

**POLITIZACIJA
KULTURNOG POLJA:
MOGUĆNOSTI KRITIČKE
PRAKSE**

ANA
DEVIĆ

**POLITICIZATION
OF THE CULTURAL
FIELD: POSSIBILITIES
OF A CRITICAL
PRACTICE**

Uvod

Pisan iz specifične „insajderske“ perspektive, ovaj tekst zauzima jedan od mogućih pogleda pri razmatranju domaćih kritičkih praksi različitog usmjerenja i modela djelovanja. Ovaj tekst nije pregled, niti nudi cjelovit narativ, nego pokušava iz specifične perspektive ocrtati nekoliko međusobno prepletenih putanja. Iako je međunarodni aspekt djelovanja domaće kritičke scene ključan moment njezine geneze, u fokusu će biti prostorni aspekt njezina djelovanja i artikulacija odnosa prema urbanom prostoru grada.¹

Pojam i status institucionalne kritike poslužit će kao polazište analize odnosa institucija, institucionalne kritike, umjetničke produkcije, samoorganizacije i socijalne kritike unutar hrvatske umjetničke i kulturne scene. Iako institucionalna kritika nije u potpunosti operativan pojam, pri pokušaju evaluacije statusa suvremenih kritičkih praksi upravo su reperkusije asimilacije institucionalne i, šire gledano, umjetničke kritike važni putokazi pri istraživanju suodnosa umjetničkih pozicija, kritičkih praksi i pitanja njihove institucionalizacije.

Ishodište postojećih konstelacija koje suvremene prakse unutar lokalnog konteksta zauzimaju naspram institucionalnog okvira i način na koje one konfiguriraju polja vlastitog izvaninstitucionalnog i „međuprostornog“ djelovanja izvire iz konteksta kraja šezdesetih godina. Od

tada pratimo zasebnu liniju umjetničkog djelovanja koja je u potrazi za alternativnim načinima produkcije i prezentacije umjetničkih djela redefinirala status umjetnosti i načine medijacije između umjetnika i publike, postavljajući radikalna pitanja o „autonomiji“ galerijsko-muzejskog sustava, ulozi i radu institucija društva, te koja je inaugurirala participativan, kolektivistički model rada s taktičkim upotrebama medija. Iako se velik broj autora te struje kritički odnosio prema kulturnim institucijama, unutar aktivnosti tzv. *nove umjetničke prakse*² ne pronalazimo primjere institucionalne kritike nalik onoj na Zapadu.³ Dok je tokom sedamdesetih „prvi val“ prakse institucionalne kritike⁴ zahvaćao sustavna istraživanja funkcioniranja muzejsko-galerijskog sustava, denuncirajući njegovu „neutralnost“ i eksponirajući potisnuti tržišni, ekonomski i politički kontekst, kritički rad umjetnika na području bivše Jugoslavije u tom razdoblju nije izravno okrenut muzejsko-galerijskom sustavu, nego političkom i ideološkom kontekstu, kao i pitanju izravnog kreiranja autonomnog sustava proizvodnje i distribucije umjetnosti. Govoreći o specifičnostima jedne lokalne scene poput hrvatske, nezaobilazna tema je i njezin odnos prema širem metanarativu povijesti umjetnosti, no namjera ovog teksta nije isključivo aktualizirati akutno pitanje kanoniziranja umjetnosti Istočne Europe u „univerzalni sustav“ zapadne umjetnosti, već se ponajprije nameće potreba da se iz lokalne

Introduction

Since written from a specifically “insider” perspective, this text adopts one of the possible stances in reflecting upon local critical practices of various orientations and modes of action. It is neither an overview nor a complete narrative; instead, it seeks to outline some of the interwoven trajectories from a specific perspective. Even though the international aspect of the activity of the local critical scene has been the key moment in its genesis, the focus will be on the spatial aspect of its activity and the articulation of its attitude towards urban space.¹ The notion and the status of institutional critique will serve as the starting point in analyzing the relationship between institutions, institutional critique, artistic production, self-organization, and social criticism within Croatian artistic and cultural scene. Even though institutional critique is not an entirely operational term when trying to evaluate the status of contemporary critical practices, it is precisely the repercussions of the assimilation of institutional or even artistic criticism, broadly speaking, that serve as important signposts in investigating the correlation of artistic positions, critical practices, and the question of their institutionalization. The source of the existing constellations, which contemporary practices adopt towards the institutional framework in the local context, and the way they configure the fields of their own extra-institutional and “interspatial” activity, proceeds

