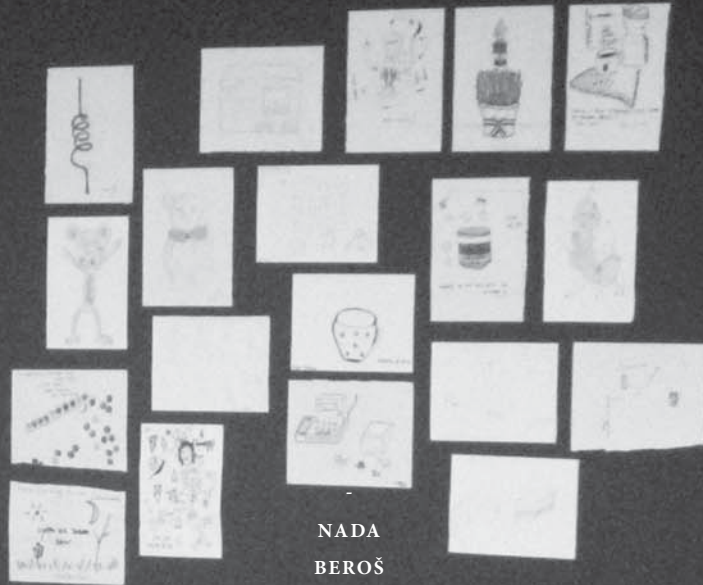


IMPERATIV ODUZIMANJA NULA

-



NADA
BEROŠ

-

THE IMPERATIVE OF SUBTRACTING ZEROS

„Istina je, brojna publika još uvijek uživa u posjetu muzejima. Međutim, ista ta publika sa sve većim skepticizmom i nepovjerenjem gleda na muzeje kao institucije. Sa svih strana čuje se zahtjev za prekoračenjem institucijskih granica muzeja, njihovim dekonstruiranjem ili jednostavnim uklanjanjem, kako bi se suvremena umjetnost nametnula stvarnom životu.“¹ Tim je riječima Boris Groys opisao glavni prijedlog koji stoji pred današnjim muzejima suvremene umjetnosti: jesu li nam, u srazu sa životom, uopće potrebni muzeji suvremene umjetnosti? Ipak, u zaključku eseja *Muzeji u doba masovnih medija* on optimistično tvrdi kako su muzeji, premda su izgubili tradicionalnu ulogu definiranja estetskih normi i ukusa javnosti – jer su tu ulogu preuzeli mediji – ostali nezamjenjivi kao mjesta kritičkog diskursa. Muzeji suvremene umjetnosti, dakako, trebaju biti okrenuti inovativnim pristupima i umjetničkim pojavama koje probijaju granice u umjetničkoj praksi, nose „nered“ u sustav vrijednosti i teže prevrednovanju povijesti umjetnosti. Premda je buntovnički, često otpadnički, karakter suvremene umjetnosti njezina konstanta, muzealiziranje suvremene umjetnosti lako može dovesti do njezina mrtvila – nekadašnja „oštrica“ može posve otupjeti u muzejskim dvoranama. Kako izbjeći zamke muzealiziranja, neutraliziranja građe, tj. kako

muzej suvremene umjetnosti može sačuvati kritički odnos spram stvarnosti?

Premda mnogi na muzej i danas gledaju kao na getoizirani prostor za elitnu manjinu, on je prije svega javni prostor, jer posjeduje potencijal pokretanja dijaloga u društvu. U tome vidim važnu ulogu Pedagoškog odjela Muzeja, koji prostore muzeja premješta izvan njegovih fizičkih granica, ubacujući se u mnoge formalne i neformalne oblike obrazovanja skupina u lokalnoj i široj zajednici. U interakciji sa zajednicom muzej daje doprinos društvu, otvarajući se spram različitih problema i interesnih područja. Britanski kritičar i kustos Brian Holmes lucidno to sažima riječima: „Daleko smo od modernističkog poimanja muzeja kao zbirke sjajnih radova koja je data javnosti na korištenje. Umjesto toga, govorimo o proaktivnim laboratorijima društvenog razvoja. Govorimo o muzejima koji rade, postaju dijelom dominantne ekonomije i mijenjaju se nevjerojatnom brzinom pod pritiskom tržišta i države. Je li moguće taj golemi procvat kulturne aktivnosti iskoristiti za nešto drugo osim turističke promocije, potrošnje i grupnog usmjeravanja pažnje i emocija? Odgovor ovisi o tome koliko ćemo se znati nositi s dva teško uhvatljiva proizvoda: praksom sukobljavanja i konstruktivnom kritikom...“² Značenje i važnost muzeja treba vrednovati upravo po tome

“It’s true: there is still a large audience that enjoys visiting museums these days. But in general, as an institution the museum is increasingly being viewed with scepticism and mistrust by the selfsame audience. On all sides one repeatedly hears that the institutional boundaries of the museum ought to be transgressed, deconstructed or simply removed to give contemporary art full freedom to assert itself in real life.”¹ These are the words in which Boris Groys has described the main predicament of today’s museums of contemporary art: with regard to our real life situation, do we need museums of contemporary art at all? Nevertheless, in his conclusion to the same essay on *The Museum in the Age of Mass Media*, Groys has optimistically asserted that the museums, although they have lost their traditional role of setting aesthetic norms and defining public taste – a function that has now been assumed by the media – remain irreplaceable as the sites of critical discourse. To be sure, museums of contemporary art need to stay open to innovative approaches and artistic phenomena that cross the borderlines of particular artistic practices, introducing “disorder” into the system of values and striving to re-evaluate art history. Even though the rebellious, often “outcast” character of contemporary art remains its constant feature, its enclosure into museums can easily result in its stagnation – its “edge”

turning completely blunt in the museum gallery rooms. How can we avoid the traps of musealizing or neutralizing our material, in other words: how can a museum of contemporary art retain its critical relationship towards the reality?

