

**‘SURADUJ ILI/
SNOSI POSLJEDICE’
UMJETNIČKE PRAKSE
I ZAJEDNIČKO DJELOVANJE**

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JASNA

JAKŠIĆ

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**‘COLLABORATE OR/AND BEAR
THE CONSEQUENCES’
ARTISTIC PRACTICES
AND WORKING TOGETHER**

Platforme, kolektivi i suradnički projekti u posljednjih su dvadesetak godina jedna od formi hibridnog autorstva, koje se više niti ne osvrće na slabašnu sjenu umjetničkog genija. Višestruko autorstvo više se ne izdvaja kao provokacija upućena fetišizaciji umjetničkog objekta i ega. Naprotiv, ono se kao gotovo i poželjna forma pojavljuje unutar samog obrazovnog sustava, primjerice u obliku završnih izložbenih projekata ili u formi projektnog prijedloga. Imperativ suradnje gotovo da je interni pokazatelj kvalitete, a ponekad i kontrolni mehanizam.

Iza broja *Života umjetnosti* posvećenog umjetničkim suradnjama stoji, kako i priliči temi, kratak i intenzivan

During the past twenty years, platforms, collectives, and collaborative projects have been a prominent form of hybrid authorship, which hardly even glances back at the feeble shadow of artistic genius. Multiple authorship is no longer considered a provocation, intended to criticize the fetishization of the art object and the artist's ego. On the contrary, it even seems to emerge as a desirable form within the educational system, be it in the form of final exhibition projects or as project proposals. One could almost say that the imperative of collaboration now serves as the internal indicator of quality, sometimes even as a mechanism of control. This issue of *Život umjetnosti*, dedicated to artistic

zajednički rad potpisnice ovih redaka s umjetnicima Tinom Gverović i Sinišom Ilićem.

Zajednički rad nije samo ispunjavanje zahtjeva za suradnjom ili opredmećenjem prvotne komunikacije unutar umjetničkog procesa (među umjetnicima ili umjetnicima i kustosima) – on je vjerojatno i sumnja i znatiželja.

Četiri umjetnička priloga, priređena namjenski za broj koji držite u rukama, predstavljaju zajednički rad iz nekoliko vidova: od dugogodišnje profesionalne suradnje Maje Josifović i Dimitrija Tadića, prepiske riječju i slikom između Bena Caina i člana kolektiva Åbäke, do verzije za tisak performansa-predavanja Vanesse Desclaux u

collaboration, is a result of – as is only fitting to the theme – a brief but intense cooperation between the author of this preface and artists Tina Gverović and Siniša Ilić.

Working together does not mean simply answering to the demands of collaboration or materializing the initial communication within the artistic process (among artists or between artists and curators) – it also includes a good amount of doubt and curiosity.

Four artistic contributions that were made especially for the issue that you are now holding in your hands are an example of collaboration in many aspects: years of professional cooperation between Maja

grafičkoj prilagodbi Ivana Markovića i konceptualnog crtačkog dijaloga Tine Gverović i Siniše Ilića (uz sudjelovanje Bena Caina, zatvorimo li donekle suradničku mrežu). Ovaj segment broja uobičen je, dakako, zahvaljujući njihovim prijedlozima i sugestijama. Ispovijest iz prve ruke umjetnice Lale Raščić o ambicioznom suradničkom projektu, koji je nakon stranputica nesporazuma sretno započeo vlastiti život, izvan kontrole prvotnih naručitelja/inicijatora, slijedi osvrt o suradničkim platformama i taktičkim praksama u kontekstu zagrebačke nezavisne umjetničke scene u eseju Dee Vidović, dok se jednim od najuspjelijih izvoznih hrvatskih kulturnih projekata, suradničko-

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Josifović and Dimitrije Tadić, correspondence in words and images between Ben Cain and the members of Åbäke collective, the printed version of performance/lecture by Vanessa Desclaux with the graphic design of Ivan Marković, and the conceptual drawing dialogue between Tina Gverović and Siniša Ilić (with a contribution by Ben Cain, to round off the collaboration network in a way). This segment of the journal has been largely formed by their proposals and suggestions. First-hand confession by artist Lala Raščić about an ambitious collaboration project that has, after some sidetracks and misunderstanding, happily found its own life out of control of its original commissioners/

-participativnim *Muzejom prekinutih veza* bavi tekst Sandre Križić Roban. Intervju s kustosicom Karlom Jasso dotiče se suradničkih praksi u kustoskom radu, posebno u napuštanju hijerarhijskih odnosa u institucionalnom kontekstu. S druge strane, najava dugoočekivanog postava *Muzeja nevinosti* (muzeološkog nastavka istoimenog romana Orhana Pamuka) iz pera Öndera Özengia, kokustosa projekta, daje naslutiti da je riječ o primjeni sasvim drugačije metode: o ishodu suradnje proslavljenog nobelovca i predvodnika istanbulske umjetničke scene zasigurno ćemo još čitati. Broj završava popisom internetskih stranica, koje smo si

initiators, is followed by Dea Vidović's overview of collaboration platforms and strategic practices in the context of independent art scene in Zagreb, and Sandra Križić Roban has presented one of the most successful international cultural projects based in Croatia, the collaborative/participative *Museum of Broken Relationships*. Interview with curator Karla Jasso deals with collaborative practices in curatorial work, especially regarding the abandoning of hierarchic relations in the institutional context. Finally, the announcement of the long-awaited opening of the *Museum of Innocence* (continuation of Orhan Pamuk's novel in the museum form) by Önder Özengi, a co-curator of the project, gives

Tina, Siniša i ja međusobno preporučivali tijekom rada na njemu. Nedovoljno iscrpan i opsežan da bi se shvatio kao bibliografija ili indeks, ovaj je popis prije svega preporuka za daljnje istraživanje u mediju, koji sve više, svojom instantnom dostupnošću, djelomično zamjenjuje prostor tiskanih medija.

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an impression of an entirely different method at work: but we shall undoubtedly hear much more on the results of collaboration between the famous Nobel-prize winner and the protagonists of Istanbul art scene in the future. The issue ends with a list of websites that Tina, Siniša, and I were recommending to each other while working on it together. Even though incomplete and insufficiently exhaustive to serve as a bibliography or an index, it should be understood primarily as a tool for further research in a medium that has, owing to its accessibility, largely supplemented the printed media.