from the context of the late 1960s. It is since then that one can track a separate line of artistic activity, which has redefined the status of art and the modes of mediation between the artist and his or her audience on its search for alternative modes of producing and presenting artworks, asking radical questions about the “autonomy” of museum and gallery system, as well as the role and functioning of social institutions, inaugurating a participatory, collectivistic model of operation with strategic uses of the media. Even though many artists belonging to this current have adopted a critical stance towards cultural institutions, the activity of this so-called *New Artistic Practice*² does not include cases of institutional critique that would resemble the Western one.³ Whereas in the 1970s the “first wave” of institutional critique⁴ included systematic research into the functioning of museums and galleries, denouncing their “neutrality” and exposing the suppressed marketing, economic, and political context, the critical work of artists from the territory of former Yugoslavia at that time did not focus directly on the museum and gallery system, but rather on the political and ideological context, as well as the issue of directly creating a more autonomous system of art production and art distribution. When speaking about the specificities of a local scene like Croatia, touching upon its attitude towards the broader meta-narrative of art history is unavoidable. However, this text does not aim exclusively at actualizing

perspektive obilježene „problemima s institucijama” pokušaju ocrtati konture različitih oblika kritičkih praksi, njihova kritika postojećih institucija, formiranje inovativnih institucionalnih oblika i procesa samoinstitucionalizacije.

Okviri: institucionalna i umjetnička kritika

Izvorno inicirana u okrilju konceptualne umjetnosti, praksa institucionalne kritike afirmirala je *site-specific* pristup u kojemu ključan postaje konkretan prostor realizacije viđen kao kompleksno, heterogeno kulturno i političko mjesto uokvireno institucijama umjetnosti, prožeto kontradikcijama i potisnutim tenzijama. Paralelno sa širenjem polja i jezika umjetnosti, redefinicijama umjetničkog djela, mijenjanjem umjetničkih konvencija i podjele uloga u svijetu umjetnosti, institucionalni okvir također je pretrpio vlastite kušnje i mijene, pokazavši se ne isključivo kao osificirana struktura, nego i kao dinamičan okvir sklon rekonfiguracijama, prilagodbama i reinvecijama. Nezaobilazne referentne točke različitih hibridnih oblika suvremenih kritičkih praksi su i nasljeđe feminističke umjetnosti, niz antikomercijalnih umjetničkih pristupa, razvijanih krajem šezdesetih i sedamdesetih, koji su naglašavali kontekst određene lokacije i dovodili ga u odnos s uvjetima produkcije, prezentacije i recepcije umjetnosti, te različite aktivistički i socijalno orijentirane *public art* prakse i *community based* projekti

razvijani osamdesetih godina – koji su također uvelike pridonosili redefinicijama umjetničkog okvira. Napetosti i složene dinamike između umjetničke kritike kulturnih institucija (koja uvijek implicitno ili eksplicitno uključuje i kritiku društvenih institucija), s jedne strane, i institucionalnog poticanja kritičkih praksi, s druge strane, rezultirale su kontradiktornim, ambivalentnim učincima koji istodobno energiziraju i otupljuju potencijale kritičkog djelovanja. Bilo da su „obrambeni” institucionalni mehanizmi išli u pravcu asimilacije, cenzure ili ignoriranja kritičkih praksi, upravo je dinamika između umjetničke proizvodnje i načina kako institucije na nju reagiraju formirala konture promjenjive „love and hate”-relacije koja ocrtava moduse složene konstelacije kulturnih institucija i umjetničke produkcije. Nadovezujući se na analize hegemonije fleksibilnog kapitalizma čiju je problematiku istraživala u suradnji s Lucom Boltanskim (*Le Nouvel esprit du capitalisme / New Spirit of Capitalism*, 1999.), Eve Chiapello, pišući o krizi koncepta kritičkih pozicija, ističe činjenicu da kritika sve manje ispunjava svoje socijalne funkcije i tek kontekstualizira u prvi mah paradoksalno u područje njezine efikasnosti. Kooptacija kritičkih potencijala u dominantni ekonomski diskurs *neomanagementa* jedan je od najuočljivijih znakova iscrpljivanja kritičkih praksi. Može se reći da su neomenadžerske prakse u mnogome posljedica posebne

the acute question of canonizing Eastern European art into the “universal system” of Western art; instead, it aims at recognizing the need of outlining the contours of various forms of critical practices, their critique of existing institutions, and the creation of innovative institutional forms and processes of self-institutionalization from the local perspective, marked by “problems with the institutions”.

Frameworks: Institutional Critique and Art Criticism

Originally initiated within conceptual art, the practice of institutional critique asserted a site-specific approach, in which the key aspect was the concrete space of realization, seen as a complex, heterogeneous cultural and political site, framed by art institutions and permeated by contradictions and suppressed tensions. Parallel to the expansion of the field and language of art, the redefinition of artwork, changing of artistic conventions, and the distribution of roles in the art world, the institutional framework was going through its own temptations and alterations, not only as an ossified structure, but also as a dynamic frame prone to reconfigurations, adaptations, and reinventions. Among the inevitable reference points of various hybrid forms of contemporary artistic practices one should mention the legacy of feminist art, a series of anti-commercial artistic approaches developed in the late 1960s and in the 1970s, which emphasized the

context of a particular location by relating it to the conditions of art production, presentation, and reception, as well as various activist and socially oriented “public art” practices and community-based projects that evolved in the 1980s – which gave their own considerable contribution to redefining the artistic framework.