Many people still look at the museum as a ghettoized space intended for an elite minority, but it is primarily a public space with the potential of initiating dialogue in the society. In my opinion, MSU’s Education Department should play an important part in that process, since it transposes the space of the museum beyond its physical borders, intervening into many formal and informal ways of educating various groups in the local community and beyond. In its interaction with the community, the museum offers its contribution to the society by remaining open towards various problems and fields of interest. British critic and curator Brian Holmes has succinctly expressed it in the following way: “We have detached ourselves from the modernist notion of the museum as a collection of brilliant artworks offered to the public for its use. Instead, we speak about the proactive laboratory of social evolution. We speak about the museums that work, becoming a part of the dominant economy and changing at an impressive speed under the pressure of the market and the state. Can this huge boom of cultural activity be used for something else beside tourist

koliko aktivno sudjeluje u društvenoj sredini, u kojoj se mjeri sukobljava s postojećim predrasudama te postaje pokretač ideja, rasprava, inicijativa koje ne moraju imati visoke ekonomske pokazatelje. Mnogi današnji muzeji postali su „regeneratorima zajednice“, i to ne samo u ekonomskom smislu (Muzeji grada Glasgowa). Stoga su i očekivanja koja se postavljaju pred zagrebački Muzej suvremene umjetnosti realna i opravdana.

Nakon preseljenja u novu zgradu, osim promjena u fizičkim proporcijama aktivnosti, bilo je potrebno pronaći i drugačiji pristup i metodologiju rada za pedagoške aktivnosti. U prvih pet mjeseci od otvorenja nove zgrade (11. 12. 2010.), samo u okviru Pedagoškog odjela organizirali smo osamdesetak različitih programa. Također, u tom smo razdoblju organizirali oko 120 besplatnih grupnih vodstava. Broj posjetitelja uključenih u edukativne aktivnosti premašuje 10 000 ljudi, od ukupno 130 000 posjetitelja iz zemlje i inozemstva u prvih 5 mjeseci od otvorenja. Ipak, velik broj posjetitelja ne bi trebao biti 'cilj sam po sebi'. U razdoblju koje slijedi potrebno je još intenzivnije poraditi na programima za one skupine pojedinaca u lokalnoj i široj zajednici koje nikada ne posjećuju muzeje, uključiti u njih tzv. 'hard-to-reach' publiku. Dakle, zahtjev za „oduzimanjem nula“ iz naslova znači da ispred velikih brojki i promicanja reprezentativne kulture

postavljamo prioritet kritičkog osvještavanja i individualiziranog pristupa. Koliko god to utopijski ili (anakrono) prosvjetiteljski zvučalo, vjerujemo u novu etiku solidarnosti, u mogućnost malih pomaka, koji, zahvaljujući suradnji muzeja i pojedinaca, postupno dovode do stvarnog osnaživanja zajednice. Drugim riječima, zalažemo se da se učinak muzeja na zajednicu ne izjednačava s fizičkim brojem posjeta muzeju, već da se mjeri aktivnim sudjelovanjem u transformaciji zajednice.

Prije svega, treba se nositi s primjedbama onih kritičara koji strahuju da bi se Muzej u novoj zgradi mogao pretvoriti u *mainstream* instituciju. Paradoksalno je to što s jedne strane kritičari ističu činjenicu kako se radi o kapitalnom objektu kulture koji počiva u najvećoj mjeri na novcu poreznih obveznika, pa bi prema tome trebao biti odgovoran najširim slojevima publike. S druge pak strane, očekuju da MSU i nadalje bude eksperimentalna, radikalna institucija, okrenuta novome i uvijek ispred svoga vremena...

Problem nije nimalo jednostavan. S jedne strane muzej bi trebao voditi brigu o javnom dobru i biti kritičan prema procesima koji vode propadanju društva osjetljivog na socijalnu problematiku. S druge strane, od muzeja se očekuje da se uključi u kulturnu industriju kasnog kapitalizma i osigura visoke prinose od prodaje ulaznica, kataloga, dizajnerskih predmeta u muzejskom dućanu, tj. da se broj nula neprestano uvećava.

promotion, consumption, and mass direction of attention and emotions? The answer depends on how well we are able to cope with two elusive products: the practice of conflict and constructive criticism...”²

The significance and importance of museums should be assessed precisely by how actively they participate in their social environment and to what extent they are in conflict with the existing prejudices, instigating ideas, debates, and initiatives that needn't have high economic indicators. Many museums have become the “regenerators of the community,” not only in terms of economy (Glasgow City Museums). Thus, the expectations that are set before the Zagreb Museum of Contemporary Art seem realistic and justified.

Having moved into its new building, the Museum had to change the physical proportions of its activities and also find a new approach and working methodology for its educational work. During the first five months after the inauguration of the new museum building (11 December 2010) we organized more than eighty events in the framework of our Museum Education Department. In the same period, we organized more than 120 free group tours around the museum. The number of visitors included in our educational activities surpassed 10,000, whereby the total of 130,000 visitors from Croatia and abroad visited the Museum during the first five months. Nevertheless, these numbers should not be the aim in itself. In the time to follow, we

must work even more intensely on programmes for those groups of people in our local community and beyond who never visit any museums, which means conquering those audiences that are hard to reach. Thus, the demand for “subtracting zeroes” from the title means that we must define our priorities and take as our goal to raise critical awareness and an individualized approach rather than boast with large numbers and the promotion of representative culture. However utopian or (anachronistically) enlightenment-like that might sound, we believe in the new ethics of solidarity, in the possibility of making small steps that will gradually, owing to the collaboration between museums and individual people, truly empower the community. In other words, we are of the opinion that a museum's impact on the community should be assessed on the basis of its active involvement in the transformation of that community, rather than the number of visitors.

It is necessary, above all, to counter the remarks of those critics who claim that the Museum might become a mainstream institution in its new building. It is rather paradoxical that these critics often point out that our capital cultural venue was largely built with public money, which is why it should be accountable to the broadest layers of the society, while at the same time expecting the Museum to remain an experimental, radical institution, open to novelty and always ahead of its times...

