

MUZEJ NA RUINAMA INTIMNOG



Ako se složimo s tvrdnjom da umjetnička dokumentacija „ne pokušava učiniti neki prošli događaj prezentnim, niti je obećanje budućeg umjetničkog djela, nego je jedini mogući oblik upućivanja na umjetničku aktivnost koja ne može biti predstavljena na neki drugi način“,¹ što nam onda predstavlja dokumentacija prikupljena u sklopu projekta *Muzej prekinutih veza*?² Mogu li nam umjetnost i njezini alati pomoći u njegovu iščitavanju, i slažemo li se s tvrdnjom da sličnost života i umjetnosti neminovno vodi do zaključka kako bilo koja vrsta arhiviranja – ona koja pripada domeni života, kao i ostale koje povezujemo s umjetničkim poljem – u konačnici ne vodi nikakvu cilju? Umjetnost je odavno postala oblik života; najraznovrsniji projekti kod publike su osvjestili brojne segmente ljudske stvarnosti, čiji su nam kontinuitet i/ili izabrani dijelovi posredovani raznim vrstama dokumentacije: osobnim arhivima, umjetničkom dokumentacijom kao rezultatom istraživanja, povijesnom dokumentacijom i drugim

sredstvima. Osim što se na takav način evidentira i arhivira aktivnost života, dokumentira se i sam proces istraživanja i arhiviranja te njegov „konačni rezultat“. A on može biti sjekira, plišani medvjedić, vjenčanica i tko zna što sve ne. *Muzej prekinutih veza* projekt je koji na izvjestan način izmiče, opire se definicijama i kategorizaciji. Njegov rubni karakter nije uvjetovan samo sadržajem kojemu je posvećen, nego i činjenicom da se radi o temi koja je zapravo prerasla svoje „osnivače“ i koju su mnogi prepoznali nastavivši nadograđivati projekt, pri čemu je teško, pa i nemoguće predvidjeti njegov daljnji razvitak. Iščekujući u „muzeju“ umjetnički predmet (dakako, zahvaljujući obrazovanju, tradiciji, uvriježenu poimanju ustanove i njezine uloge) na pragu otvorenja prostora u kojem *Muzej prekinutih veza* uskoro počinje obitavati „za stalno“, suočavamo se s neumjetničkim predmetima koji su ustvari „puka dokumentacija [određene] životne forme“,³ predmetima koji dokumentiraju jednu od svakodnevnih situacija u

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If we agree with the fact that art documentation “is neither the making present of a past art event nor the promise of a coming artwork but the only possible form of reference to an artistic activity that cannot be represented in other way,”¹ what should we think of the documentation collected for the project of *Museum of Broken Relationships*?² Can art and its tools help us interpret it and do we agree with the statement that similarity between life and art inevitably leads to the conclusion that any sort of archivation – that which belongs to the domain of life, as well as other types, which we associate with the field of art – is eventually of no avail? Art has long become a form of life; myriads of different projects have forced the audiences to reflect on the varied segments of human reality, the continuity and/or selection of pieces that have been mediated to us by various types of documentation: personal

archives, art documentation as a result of research, historical documentation, and others. Beside the activity of life, what we document that way is the very process of investigation and archivation, as well as its “final result.” Which can be an axe, a teddy bear, a wedding dress, or whatsoever. *Museum of Broken Relationships* is a project that is somehow evasive, it escapes all definition and categorization. Its marginal character is not only a result of the content to which it is dedicated, but also the fact that its theme has actually outgrown its founders – many have recognized it and continued building up the project, which is why it is difficult, if not impossible, to foresee its further development. Although one probably expects real artworks in a “museum” (which is a logical result of our education, tradition, the prevailing understanding of the institution and its role) that is soon to open its doors in what will become its



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mnogim životima – prekid ljubavne veze.

Iako se u načelu radi o vrlo osobnom činu, prekid ljubavne veze predmet je (i tuđih) interesa vjerojatno otkako postoji ljudski rod. S kategorijom potrošivosti emocionalnog angažmana svatko se od nas susreo barem jednom u životu; energija koja se ulagala u vezu počinje se rasplinjavati, no ne nestaje. Akumulira se u pitanja na koja više nije moguće odgovoriti, u ljutnju, razočaranje i negativne emocije koje prevladavaju nad svim onim pozitivnim što je nekoć karakteriziralo odnos dviju osoba. I što učiniti s prekinutom vezom? Što učiniti s nizom predmeta koji su emocionalna ostavština i s vremenom počinju opterećivati vlasnike? I na kraju – što učiniti s predmetima koji i dalje sudjeluju u konstrukciji nečeg čega više nema, čega više nisu refleksije? Ključevi, fotografije, melodika, plastične figurice, majice ili pijesak donesen u staklenci s neke udaljene plaže više ne reproduciraju nečiju zajedničku stvarnost; to su predmeti kojima je potreban novi okvir (bolje rečeno, potreban je njihovim vlasnicima), čiji emocionalni naboj više nije usmjeren na aktere (prekinute) veze, nego ga je moguće razumjeti u širem kontekstu.