Tensions and complex dynamics between the artistic critique of cultural institutions (which necessarily included the critique of social institutions, be it implicitly or explicitly) on one side, and the institutional promotion of critical practices on the other, had contradictory and ambivalent effects, which energized and blunted the potentials of critical action at the same time. Regardless of whether these “defensive” institutional mechanisms moved in the direction of assimilation, censorship, or ignoring of critical practices, it was precisely the dynamics between art production and the way in which institutions were reacting to it that formed the contours of the fickle “love-and-hate” relationship that characterizes the modes of the complex constellation of cultural institutions and art production.

Referring to the analyses of the hegemony of flexible capitalism, the problems of which she investigated in collaboration with Luc Boltanski (*Le Nouvel esprit du capitalisme / New Spirit of Capitalism*, 1999), Eve Chiapello, while writing on the crisis of the concept of critical positions,

pažnje posvećene zamjerkama izraženim „umjetničkom kritikom“. Sažeto rečeno, upravo je uspjeh „umjetničke kritike“ doveo do njezine kooptacije od protivnika i gubljenja njezine oštine.⁵ Povijesno situiran u 19. stoljeće kao jedan od oblika otpora novom industrijskom, kapitalističkom i buržoaskom društvu, termin *artist critique* upotrebljava se kao nadpojam koji implicitno obuhvaća različite oblike kritičkih socijalnih aspiracija te koji, za razliku od brojnih srodnih termina, naglašava istaknutost umjetničke pozicije i vrijednosti koje taj životni stil utjelovljuje, upućujući na naoko imanentne razlike između umjetničke kreativnosti i imperativa profita.⁶ Iako se praksa institucionalne kritike, dakako, potpuno odmakla od romantičarske ili modernističke ideje „umjetnika heroja“, ona je afirmirala novi tip umjetničke kritike. Različiti samoodređujući potencijali kritičkih pozicija u odnosu na sustav umjetnosti i šire rezultirali su promjenom postojeće paradigme i daleko fluidnijim podjelama uloga. Mijenjanje paradigme autorstva na valu redefiniranja ključnih koncepata ideologije modernizma u kojem individualna kreacija i pojam umjetnika-genija zamjenjuju različiti oblici kolektivnog ili participativnog rada rezultirao je, po riječima Charlesa Harrisona, pomakom: „...smrt umjetnika kao autora bila je rođenje umjetnika kao svog vlastitog kustosa, vlasnika i zaštitnika, uvijek dosljednog, nepogrešivo jedinstvenog zaštitnog znaka. Umjetnik sada teži okrenuti uloge

connoisseura i autora, uzdižući artificijelnu vjerodostojnost, kao autor izveden iz kreativnog potrošača.”⁷

Ta se dinamika ne reflektira samo na promjenu paradigme u konfiguraciji odnosa između umjetnika i institucija, nego i na situiranje kustoske prakse u nju. Prihvatanje menadžerskih funkcija od umjetnika ne bi li što izravnije, samoodređenije utjecali na sustav paralelno prate aspiracije kulturnih institucija i kustosa ka kritičkim i autorskim pozicijama. Sve fluidnije podjele uloga i nestabilniji status pripadnosti unutar ili izvan institucije rezultiraju obostranim „parazitiranjem“ i prisvajanjima kritičkog diskursa i sustava umjetnosti. To je za posljedicu imalo ambivalentan učinak; kao što facilitacija, medijacija i institucionalna organizacija ne leži samo u rukama kustosa ili institucionalne administracije, tako ni kritički stav nije „privilegij“ isključivo vezan za umjetničke pozicije. Jedna od važnih promjena koje je područje umjetničkog kritičkog djelovanja posredno izazvalo u suvremenom kontekstu jest katalizacija rastuće pojave inovativnih modela kustoskih praksi, ali i pojave čitave nove „kreativne klase“ kulturnih radnika.

Lokalne paralele: suvremene kritičke prakse u odnosu na povijesno nasljeđe

U odnosu na spomenutu dinamiku u hrvatskom kontekstu danas svakako možemo govoriti o nekoj vrsti relevantnog

emphasized the fact that criticism was increasingly unable to fulfil its social functions, contextualizing it – paradoxically at the first glance – within its field of efficiency. Cooptation of critical potentials into the dominant economic discourse of neo-management is one of the most conspicuous signs of the exhaustion of critical practices. One might say that neo-management practices have largely been a consequence of paying careful attention to the complaints articulated by the “artist critique”. Briefly, it was precisely the success of “artist critique” that led to its cooptation by the adversary and its loss of poignancy.⁵ Historically situated into the 19th century as a form of resistance against the new industrial, capitalist, and bourgeois society, the term *artist critique* was used as an umbrella that implicitly covered various forms of critical social aspirations, emphasizing – unlike a number of related terms – the prominence of artistic position and the values embodied by that lifestyle, indicating the apparently immanent differences between artistic creativity and the imperative of profit.⁶ Even though the practice of institutional critique has certainly moved quite far away from the romanticist or modernist ideal of the “hero-artist”, it has also affirmed a new type of artist critique. Various self-determining potentials of critical positions with respect to the art system and beyond have resulted in the modification of the existing paradigm and in role assignments that are far more fluid. Modification of the paradigm of

authorship on the wave of redefining the key concepts in the ideology of modernism, in which individual creation and the notion of artist-genius have been substituted by various forms of collective or participatory work, has resulted – according to Charles Harrison – in the following shift: “...the death of the artist as the author was the birth of the artist as the self-curator – proprietor and protector of an always-consistent, always-unmistakable logo. The artist now aspires to reverse the roles of connoisseur and author, treasuring the artificial authenticity as the author who is extracted from the creative consumer”.⁷