This problem is far from simple. The Museum should certainly

| PROGRAMI EDUKACIJE MSU vezani uz stalni postav (do 15. 4. 2010.) | |
|---|--|
| <i>U fokusu</i> | Vodstva kustosa koja tematiziraju po jedno od djela u postavu koja nisu izdvojena u vodiču. |
| <i>Tematske šetnje</i> | Vodstva kustosa vezana uz određene ideje i teme u suvremenoj umjetnosti. |
| <i>Mojim očima</i> | Vodstva mladih volontera za mladu publiku koja se obrazuje u radionicama <i>Kako gledati suvremenu umjetnost</i> . |
| <i>Nulti sat</i> | Svakodnevni program konzultacija i sastanaka, za posebne profesionalne grupe posjetitelja, nastavnike i profesore likovne kulture, studente umjetnosti i povijesti umjetnosti. |
| <i>Pristup</i> | Posebni programi koji uključuju osobe s tjelesnim invaliditetom te osobe oštećena vida i sluha, u suradnji s profesionalnim udrugama koje skrbe o invalidima. |
| <i>60+</i> | Program namijenjen posjetiteljima treće životne dobi koji se nastoji razvijati u međugeneracijskom dijalogu. |
| <i>Idemo na Vrhovec, Kod kuće je najgore i Hoću van!</i> | Programi izvan zgrade MSU-a, ili u okolici Muzeja, namijenjeni najmlađim posjetiteljima. |
| <i>Tobogan – kotač budućnosti</i> | Program u sklopu muzejsko-edukativne akcije hrvatskih muzeja „Kotač“, u kojem se djeci nastojalo pokazati višeslojnost skulpture Carstena Hollera. |
| <i>Mobilni muzej</i> | Povremeni program na dječjim odjelima bolnica, u domovima umirovljenika, udrugama oboljelih od multipleskleroze, udrugama djece oboljele od Downova sindroma i dr. |
| <i>Volim-Voliš-Volimo MSU</i> | Program volontiranja u koji je uključena studentska populacija, ali i nekoliko odraslih osoba (u programu za invalide). |
| SURADNJE MSU S LOKALNOM ZAJEDNICOM | |
| <i>Staro za novo</i> | Suradnja sa Sonjom Vuk. |
| <i>Ima li života izvan Muzeja?</i> | Program u formi preporuke događanja izvan Muzeja, koji uključuje i publiku koja će predlagati i „dojaviti“ o zanimljivim događanjima s područja suvremene umjetnosti izvan MSU. |
| <i>Muzej kvarta</i> | Suradnja s udrugom Kontraakcija. |
| <i>P/OKRENI SE (predstava)</i> | Suradnja s Učilištem ZKM-a. |
| DOGOVORENI PROGRAM, KOJI JOŠ NIJE REALIZIRAN | |
| Suradnja s programom za mlade HRT-a. | |
| Tečajevi TV-novinarstva i TV-snimanja. | |
| <i>Sat anatomije</i> | Program koji će ponuditi prostor kritičarima koji se žele osvrnuti i „secirati“ postav, izložbe i programe MSU-a * <i>Za sada nijedan kritičar MSU-a kojem smo se obratili za suradnju nije prihvatio poziv</i> |
| <i>Golubovi-listonoše – u zametku</i> | Umjetničko-edukativni program u suradnji s Igorom Grubićem. |

Pedagoški odjel vodim od sredine devedesetih godina, uz brojne kustoske, uredničke i druge poslove. Uobičajeni standard hrvatskih muzeja jest da mnogi ni danas nemaju „pravog“ muzejskog pedagoga/pedagoginju. Unatoč potkapacitiranosti personala Pedagoškog odjela, brojni obrazovni programi MSU-a uspješno su se odvijali u suradnji s nizom vanjskih suradnika, s kustosima, umjetnicima, profesorima likovne kulture, plesnim i dramskim pedagogima, glazbenicima, defektolozima i, vrlo često, uz pomoć volontera/ki. Tijekom tih godina naučili smo razne restriktivne uvjete prevladati kreativnošću i improvizacijom, s entuzijazmom kao glavnim gorivom. Na proteklo razdoblje u pedagoškoj djelatnosti moglo bi se gledati i kao na svojevrsan eksperimentalni laboratorij u kojem se također propitivala misija i značenje muzejske pedagogije u kontekstu suvremenog društva i umjetnosti.

Vodeći se proteklih godina načelom Pierrea Bourdieua – „Umjesto da umjetnost služi kao instrument stvaranja razlika, ona treba neprestano iskušavati i uvećavati prag tolerancije u društvu“ – koncipirali smo brojne edukativno-umjetničke programe u suradnji s hrvatskim i internacionalnim umjetnicima, primjerice projekt *Prijelaz / Transition* – fotografska istraživanja i radionice s američkim umjetnikom Dennisom Adamsom (1999.) te radionicu-izložbu-rasprodaju

Odijelo kao tijelo, s austrijskom umjetnicom Elke Krystufek (2004.). Ti su programi nastali u plodnoj interakciji umjetnika, pedagoga i publike.

Činjenica jest da je MSU više od pola stoljeća obavljao temeljnu funkciju muzeja – profiliranje, očuvanje i kontinuiranje identiteta – te da je i bez mogućnosti predstavljanja stalnog postava educirao i formirao čitave naraštaje umjetnika, stručnjaka i publike zainteresirane za suvremenu umjetnost. Muzej je bio osobito uspješan u umrežavanju, a njegova je djelatnost bila jasno prepoznatljiva u regiji.

Pišući o pedagoškim programima MSU-a, u izlaganju *Između elitnog geta i socijalne ustanove*,³ naglasila sam promjenu paradigme u politici MSU-a zadnjih dvadesetak godina. Sve do kraja osamdesetih godina Muzej je bio zaštićen od zahtjeva za komercijalizacijom i imperativa velikog broja posjetitelja, no posljednjih se desetljeća, u promijenjenoj društvenoj klimi, našao pred novim iskušenjima.

Promjene su se morale osjetiti u izložbenim i pedagoškim programima. Osim već uobičajenih edukativnih aktivnosti Muzej se sve više okretao i posebnim grupama posjetitelja – od osoba s različitim vrstama invaliditeta do specifičnih društveno marginaliziranih skupina. Stoga se značajan broj aktivnosti u starom Muzeju odvijao izvan galerijskih prostora MSU-a, najčešće u ustanovama ili skloništima socijalnog tipa.

care about the public good and assume a critical position towards those processes that have a detrimental impact on society, which is rather sensitive when it comes to social issues. But then again, it is expected that the Museum should take part in the cultural industry of late capitalism and secure high revenues from the sale of tickets, catalogues, and designer objects from its museum shop: the number of zeroes should increase constantly.