Između namjere i rezultata prostran je procijep, a umjetnici ga često namjerno stvaraju kako bi promatrače naveli na što aktivniji pristup. Dakako, u slučaju *Muzeja prekinutih veza* ne možemo govoriti o umjetnicima i umjetničkim predmetima, no projekt

Olinke Vištice i Dražena Grubišića upravo nas čini svjesnima tog procijepa, hijatusa nastalog kako bi se aktiviralo publiku da na drugačiji, možda spontaniji način pristupi odabranu materijalu. Estetika šanse koncept je čije bismo pojedine teorijske postavke mogli iskoristiti ovom prilikom. Prema nekim tumačenjima, šansa je razlog zbog kojeg publika pojedine koncepte doživljava vrlo privlačnima, a karakterizira ju širok raspon umjetničkih praksi među koje ubrajamo i – *sudjelovanje*.⁴ Pritom se ne odričemo formalnih procedura, kakvom doživljavamo i „muzeološko“ prizemljenje Muzeja prekinutih veza koji će svoj „stalni postav“ simbolički otvoriti u palači u kojoj je nekoliko desetljeća stolovala Galerija suvremene umjetnosti (danas Muzej suvremene umjetnosti) u Zagrebu.

Poput mnogih drugih „isluženih“ predmeta čije je izvorno značenje zadržano, dok su okolnosti njihove uporabe i značenje koje su imali za vlasnike promijenjeni ili zaboravljeni, izložci koje su tijekom nekoliko godina prikupili Vištica i Grubišić intrigantni su ne samo kao predmeti koji će zadovoljiti nečiju voajerističku potrebu za tuđom intimom. Više od svega zanimljiv je koncept u kojem sudionici participiraju u postavu, donose nove predmete koji ne govore isključivo o odnosu dvoje ljudi, nego i o društvenom miljeu unutar kojeg se njihova veza odvijala, o promjenama konteksta i utjecajima koji su pridonijeli raspadu nečije veze. O tome možda

permanent venue, what its visitors will actually see are non-artistic objects, in fact “a mere documentation of this life form,”³ objects that document an everyday situation from many lives – a broken love relationship.

Even though it is essentially a very personal act, breaking up a love relationship has been a subject of (other people’s) interest since the times immemorial. At least once in our lives, we all had to face the fact that emotional engagement is a category of brief shelf-life; energy invested in the relationship suddenly begins to dissipate, although it does not vanish altogether. It accumulates into questions that we can never find answers to: into anger, disappointment, and other negative emotions that prevail over the positive ones that once characterized the relationship between two persons. So what should we do with a broken relationship? What should we do with all those objects that belong to the emotional legacy and with time become a burden to their owners? And finally – what should we do with those objects that still participate in the construction of something that is no longer there, that they no longer reflect? Keys, photographs, a mouth organ, plastic figurines, T-shirts, or sea sand brought in a bottle from a distant beach – they no longer reproduce someone’s common reality; these objects are now in need of a new

framework (or perhaps: their owners need it), with an emotional charge that is no longer directed at the agents of the (broken) relationship, but can be understood in a broader context. There is a broad gap between intentions and results, which artists often create on purpose in order to force the observer to adopt a more active approach. To be sure, in the case of *Museum of Broken Relationships* one can hardly speak of artists and art objects; however, it is precisely this project of Olinka Vištica and Dražen Grubišić that may make us aware of the gap, of the hiatus created in order to activate the audience and force it to approach the selected material in a different, perhaps more spontaneous way. The aesthetics of chance is a concept with theoretical premises that one may partially use here. According to some interpretations, chance is the reason why the audience considers some concepts of experience as attractive, and it is characterized by a wide range of artistic practices, which include – participation.⁴ Thereby we do not renounce at formal procedures, which in our experience includes the “museum-like” grounding of *Museum of Broken Relationships*, which will symbolically inaugurate its “permanent collection” in the palace that for decades used to house the Gallery of Contemporary Art (today’s Museum of Contemporary Art) in Zagreb.

najbolje svjedoče pisma koje je jedna žena godinama dobivala od muškarca kojeg je posjećivala u logoru. Nakon oslobođenja nije pristala napustiti grad u kojem je živjela, jer „obnavljali smo zemlju, i zbog toga nisam mogla otići“.