That dynamics is reflected not only in the change of paradigm in configuring the relationship between artists and institutions, but also in situating curatorial practices within it. The artists’ adoption of managerial functions in order to influence the system as directly and self-determinedly as possible has been accompanied by parallel aspirations on the part of cultural institutions and curators to assume critical and authorial positions. The ever more fluid distribution of roles and the unstable status of belonging both inside and outside the institutions have resulted in mutual “parasitizing” and appropriations of critical discourse and art system. This again has resulted in an ambivalent situation: just as the facilitation, mediation, and institutional organization do not rest exclusively in the hands of curators or institutional administration,

kulturološkog kontinuiteta; aktivnosti ranijih generacija ponajprije vezane za polje umjetnosti, posljednjih se godina posredno intenziviraju u fenomenu samoorganizirane i izvaninstitucionalne scene koja nije striktno vezana za polje umjetnosti, no koja svojim progresivnim potencijalima, usmjerenosti suradnji i socijalnom angažmanu preuzima to nasljeđe kao temeljni kulturni kapital redefiniirajući pitanja proizvodnje kritičkog diskursa i kritičkih pozicija. Dok je otupljivanje kritičke oštrice u institucionalnom kontekstu (bivšeg) Zapada nuspojava asimilacije kritičkih praksi, srodni kritički fenomeni u hrvatskom kontekstu još uvijek nisu upisani u „službene“ narative lokalne povijesti, ponajviše zbog usmjerenosti identitarnim kulturnim obrascima i disfunkcionalnog rada središnjih službenih institucija koje već desetljećima pate od zanemarivanja potreba lokalne scene. Sustavan manjak institucionalnog angažmana u području muzejskih zbirki, teoretskih interpretacija, arhiva i znanja o teoriji suvremene umjetnosti izazvalo je pojavu brojnih fleksibilnih inicijativa (oformljenih kao nevladine udruge) koje su se počele pojavljivati u različitim hibridnim mikroinstitucionalnim formama. Kako je jednom prilikom istaknuo umjetnik Mladen Stilinović, temeljna razlika između kolektiva i grupa sedamdesetih godina i onih suvremenih jest različita ekonomija užitka zajedničkog rada i razina birokratizacije. Nekadašnje mjesto užitka danas je zamijenio

pokušaj njegove administracije. Dok su se kolektivna tijela ranije prirodnim putem osipala kada je užitak zajedničkog rada jenjavao, izazov koji je danas pred nama mamac je vlastite institucionalizacije.

U konstelaciji dvaju podjednako problematičnih modela tradicionalnih institucija: konzervativnog, nefunkcionalnog, nacionalno usmjerenog modela i njegova antipoda u obliku populističkog, globalnog ideala *entreprise* kulturne institucije u nastajanju, u proteklom desetljeću pratimo pojavu novih kulturnih protagonista u obliku rastućeg broja neformalnih, samoorganiziranih, umreženih organizacija čija se postepena institucionalizacija odvija u nesigurnim i oscilirajućim uvjetima institucionalnih „međuprostora“. Usporedno s tim, unutar međunarodnog konteksta dolazi do aktualizacije i integracije neoavangardne i konceptualne umjetničke prakse šezdesetih i sedamdesetih godina, no, kao i aktivnosti recentne samoorganizirane kulturne scene, tako i iskustva ranije generacije na lokalnoj razini još uvijek nisu dovoljno institucionalno valorizirana i prepoznata kao relevantna. Iako međunarodno priznati umjetnici, poput, primjerice, Sanje Iveković ili Mladena Stilinovića nipošto nisu „disidenti“ u svojoj sredini, kao što ni brojne „mikroinstitucije“ ne funkcioniraju u tzv. prostoru alternativne kulture, činjenica je da lokalne kulturne institucije vlastiti identitet nisu gradile izravno na tim kritičkim iskustvima koja redovito bivaju više internacionalno

thus the critical stance is not a “privilege” that would be exclusively linked to artistic positions. Among the important changes indirectly caused by artistic critical activities in the contemporary context is the facilitation of the growing appearance of innovative models of curatorial practices, as well as the appearance of a whole new “creative class” of cultural workers.