I have been the head of the Museum's Education Department since the mid-1990s, besides my other numerous curating, editing, and other tasks. The common standard of Croatian museums is that they largely lack a "real" museum pedagogue or educator, even today. Despite the fact that the Education Department is understaffed, the Museum's educational programmes have always run smoothly in collaboration with external associates, curators, artists, art teachers, dance and acting pedagogues, musicians, many of whom are volunteers. During all these years, we have learned to overcome various restrictive circumstances with creativity and improvisation, with enthusiasm as our main fuel. We might view these past decades of our education activity as a sort of experimental laboratory, in which we have tested our mission and the significance of museum education in the context of contemporary art and society. By following the motto of Pierre Bourdieu – "Instead of serving as an instrument of creating differences, art should constantly

challenge and increase the threshold of tolerance in society" – we have conceived numerous educational art projects in cooperation with Croatian and international artists, such as *Prijelaz / Transition*: photographic research and workshops with American artist Dennis Adams (1999) and the workshop/exhibition/sale called *Odijelo kao tijelo / Clothing as a Body* with Austrian artist Elke Krystufek (2004). These projects have resulted from a fruitful interaction between artists, educators, and the audience.

As a matter of fact, the Museum has performed the basic function of a museum for more than half a century – by profiling, preserving, and perpetuating a certain identity – and even while it was still lacking the possibility of exhibiting its permanent collection, it educated and shaped generations of artists, scholars, and spectators who were interested in contemporary art. It was particularly successful in networking and its activity was clearly recognizable throughout the region.

When writing about the education programmes of MSU in my paper called *Between an Elite Ghetto and a Social Institution*,³ I emphasized the change of paradigm in the Museum's policy during the past twenty years. Until the late 1980s, the institution was protected from all demands of commercialization and imperative of attracting large numbers of visitors, but in the past few decades, in an altered social climate, it has been forced to face new challenges.

EDUCATIONAL PROJECTS “EDUAKCIJA” (“EDUACTION”) linked to the permanent collection of MSU (until 15th April 2010)

| | |
|---|--|
| <i>New Focus</i> | Curators guiding through the Museum and discussing artworks that are not explicitly interpreted in the Highlights publication |
| <i>Thematic Strolls</i> | Curators guiding through the Museum with an emphasis on specific ideas and subjects related to contemporary art |
| <i>From My Angle</i> | Young volunteers guiding young visitors through the Museum; the volunteers have been prepared during a series of workshops on <i>How to Look at Contemporary Art</i> |
| <i>Intermezzo Class</i> | Everyday consultations and meetings for special professional groups of visitors, teachers of visual arts, art and art history students |
| <i>Access</i> | Special programmes for individuals with various physical disabilities, including sight and hearing impairment, in cooperation with professional organizations caring for disabled persons |
| <i>60+</i> | Programme intended for the elderly visitors, aiming at developing an intergenerational dialogue |
| <i>Let's Go to Vrhovec, It's Worst at Home, and I Want to Go Out!</i> | Programmes that take place outside of the MSU building, in its vicinity or beyond, intended for our youngest visitors |
| <i>Slide – Wheel of the Future</i> | Programme in the framework of the “Wheel”, an educational museum action of the Croatian museums that aims at showing the complexity of Carsten Holler's sculpture to children |
| <i>Hit the Road</i> | Occasional programmes taking place in paediatric departments of hospitals, homes for the elderly, associations of persons suffering from multiple sclerosis, children suffering from Down's Syndrome, etc. |
| <i>I Love – You Love – We Love MSU</i> | Volunteering programme involving students and adults (part of the programme for the disabled) |

COLLABORATIONS OF MSU WITH THE LOCAL COMMUNITY

| | |
|---|--|
| <i>Old for New</i> | Collaboration with artist Sonja Vuk |
| <i>Museum of the Neighbourhood</i> | Collaboration with association Kontraakcija |
| <i>Is there Life Beyond the Museum?</i> | Programme in the form of recommendations of events outside of the Museum, involving an audience that suggests and informs on interesting happenings linked to contemporary art, unrelated to MSU |
| <i>MOVE/TURN (performance)</i> | Collaboration with ZKM's School |

PROGRAMS IN PROGRESS / YET NOT REALIZED

| | |
|---|--|
| Collaboration with the youth programme of the Croatian Radio and Television (HRT) | |
| Courses on journalism and television reportage | |
| <i>Anatomy Class</i> | Programme for critics who wish to discuss and analyze MSU's collection, exhibitions, and projects * <i>So Far No Critic of MSU Whom We Approached Haven't Accepted Our Invitation</i> |
| <i>Courier Pigeons – In an Egg</i> | Educational art programme in collaboration with Igor Grubić |

umjetnički projekt

old for *new*



Old for New is an art project that took place in 2008/2009, in collaboration with the Museum of Contemporary Art Zagreb and the Croatian Employment Services. Its participants included young, unemployed people from the district of Novi Zagreb, while its primary aim was to intervene into the distribution of resources, organization, and activity of institutions, as well as to encourage action in those who have the actual power to change things. By designing and implementing a programme consisting of twelve workshops and a sociological research project, the author sought to raise the awareness of the need of further education. The goal was to prove that taking control over one's life, formulating clearer life goals, and developing a more optimistic attitude towards oneself and one's surrounding was something that could be learned. The workshops also aimed at awakening the desire for change and for taking responsibility.