Interakcija s (uvijek novom) publikom vrlo je bitna; upravo na taj način moguće je ispričati i predstaviti priče koje imaju lokalni i/ili regionalni karakter, koje svjedoče o dubljim promjenama što se ne moraju nužno prepoznati u intimnim zabilješkama koje prate većinu izloženih predmeta. Kulturološke referencije na koje nailazimo različite su, ali i razumljive. Iako u izložbenom postavu možemo pretpostaviti da do neke mjere dolazi do režiranja emocija, raznovrsnost sredina u kojima su dosad izlagali te lokalni partneri uz čiju pomoć dolaze do novih donacija uvjeti su osiguranja polazišnih strategija koje su se toliko svidjele publici širom svijeta. U krajnjoj liniji, projekt *Muzeja prekinutih veza* u mnogim svojim segmentima potvrđuje Groysove teze o rezultatima umjetničkih akcija koji ne moraju nužno odgovarati kontekstu kreativnih aktivnosti (točnije, onog što uvrježeno podrazumijevamo pod tim pojmom). Važna je sama aktivnost, stvaralaštvo povezano uz dokumentiranje života kao aktivnosti, čija je konačna svrha promatranje i tumačenje života kao umjetničkog predmeta.

¹ Boris Groys, „Umjetnost u doba biopolitike – od umjetničkog djela k umjetničkoj dokumentaciji“, u: Boris Groys, *Učiniti stvari vidljivima. Strategije suvremene umjetnosti*, MSU, Zagreb, 2006., 10.

² Muzej prekinutih veza (Museum of broken relationships) je umjetnički koncept koji su osmislili i realizirali Olinka Vištica i Dražen Grubišić. Prva izložba muzeja održana je u Zagrebu 2006. godine, a do danas je prezentirana u desetak europskih i svjetskih gradova. Muzej će u 2010. godini biti trajno smješten u izlagački prostor na Gornjem gradu u Zagrebu. Vidi: www.brokenrelationships.com.

³ Groys, nav. dj., 11.

⁴ Margaret Iversen, „Introduction//The Aesthetics of Chance“, u: Margaret Iversen (ur.), *Chance*, Whitechapel Gallery, London & MIT Press, Cambridge, Massachusetts, 2010., 12.

Like many other “worn-out” objects that have retained their original significance even though the circumstances of their use and the meaning they had for their owners have been changed or forgotten, the exhibits that Vištica and Grubišić have managed to collect over the years are indeed intriguing, and not only as objects that would satisfy one’s need of prying into other people’s intimacy. The most interesting aspect is the concept of participating in the collection, whereby the participants can bring new objects, which do not speak only of a relationship between two people, but also of the social environment in which that relationship was taking place, of the changes of context and the influences that contributed to its dissolution. An interesting testimony is a collection of letters that a woman was receiving for years from a man that she was visiting in a concentration camp. After the liberation, she refused to leave the city in which she lived, saying that “we were rebuilding the country and so I couldn’t leave.”

Interaction with the (always new) audience is essential, for it is precisely that way that one can tell and present the stories with a local and/or regional character, which testify of profound changes that are not necessarily recognizable in the intimate notes that accompany most of the exhibits. The cultural references that one encounters are various, but they are understandable. Even though

one may presume that the collection is to some extent a result of emotional manipulation, the variety of the environments in which the authors have exhibited so far and the local partners that have helped them obtain new donations ensure the strategic starting points that the audiences have been appreciating all over the world. After all, in many of its segments, the project of *Museum of Broken Relationships* has confirmed Groys’s hypothesis that the results of artistic actions needn’t always correspond to the context of creative activities (or rather, what we usually understand as such). What is important is the activity itself, the creative efforts linked to documenting life as an activity, with a final goal of observing and interpreting life as an art object.

¹ Boris Groys, “Art in the Age of Biopolitics: From Artwork to Art Documentation,” transl. by Steven Lindberg, in: *Catalogue to Documenta 11* (Ostfildern-Ruit: Hatje Cantz, 2002), pp. 108-114.

² Museum of Broken Relationships is an artistic concept envisioned and realized by Olinka Vištica and Dražen Grubišić. Its first exhibition took place in Zagreb in 2006, and so far it has been presented in a dozen cities in Europe and beyond. In 2010, the Museum will move into its permanent venue in the Upper Town of Zagreb. Cf. www.brokenrelationships.com.

³ Groys, op. cit.

⁴ Margaret Iversen, “Introduction//The Aesthetics of Chance,” in: *Chance*, ed. by Margaret Iversen (London: Whitechapel Gallery and Cambridge, MA: MIT Press, 2010), p. 12.



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