Local Practices: Contemporary Critical Practices in Relation to the Historical Legacy

As to the said dynamics in the Croatian context, one can certainly speak of a sort of relevant cultural continuity. The activities of the earlier generations, primarily related to the field of art, have lately been intensified through the phenomenon of a self-organized and extra-institutional scene that is not strictly related to art, yet takes over that legacy as its basic cultural capital through its progressive potentials, directedness towards collaboration, and social engagement, thus redefining the issues linked to the production of critical discourse and critical positions. Whereas blunting the critical edge in the institutional context of the (former) West has been a side effect of the assimilation of critical practices, similar critical phenomena in the Croatian context have not yet been inscribed into the “official narratives” of local history, mostly owing to its focus on identity-based cultural patterns and the

dysfunctional operation of central official institutions, which have for decades ignored the needs of the local scene. The systematic lack of institutional engagement in the field of museum collections, theoretical interpretations, archives, and knowledge about the history of contemporary art has brought about the appearance of numerous flexible initiatives (based on the NGO type of organization), which have emerged in various hybrid micro-institutional forms. As artist Mladen Stilinović once said, the basic difference between collectives and groups in the 1970s and those of today has been the different economy of pleasure taken in joint work and a different level of bureaucratization. The former site of pleasure has been substituted by an attempt at its administration. Whereas formerly collective bodies dissipated naturally as the pleasure of joint work was subsiding, the challenge that we are facing today is the bait of one's own institutionalization. In the constellation of two equally problematic models of traditional institutions – the conservative, non-functional, nationally oriented model and its antipode in the form of a populist, global ideal of an emergent “enterprise” cultural institution – during the past decade we have witnessed the appearance of new cultural protagonists: an ever greater number of informal, self-organized, networked organizations, the institutionalization of which is taking place in the precarious and oscillating conditions of institutional

no lokalno prepoznate i podržane. U prilog tome govori i činjenica da su neke od ključnih retrospektiva domaćih umjetnika u proteklom desetljeću organizirane na inicijativu uglednih međunarodnih institucija i „slobodnih” kustosa. Primjerice, retrospektivne izložbe Mangelosa⁸ te nešto recentniji primjer retrospektivne izložbe Sanje Iveković, *General Alert: Works, 1974–2007*,⁹ nisu bile lokalno predstavljene.

Dok se na Zapadu emancipatorski potencijali kritičkih praksi ugrađuju u ustroj umjetničkih institucija, pridonoseći tako nehotice procesu formiranja kulturnih utjecaja i hegemonizaciji određene norme, srodna nastojanja u lokalnom kontekstu najviše su poticaja dala kreiranju „paralelnog sustava” kulturnog djelovanja i cirkulacije umjetnosti.

Sedamdesete su u Hrvatskoj obilježili umjetnici koji zauzimaju politički angažiranu i kritičku poziciju umjetnosti i čije su aktivnosti redovito okupljale velik broj umjetnika i suradnika, funkcionirajući kao svojevrsni izvansistemski „prostori” autonomije. Postojeći sustav kritizirao se posredno, gotovo kao nuspojava kreacije svojevrsnog „paralelnog sustava” umjetničke proizvodnje i distribucije.

Iako izlaganje na različitim javnim i alternativnim prostorima nije predstavljalo borbu protiv galerija, nego želju za izravnijom komunikacijom s okolinom, takav način izlagačke

strategije bio je implicitna, no britka kritika institucija i odraz potrebe da se politički potencijal umjetnosti aktualizira u vremenu i socijalnom kontekstu u kojem radovi nastaju, a ne eventualno za nekoliko godina, koliko bi vjerojatno bilo potrebno da uđu u službeni sustav institucija.¹⁰ Uz implicitnu kritiku institucija, kritička dimenzija djelovanja te generacije najizraženija je u sučeljavanju s ideologijom i drastičnim spajanjem javnog i privatnog.

Iako za socijalističku Jugoslaviju opozicija „službenog” i „neslužbenog” umjetničkog sustava nije tako oštro polarizirana kao u zemljama Istočnog bloka, unutar hrvatske scene, od kraja šezdesetih i sedamdesetih godina naovamo, pratimo kontinuitet razvijanja i supostojanja „paralelnih” sustava kulture u kojima je poimanje umjetnosti i njezine uloge u društvu drastično rasloženo i razjedinjeno. Sustav unutar kojega je taj krug umjetnika realizirao svoje projekte bio je više dio projekta socijalne države, s institucijama koje su, doduše, omogućavale izlaganje, i koje u pravilu nisu cenzurirale umjetničke akcije, nego ih ponekad i izravno poticale ili producirale, no što je u konačnici pogodovao razvoju konceptualne, „siromašne” umjetnosti i idejama stvaranja „umjetničkih zajednica” oko samoorganiziranih prostora ili manjih galerijskih institucija te posljedično stvaranju alternativnih prostora produkcije, izlaganja i distribucije umjetničkih djela. Pritom je važno napomenuti da se, iako

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spaces “in-between”. At the same time, the actualization and integration of the neo-avant-garde and conceptual artistic practice of the 1960s and 1970s in the international context, as well as the activity of recent self-organized cultural scene and the experience of the previous generation on the local level, have not yet been sufficiently evaluated and recognized as relevant on the level of institutions.

