drama exclusively in gender parameters, the aim of this analysis was to draw attention to the phenomenon of corporal suppression that occurred in Croatian art during the 1990s, as a sign of the times that must be documented in a footnote to a broader historic narrative.