MUZEJ SAVREMENE UMETNOSTI, BEOGRAD
EDUKATIVNI PROGRAM ZA ŠKOLSKU POPULACIJU

*Muzejske zbirke kao resursi okruženja u nastavi
(seminar za nastavnike osnovnih i srednjih škola)*



U SAVREMENOM DRUŠTVU

KREATIVNOST NIJE PRIVILEGIJA UMETNIKA

VEĆ OPŠTI STAV PREMA REŠENJU PROBLEMA
NA BILO KOM POLJU LJUDSKE DJELATNOSTI.

www.msub.org.rs

Učeći od višestruko marginaliziranih ljudi u društvu, primjerice, od zajednice Roma s kojom smo surađivali na izložbi baltičke umjetnosti što se održavala u zgradi Paromlina u susjedstvu romske zajednice, nastojali smo pomoći socijaliziranju te zajednice, ali i senzibilizirati javnost za potrebe koje ima ili bi mogla razviti zajednica u našem susjedstvu.

Budući da je velik broj izložbenih projekata MSU-a bio usko povezan s osjetljivim društvenim kontekstom, društvene teme nametnule su se i u našim pedagoškim programima. Propitujući ih izvan umjetničkog i muzejskog konteksta, organizirali smo nekoliko susreta, obiteljskih radionica i igraonica za djecu u Prihvatilištu za ilegalne imigrante smještenom u motelu na autocesti Zagreb–Beograd. Uz izložbu Mladena Stilinovića, *Cinizam siromašnih*, (2001.), koja tematizira ekstremno siromaštvo u zemljama tranzicije, štitičnici Prihvatilišta bili su zapravo vrlo stvarne potvrde umjetnikova zanimanja za obespravljene.

U okviru izložbe poljskog umjetnika Mirosława Balke *Čekaonica*, (2002.), među brojnim grupama djece i mladih uključenih u izložbu ostvarena je i suradnja s udrugom *Djeca prva*, u kojoj su romska djeca crtala crteže na temu koju je zadao umjetnik: Čega se bojim? Nekolicina romske djece po prvi je put posjetila Muzej u čijem je prostoru zatekla svoje radove na izložbi.

Strah da bi se Muzej u novoj zgradi, uslijed nekritičkog i popularnog približavanja znanstvenih spoznaja širokoj publici, mogao pretvoriti u kakav zabavni park ili „kabinet čudesa“, također je legitiman. Svjesni smo kakve sve posljedice mogu polučiti brzinski odgovori na ta složena pitanja.

Od prvoga dana otvorenja započeli smo s novim programom, nazvanim Eduakcija, ističući riječ *akcija* kao njegovu glavnu bit. Većina je programa Eduakcije kratkotrajna, učestalo mijenjana, a funkcionira i kao nadopuna postojećih edukativnih projekata, poput zidnih legendi, tekstova u publikacijama-vodičima (Akcenti/ Highlights) i audiovodičima koji prate tzv. stalni postav *Zbirke u pokretu*. U programe i realizaciju Eduakcije uključeni su svi kustosi Muzeja, voditelji pojedinih zbirki i odjela, od Odjela za odnose s javnošću preko marketinga, do Odjela tehnike i administrativnog osoblja, ali i brojni vanjski suradnici i volonteri.

Budući da po prvi puta u svojoj povijesti Muzej ima stalni postav nazvan *Zbirke u pokretu* kojim se naglašava potreba za njegovom neprestanom promjenom, mnogi su edukacijski programi definirani u skladu s promjenjivom prirodom postava i fluktuirajućim karakterom suvremene umjetnosti. Prvi cilj koji smo postavili bilo je stvaranje standarda.

These changes have necessarily influenced the Museum's exhibitions and education programmes. Besides its usual educational activities, it has become increasingly oriented towards special groups of visitors – persons with various disabilities or socially marginalized groups of people. Thus, a significant number of activities in the old MSU were taking place outside of its venues, mostly in social institutions and refuges. We learned a lot from certain groups that were marginalized in the society in more than one way, such as the Roma community, with which we collaborated on making the exhibition on Baltic art in the old Steam Mill, in the vicinity of which the community was living. Thereby we sought to contribute to its socialization and to raise the general awareness of the needs that such a community, living in our immediate neighbourhood, might have or develop.

Since a considerable number of exhibition projects of MSU were closely linked to sensitive social contexts, these social issues also imposed themselves upon our education programmes. Addressing these problems outside of the immediate artistic and museum context, we organized several encounters, family workshops, and activities for children at the Refuge for Illegal Immigrants, located at a motel Ježevo on the Zagreb-Belgrade motorway. Besides the exhibition *Cynicism of the Poor* by Mladen Stilinović (2001) on the subject of extreme poverty in

transition countries, the inmates of the Refuge were the true witnesses of the artist's empathy for the voiceless. The exhibition called *Waiting Room* by Polish artist Mirosław Bałka (2002) involved numerous groups of children and young people, e.g. those from *Children First* association, where Roma youngsters were drawing on a topic set by the artist: "What am I afraid of?" Some of the Roma children visited the Museum for the first time and were surprised to discover that their artworks were exhibited there.

The fear that now, in the new building, the Museum might turn into a sort of amusement theme park or a "cabinet of curiosities" owing to our uncritical and popularizing catering for the masses, is nevertheless legitimate. We are quite aware of the consequences that hasty solutions to such complex issues might have. From the very first day after the opening, we launched a new programme called *Eduakcija / Eduaction*, emphasizing action as its core. Most of its projects were short-term and fast-changing, often functioning as a complement to the existing educational projects: wall texts, texts in museum guides (Akcenti / Highlights) and other brochures and audio guides that accompanied the so-called permanent collection called "Collection in Motion." The programmes of Eduakcija and their realization involved all curators of the Museum, heads of collections and other departments, such as the Public Relations Department, Marketing Department, or

Tek uspostavom standarda moguće je prepoznati „odstupanje od norme“ i kreirati pedagoške programe koji će se bazirati na razlikovnosti i inovaciji.

Zanimljivo je da su neki programi zaživjeli odmah u punom opsegu, i veoma su posjećeni, dok će za neke trebati još vremena i „uštímanja“. Prihvaćamo kritike i tražimo rješenja za što bolje funkcioniranje i nastojimo se prilagoditi stvarnim potrebama korisnika.