Even though internationally recognized artists, such as Sanja Iveković or Mladen Stilinović, are by no means dissidents within their own setting, just as the numerous ‘micro-institutions’ do not function in the so-called space of alternative culture, the fact remains that the local cultural institutions have not constructed their identity directly on these critical experiences, which tend to obtain recognition and support internationally rather than locally. This is manifest in the fact that some of the key retrospectives of local artists in the past decade have been organized at the initiative of distinguished international institution and free-lance curators. That on Mangelos,⁸ for example, as well as the somewhat more recent retrospective exhibition of Sanja Iveković, entitled *General Alert: Works, 1974–2007*,⁹ have not been presented locally.

Whilst in the West the emancipative potentials of critical practices are being built into the constitution of artistic institutions, thus contributing involuntarily to the process of forming cultural influences and hegemonizing a particular

GORAN TRBULJAK, AKCIJA, 1969., KATALOG IZLOŽBE,
GALERIJA SUVREMENE UMJETNOSTI, ZAGREB, 1973.

GORAN TRBULJAK, ACTION, 1969, EXHIBITION CATALOGUE,
GALLERY OF CONTEMPORARY ART, ZAGREB, 1973



Kroz rupu na vratima Galerije moderne umjetnosti pokazivao sam povremeno prst bez znanja uprave galerije. 1969

From time to time I stuck my finger through a hole in the door of the Modern Art Gallery without the management's knowledge. 1969

je u osnovi riječ o sukobljenim vizijama, kao u konačnici i o drastično različitim verzijama povijesti i povijesti umjetnosti, ta polarizacija nije oblikovala u strogim binarnostima: institucionalnog i neinstitucionalnog, nego su ta polja zahvatila dinamike gibanja, međusobne sinergije, suradnje, fluidnosti, preklapanja, narušavanja i uspostave kontinuiteta. Možda, stoga, ta jasna tenzija nije rezultirala, kao što bi se moglo očekivati, „kulturnim ratom“, nego svojevrsnom manje ili više „miroljubivom koegzistencijom“ oba koncepta kulture. U sučeljavanjima s okvirom muzejske institucije umjetnici u pravilu „ne odmjeravaju snage“, nego vlastitu umjetničku poziciju unutar sustava problematiziraju s puno strateške ironije. Jedan od najranijih primjera je spontana akcija Gorana Trbuljaka iz 1969. kada umjetnik kroz postojeću rupu na vratima Moderne galerije „povremeno pokazuje svoj prst bez znanja uprave“.¹¹ Čak i jednostavna gesta odabira umjetničkog materijala može funkcionirati kao kritika umjetničkog i društvenog sustava. Umjetnik Goran Trbuljak tako odlučuje da će njegov umjetnički materijal biti najobičniji komad papira koji svatko može kupiti u knjižari, i koji predstavlja „... najveći i odgovarajući 'format' primjeren mom statusu, društvu i situaciji u kojoj živim“.¹²

Više od tri dekade kasnije, no na srodan način, umjetnik Željko Badurina u okviru svog mail-art-projekta *Post Art*, koji je započeo 2005., bira jednostavnu formu autorske dopisnice

koju šalje na različite adrese kako bi s mnogo humora britko komentirao ne samo probleme vezane uz umjetničko okruženje: rad domaćih kulturnih institucija, problematičan status umjetničkog rada i njegovu valorizaciju, nego i aktualna zbivanja iz širokog područja politike i svakodnevice. Umjetnici sedamdesetih, ali i oni mlađe generacije, na izravan način vrše socijalnu kritiku tretirajući ideologiju kao jasan sadržaj svojih radova, konfrontirajući se s ideološkim aparatom, propitujući status javnog prostora u koji interveniraju. Jedan od paradigmatičkih primjera je performans *Trokut* Sanje Iveković, u kojem umjetnica 10.5.1979. za vrijeme službenog posjeta predsjednika Tita, dok svečana povorka prolazi ulicom, na svom balkonu simulira masturbaciju koju nakon nekoliko minuta jedan od policajaca iz osiguranja prekida riječima: „svi objekti i osobe moraju biti uklonjeni s balkona“. Testiranje granica javnog prostora i represivnih aparata koji ga kontroliraju crvena je nit koja se provlači radom Antonia Lauera *alias* Tomislava Gotovca. Aktualizacija nasljeđa politički