Kao što se i moglo očekivati, najposjećenije su kreativne radionice vikendom, a namijenjene su djeci različite dobi, od predškolske do tinejdžerske, koje kombiniramo s radionicama u Zbirci Richter na Vrhovcu, koja je pod upravom MSU-a. Niz je programa Edukacije zamišljeno za odvijanje izvan institucije Muzeja, kao pratnja redovitim programima. Nažalost, neki od njih za sada su tek u zametku zbog malog personala Odjela i nedovoljne financijske potpore. U kreativne radionice redovito se uključuju volonterke, umjetnice i pedagoginje. U nekoliko posebnih projekata (otvorenje MSU-a i Noć muzeja) bilo je uključeno sedamdesetak volontera. Dakako, paralelno uz programe uz „stalni postav“ nastavljamo i s pripremama programa uz povremene izložbe: predavanjima, susretima s umjetnicima, javnim intervjuima, radionicama i performansima (Gilbert&George, Danica Dakić, Donacija Murtić i dr.). Unatoč skromnom budžetu

Pedagoškog odjela, svi su naši pedagoški programi besplatni za posjetitelje. Nadamo se da će usprkos teškim recesijskim oblacima što su se nadvili nad nama takvima i ostati.

¹ Groys, Boris, „Muzeji u doba masovih medija“, u: *Učiniti stvari vidljivima, Strategije suvremene umjetnosti*, Muzeji suvremene umjetnosti, Zagreb, 2006.

² „Curating with Institutional Visions“, okrugli stol s Rogerom M. Buegelom, Anselmom Frankeom, Marijom Lind i Ninom Möntmann u: *Art and its Institution*, Black Dog Publishing, 2005.

³ Referirajući se na naslov izlaganja Charlesa Jencksa: „Muzeji između katedrale i shopping malla“, Tate Britain, London, 2000.

Technical Department, as well as MSU's administrative staff and numerous external collaborators and volunteers.

Since it is the first time in the Museum's history that it has a permanent display, and the very name of the "Collection in Motion" implies the need of its permanent change, many of the educational programmes have been defined in accordance with its changeable nature and the fluctuating character of contemporary art as such.

The first goal that we set ourselves was to create certain standards, since it is only against such standards that it is possible to discern an "aberration" and to create education programmes that will be based on differentiation and innovation. It is interesting to observe that some of the programmes have caught on at once, and still attract a large number of visitors, whereas others will need more time and adjustment. We gladly accept criticism and always look for new options in order to improve our services, accommodating to the genuine needs of our audiences.

As might be expected, the most popular events are our creative weekend workshops, intended for children of various ages from preschoolers to teenagers, which we combine with workshops at the Richter Collection, located at Vrhovec and administered by MSU.

A number of Edukacija's events are envisioned as taking place

outside the Museum building, as complementary to its other programmes. Unfortunately, not all of them could easily evolve owing to the lack of personnel and finances. Creative workshops are often moderated by collaborators and volunteers, both artists and educators. Some of the special projects (such as the inauguration of the new building and the Museum Night) have included as many as seventy volunteers.

Along with the projects linked to our "permanent collection", we keep organizing events related to the temporary exhibitions (Aleksandar Srnec, Gilbert&George, Danica Dakić, Pair of Left Shoes, etc.): lectures, encounters with artists, public interviews, workshops, and performances. Despite the modest budget of our Museum Education Department, all our educational events are free. We hope that, despite the dark clouds of recession, we will be able to continue on the same course in the future.

¹ Boris Groys, "The Museum in the Age of Mass Media," <http://www.ehsancritique.com/files/the-museum-in-the-age-of-mass-mediagroys.pdf> (last accessed on 20 March 2011).

² "Curating with Institutional Visions," a round table with Roger M. Buegel, Anselm Franke, Maria Lind, and Nina Möntmann, in: *Art and its Institutions* (London: Black Dog Publishing, 2006).

³ I was referring here to Charles Jenck's lecture: "Museums between the Cathedral and the Shopping Mall," held at Tate Britain in London, 2000.

DISKUSIJSKA SKUPINA "MEDIJACIJA UMJETNOSTI U MUZEJIMA I NA IZLOŽBAMA, MUZEJSKA PEDAGOGIJA":

SUDIONICI/CE: NINA ŠESTANOVIĆ (LIKOVNE RADIONICE S DJECOM), GORDANA KOŠČEC (NASTAVNICA LIKOVNE KULTURE, UDRUGA OPA), ANA BEDER (GRADSKI MUZEJ KARLOVAC, MUZEJSKA PEDAGOGINJA), RENA RAEDLE (UMJETNICA), BREZA ŽIŽOVIĆ (SVEUČILIŠTE JURJA DOBRILE U PULI, DOCENTICA, METODIKA LIKOVNE KULTURE), PROF. VERA KOS PALISKA (SVEUČILIŠTE JURJA DOBRILE U PULI, METODIKA LIKOVNE KULTURE), MILICA DILAS (MMSU RIJEKA, MUZEJSKA PEDAGOGINJA), MARIN UKIĆ UJEVIĆ (UMAS, STUDENT), MARTIN KRENN (UMJETNIK), ALEXANDER HENSCHEL (MEDIJATOR, TEORETIČAR), VESNA MILIĆ (MSU BEOGRAD, MUZEJSKA PEDAGOGINJA), CLAUDIA HUMMEL (PREDAVAČICA, INSTITUT FÜR KUNST IM KONTEXT).

Alexander Henschel ističe da medijaciju umjetnosti treba sagledati iz umjetničkog, ekonomskog i sociološkog aspekta te se osvrće na prezentaciju Rene Rädle, umjetnice i aktivistice, o uporabnoj vrijednosti umjetnosti. Rädle se poziva na marksističku tradiciju i kvalitetu mjeri konkretnim potrebama ljudi, a suvremenu umjetnost shvaća kao mogućnost zauzimanja aktivne i kritičke pozicije s obzirom na politička pitanja, tj. društvenu nejednakost. Krenn pita o određivanju kriterija uporabne vrijednosti umjetnosti, medijacije.

Rädle: Kako mjeriti nemerljivo, kako kvalitetu izraziti brojevima? Jedino što možete jest upitati ljude koliko su razumjeli. To uvijek radim na svojim radionicama. Kriterij bi mogao biti određena reakcija, kako je tko reagirao, ali i sama komunikacija. No, vratila bih se temi uporabne vrijednosti. Postoji i razmjenska vrijednost koja ima trgovački vid, dok je uporabna vrijednost individualna. Može li individualna vrijednost postati kolektivna? Kada ćemo reći da je radionica uspjela? Onda

kada sudionici/ce nakon radionice i dalje zajedno rade, razvijaju svoje sposobnosti i pretvore to u praksu. Tada je nastalo nešto kolektivno. Sljedeći korak bio bi institucionalizacija tako nastale kolektivne vrijednosti.

Dilas: Možda možemo ovaj pojam kolektivne vrijednosti upotrijebiti unutar institucije muzeja. U našim diskusijama vodstva gledamo kao isključivo frontalni rad, no vodstvo nije uvijek frontalni rad, te može biti vrlo kreativno posredovanje, koje vodi k individualnoj vrijednosti.

Henschel: Biti fleksibilan s ulogama i formama u procesu medijacije jednostavnije je izvan muzeja. Unutar muzeja je ponašanje uvjetovano – osoba dolazi ovdje kako bi joj netko nešto dao. To je potrebno prevladati. Postavlja se pitanje prilagodbe vodstva određenoj skupini, publici – ako unaprijed prilagodujemo medijaciju određenoj grupi, može se desiti da prejudiciramo. Možda je opravdanije u početnom koraku obraćati se istim jezikom različitim skupinama, a onda u konfrontaciji koja će nastati zbog jezika koji

upotrebljavate (isti za sve) može doći do vrijednih pomaka. Osoba 1: Nemoguće je upotrebljavati isti diskurs za sve posjetitelje. Vodstvo ne smije biti uniformirano, nego medijacija koja otvara prostor za doživljaj i postavljanje pitanja.

Košćec: Nisam sa uniformiranost, ali ipak postoji univerzalni jezik umjetnosti razumljiv svima. Izuzetno je bitno da se djeca rano susreću sa suvremenom umjetnošću, od početka školovanja. Otvaranjem ovog muzeja mogućnosti susreta su ovdje. No, školstvo se još nije naviklo na ovaj prostor. Kada se dijete susretne sa suvremenom umjetnošću u 12. godini, to je šok.

Henschel: Kada govorite o univerzalnom jeziku, postavlja se pitanje tko određuje, definira što je univerzalni jezik.

Joksimović: Moje pitanje je koji su naši ciljevi u medijaciji i da li je taj cilj univerzalan za sve grupe ili nije. Je li cilj za malu djecu jednak kao i rad s mladima, i što mi medijacijom hoćemo postići?

Henschel: Teško je govoriti

DISCUSSION GROUP "ART MEDIATION IN MUSEUMS AND EXHIBITIONS, MUSEUM EDUCATION (MUSEUMSPEDAGOGIK)"

PARTICIPANTS: NINA ŠESTANOVIĆ (MODERATOR OF ART WORKSHOPS WITH CHILDREN), GORDANA KOŠČEC (SCHOOL TEACHER OF VISUAL CULTURE, OPA ASSOCIATION), ANA BEDER (MUSEUM PEDAGOGUE AT THE KARLOVAC MUNICIPAL MUSEUM), RENA RAEDLE (ARTIST), BREZA ŽIŽOVIĆ (LECTURER AT THE "JURAJ DOBRILA" UNIVERSITY IN PULA WITH COURSES ON THE METHODOLOGY OF TEACHING VISUAL CULTURE), VERA KOS PALISKA (LECTURER AT THE "JURAJ DOBRILA" UNIVERSITY IN PULA WITH COURSES ON THE METHODOLOGY OF TEACHING VISUAL CULTURE), MILICA DILAS (MUSEUM PEDAGOGUE AT MUSEUM OF MODERN AND CONTEMPORARY ART RIJEKA), MARIN UKIĆ UJEVIĆ (STUDENT AT THE ART ACADEMY OF THE SPLIT UNIVERSITY), MARTIN KRENN (ARTIST), ALEXANDER HENSCHEL (ART MEDIATOR AND THEORETICIAN), VESNA MILIĆ (MUSEUM PEDAGOGUE AT THE MUSEUM OF CONTEMPORARY ART BELGRADE), CLAUDIA HUMMEL (LECTURER AT THE INSTITUTE FOR ART IN CONTEXT, BERLIN UNIVERSITY OF THE ARTS)

Referring to the presentation by artist and activist Rene Rädle on the utilitarian value of art, Alexander Henschel emphasized that art mediation should be examined from the artistic, economic, and sociological perspectives. Rädle had based her discourse on the Marxist tradition referring to the human needs and understanding contemporary art as a possibility for adopting an active and critical stance with respect to the political issues, i.e. social inequality. Martin Krenn raised the question of the criteria determining that utilitarian value of art and its mediation.

Rädle: How can we measure the incommensurable, or express quality in numbers? The only thing one can do is asking people how much they've understood. I always do that in my workshops. The criterion could also be some sort of reaction, how particular people reacted, but also our communication as such. But let me come back to the issue of utilitarian value. There is also an exchange value in art, which has a marketing aspect to it, while the utili-

tarian value I understand as an individual value. Can we transform an individual value into a collective one? When shall we say that a workshop was successful? It is when the participants continue working together afterwards, developing further their capacities and integrating them in their everyday activities. In that case, we have created a collective value, and the next step would be to institutionalize that value.

Dilas: Perhaps we could examine this notion of collective value within the museum as an institution. While discussing the issue of guided museum and exhibition tours, we tend to look at it exclusively as a one-way method of communication, but guidance is not always like that; it is very often a very creative mediation process that takes us to that level of individual value.

Henschel: Being flexible with roles and forms in the mediation process is easier outside of the museum. Within the museum, our actions are conditioned – people come here in order to be presented with something, and we must overcome that. To which extent

should we adapt our museum guidance to a particular audience group? If we adapt our mediation to a specific group, we might actually fall prey to prejudication. It may be more justified to address everybody in the same language at first, after which the confrontations will or might arise due to the language used (which is the same for all). That might bring about valuable shifts...