„NA PROJEKTU *POST-ARTA* RADIM OD 2005. GODINE. RIJEČ JE O *MAIL-ARTU*, ZA ŠTO KORISTIM MANJE UVRIJEŽENI NAZIV *POST-ART* POIGRAVUJUĆI SE TAKO DVOZNAČNOŠĆU TE RIJEČI U SMISLU POŠTANSKE UMJETNOSTI ALI I NEČEGA ŠTO DOLAZI POSLIJE (KRAJA) UMJETNOSTI. *POST-ART* SU RAZGLEDNICE KUĆNE IZRADE KOJE POŠTOM ŠALJEM NA STOTINJAK ADRESA PRIJATELJA, UMJETNIKA, KUSTOSA, UGLAVNOM PROTAGONISTA HRVATSKE LIKOVNE SCENE. NAJČEŠĆE JE RIJEČ O RAZGLEDNICAMA PRIGODNOG KARAKTERA KOJE KOMENTIRAJU POJEDINA AKTUALNA ZBIVANJA IZ ŠIROKOG PODRUČJA ESTRADNE, POLITIKE I KULTURE S POSEBNIM NAGLASKOM NA LOKALNU UMJETNIČKU SCENU, ZATIM O RAZLIČITIM DEKONSTRUKCIJAMA FORMI OGLASA, KOLAŽA SLIKA I TEKSTOVA U KOJIMA SE ISPREPLIČU ELEMENTI U RASPONU OD MASOVNOG KIČA DO VIŠOKE KULTURE.“ Ž. BADURINA

I HAVE BEEN WORKING ON THE *POST-ART* PROJECT SINCE 2005. ALTHOUGH THE PROJECT IS ABOUT THE MAIL ART, I USE THE LESS COMMON TERM OF *POST-ART* THUS PLAYING WITH THE DOUBLE SENSE OF THE WORD WHICH COULD SIGNIFY THE MAIL ART, AS WELL AS SOMETHING THAT COMES AFTER THE (END OF) ART. *POST-ART* PROJECT CONSISTS IN DO-IT-YOURSELF POSTCARDS THAT I SEND TO HUNDRED OF FRIENDS, ARTISTS, CURATORS, AND THE PROTAGONISTS OF THE CROATIAN VISUAL ART SCENE. THESE POSTCARDS ARE USUALLY REFERRING TO SPECIFIC ONGOING EVENTS IN THE WIDER FIELD OF SHOW-BUSINESS, POLITICS, AND CULTURE, WITH EMPHASIS ON THE LOCAL ART SCENE. FOR THIS PURPOSE I DECONSTRUCT THE FORM OF ADVERTISEMENT, PRODUCE IMAGE AND TEXT COLLAGES, THAT COMBINE ELEMENTS FROM MASSIVE KIČ TO THE HIGH CULTURE.“ Ž. BADURINA

norm, the related tendencies in the local context have first and foremost encouraged the creation of a “parallel system” of cultural activity and circulation of art.

The 1970s in Croatia were marked by artists who took a politically active and critical artistic stance and whose activities often included a large number of authors and collaborators, functioning as some sort of extra-systemic spaces of “autonomy”. The existing system was criticized indirectly, almost as a side effect of creating a “parallel system” of art production and art distribution.

Although exhibiting in public and alternative spaces has not meant fighting against galleries, but rather resulted from the wish to communicate more closely with the surroundings, this kind of exhibition strategy has served as an implicit and yet sharp critique of the institutions and a reflection on the need of actualizing the political potential of art in a specific timeframe and the social context in which the given artwork was created, instead of waiting for several years that would probably have to pass before it could enter the official institutional system.¹⁰ Besides an implicit critique of institutions, the critical dimension of this generation’s activity has been most clearly expressed in its confrontation with the ideology and a drastic fusion of public and private spheres.

Even though in socialist Yugoslavia the opposition between “official” and “unofficial” art systems was not as sharply

polarized as in the countries of the Eastern Bloc, from the late 1960s and 1970s one could observe the continuity of evolution and a coexistence of “parallel” cultural systems, in which the understanding of art and its role in the society was drastically multilayered and divergent. The system within which artists were active was a part of the welfare state project, with institutions that did facilitate exhibitions and mostly refrained from censoring artistic actions, sometimes even directly encouraging or producing them. Nevertheless, in the end result this situation caused the development of conceptual, “poor” art and gave rise to the idea of creating “artistic communities” around self-organized spaces and smaller galleries, eventually leading to the emergence of alternative sites of production, exhibition, and distribution of artworks. Thereby it is important to observe that, even though basically an issue of conflicting visions and eventually of drastically different versions of history and art history, the polarization did not evolve in the strictly binary values of institutional and non-institutional; instead, these fields influenced the dynamisms of movement, mutual



Felix Gonzales Torres, print na papiru, 100x70 cm, Giardini, Venecijanski bijenale 2007.