Person 1: It is impossible to use one and the same discourse for all visitors. Our guided tours should not be uniform; our mediation must open up space for experiencing things differently and for raising questions.

Košćec: I am not saying it should be uniform; and yet, there is a universal language of art that is understandable to everyone. It is extremely important for children to get acquainted with contemporary art as early as possible, since the very beginning of their school education. Since our Museum of Contemporary Art opened recently in this new building, we have the possibility to facilitate such encounters. However, our

o ciljevima. Možemo reći da je umjetnost naše isходиšte i naš cilj. Ako nam je umjetnost cilj, onda ne možemo ispuniti neka druga očekivanja. Treba se truditi da ljudi prijednu te granice onoga na što su naviknuti i otvore nove mogućnosti percepcije. Kada npr. vodim grupu stručnjaka kroz muzejski postav, možda je moj zadatak upravo smetnja u njihovim očekivanjima, da se ta očekivanja, koja kod njih postoje, upravo ne ispune.

Joksimović: Ponovo bih pitala: što nam je cilj u odnosu na muzej i u odnosu na npr. jednu grupu mladih? Da li mi oblikujemo publiku, koja onda ima povjerenje u nas (mediatore, pedagoge, op.ur.) te u instituciju, muzej, to povjerenje koje će kasnije omogućiti da imamo publiku - društvo koje je kritičko prema društvu u cjelini. Nije li neka vrsta povjerenja između publike i institucije cilj?

Krenn: Umjetničkoj medijaciji treba pristupiti radikalno, bez opravdavanja i posredovanja nekog umjetničkog djela, nastojati se odmaknuti i eksperimentirati, to je vrlo važno.

Žižović: Međutim, likovni jezik, likovni elementi, tehnike, ono čemu učimo djecu u školi, sve to, kada udemo u suvremenu galeriju, postaje neupotrebljivo. Tim jezikom ne možemo objasniti suvremenu umjetnost. Možda možemo upotrijebiti neke suvremene materijale kako bismo djeci približili suvremenu umjetnost...

Joksimović: Opet se vraćam na cilj. Zanima me rad s tzv. nezainteresiranom publikom, npr. srednjoškolski koji su u muzeju voljom profesora. Koji je naš cilj s njima, ili sa starijom kulturno neobrazovanom publikom? Netko tko želi vidjeti ima li razlog da dode ponovo u muzej. Koji je naš pristup?

Hummel: S tim u vezi vratila bih se na uporabnu vrijednost umjetničke medijacije. Ako imamo razred koji bez pretjerane motivacije dolazi u muzej, pokušajmo stvoriti vlastitu uporabnu vrijednost - nadimo prostor za igru, odvojimo se od društva i klasičnih uloga. Pitanje je, naravno, koliko je moguće biti subverzivan i kritizirati način i sistem unutar kojega radiš.

Košćec: U svijetu umjetnosti kustos je postao važniji od umjetnika. Zanima me, osjećate li taj nekakav strah dok ulazite u svijet umjetnosti?

Henschel: Mislim da je jako bitan aspekt povezanosti između umjetnika i medijacije, u smislu da se umjetnost danas sve manje stvara u zatvorenim ateljeima. Kada govorimo o vodstvu, onda imamo umjetnike i djela, s jedne strane, i način na koji ih kustos slaže na izložbi, i upravo to treba propitivati.

Hummel: Umjetnička medijacija je nešto što svi možemo vježbati. I oni koji su primatelji, i umjetnici, kustosi... Bilo bi odlično kada bi se formirao novi tip zanimanja: kustos obrazovanja.

school system is not yet aware of this possibility. If a child encounters contemporary art at the age of twelve, that's shocking.

Henschel: When speaking of a universal language, we should ask the question of who decides on or defines that universal language.

Joksimović: I would like to know more about our goals in art mediation. Are they universal, and applicable to all groups? Or do they differ with regard to small children and adolescents respectively? What is it that we wish to achieve?

Henschel: It is difficult to speak of goals. We should say that art is our starting point and also our goal. If art is our goal, then we can't fulfill some other expectations. We must strive to make people cross the borderlines of what they are used to perceive and think; we must open up new possibilities of perception. For example, when I guide a group of experts through our permanent collection, my task might be precisely to shatter their expectations, to ensure their non-fulfillment.

Joksimović: I would like to repeat my question: What is

our goal with regard to the museum and with regard to a group of young people, for example? Do we want to form an audience that trusts us (the museum's educators) and the museum as an institution? That trust should be based on creating an audience within our society that is critical towards the society as a whole. Isn't it our goal to achieve that trust between the audience and the institution?

Krenn: Art mediation should be approached radically, not by justifying or mediating a particular work of art; we should try to detach ourselves and to experiment, that's very important.

Žižović: And yet, the visual language, formal elements, techniques, all that we teach children in our school curriculum, all that is useless when we enter a gallery of contemporary art. That language cannot be used to explain contemporary art. Perhaps we should use some modern materials in order to get the children acquainted with contemporary art...

Joksimović: Let me question again our goal. I am interested in working with the so-

called indifferent audiences, for example high-school students who come to the museum because they were brought in by their teacher. What is our goal with respect to them, or to the elderly, culturally uneducated visitors? Or someone who wants to see whether he or she should ever come back to the museum? What approach do we take? Hummel: With regard to that, let me come back to the utilitarian value of art mediation. If we have a school class that comes to our museum without personal motivation, we must try to create utilitarian value - find some space to play, detach ourselves from our classical social roles. The question is, of course, to what extent one can be subversive and criticize the method and the system within which one operates. Koščec: In the art world, the curator has become more important than the artist. Tell me, do you feel that strange sort of fear when you enter the art world?

Henschel: I think that a very important aspect is the connection between the artist and the mediation. What I mean is that art today is no longer produced primarily in

enclosed ateliers. Speaking about guided tours, we have the artists and their work on the one side and the way in which the curator displays them on the other, and exactly that is what we have to question. Hummel: Art mediation is something that all of us can practice. The recipients, the artists, the curators... It would be wonderful if we could create a new type of profession: that of the curator of education.