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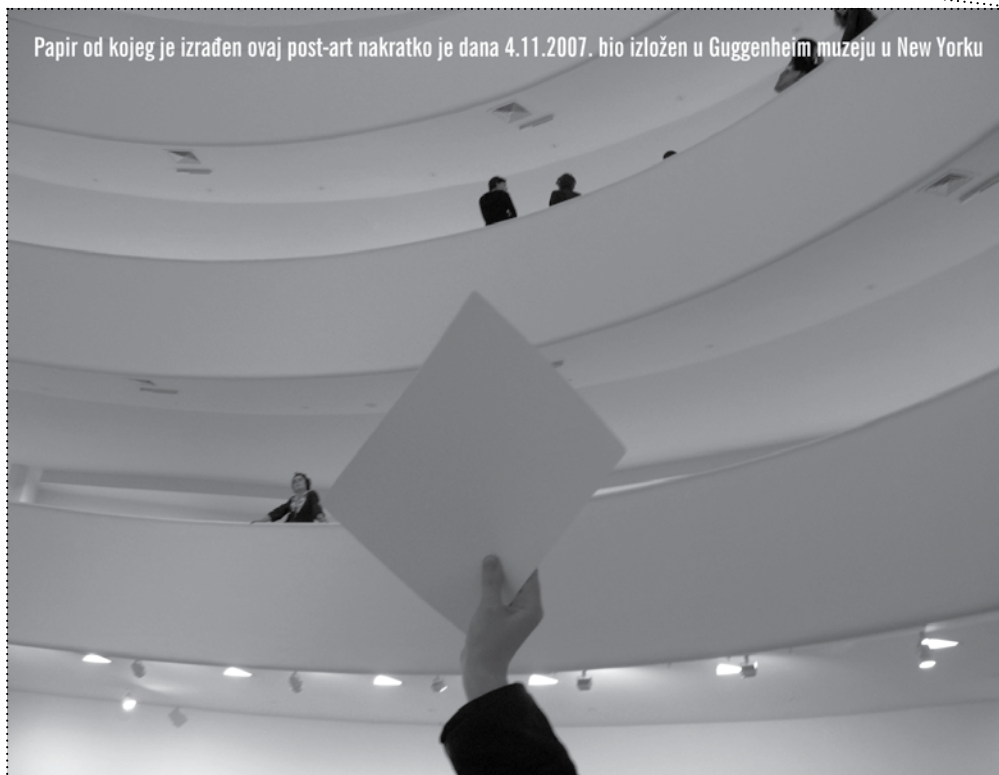
ŽELJKO BADURINA, 0067 *FELIX GONZALES TORRES U
GIARDINIMA*, DIO PROJEKTA *POST-ART*

ŽELJKO BADURINA, 0082 *GUGGENHEIM 19.05.2008.*,
DIO PROJEKTA *POST-ART*

ŽELJKO BADURINA, 0067 *FELIX GONZALES TORRES IN
GIARDINI*, PART OF THE *POST-ART* PROJECT

ŽELJKO BADURINA, 0082 *GUGGENHEIM 19 05 2008*,
PART OF THE *POST-ART* PROJECT

Papir od kojeg je izrađen ovaj post-art nakratko je dana 4.11.2007. bio izložen u Guggenheim muzeju u New Yorku



nabijene umjetničke prakse sedamdesetih u radu umjetnika sljedeće generacije kontinuirano, primjerice, u radu Igora Grubića još od umjetnikove akcije *Crni Peristil* (1998.), kojim izravno referira na akciju bojanja splitskog Peristila u crveno (1968.) neformalne skupine umjetnika poznate pod imenom Crveni Peristil. Grubićev projekt *366 rituala oslobođenja* koji se sastoji od niza mikropolitičkih akcija i intervencija u javnom prostoru koje je autor izvodio svakodnevno tijekom 2008. i 2009. evocira neke aspekte rada Grupe šestorice (1975.–1978.), poznate po samoorganiziranim „izložbama-akcijama” u javnom prostoru.

Samoorganizirana izvaninstitucionalna kulturna scena i njezina institucionalizacija: Zagreb

Pozicionirajući se u opreci prema reprezentacijskim modelima lokalne dominantne kulture i općenito obilježena uspostavom različitih oblika kontinuiteta narušenih zastojem 90-ih, recentna samoorganizirana kulturna scena formirana je kao

posredna reakcija na općenito nedovoljan rad postojećih institucija. Upravo je ta scena kontinuirano u posljednjih desetak godina nudila institucionalnu, neizvjesnu, no prijeko potrebnu podršku umjetničkim projektima kritičkog predznaka.

Uz to, aktivnosti samoorganizirane kulturne scene gotovo od početka imaju jasnu prostornu komponentu. Aktivnosti tih aktera svoj interes ne iscrpljuju u rješavanju nedovoljnog infrastrukturnog okvira vlastitog djelovanja (bez adekvatnog prezentacijskog ili produkcijskog prostora), nego se programski zahvaća široki sklop tema i problema vezanih uz prostorne politike grada putem propitivanja statusa javnog prostora i poticanje građanske odgovornosti. Iako je riječ ponajprije o nevladinim organizacijama, nezaobilazno je u ovom kontekstu kao mjesta iniciranja vidljivosti, artikulacije i kontekstualizacije izvaninstitucionalne scene spomenuti i niz manjih galerija. Iako djelujući u „institucionalnom” polju,

FEDOR VUČEMILOVIĆ, IZLOŽBA-AKCIJA GRUPE ŠESTORICE AUTORA, TRG BANA J. JELAČIĆA (NEKADAŠNJI TRG REPUBLIKE), ZAGREB, 1975.



FEDOR VUČEMILOVIĆ, EXHIBITION-ACTION BY THE GROUP OF SIX AUTHORS, CENTRAL SQUARE ZAGREB, 1975



FEDOR VUČEMILOVIĆ, IZLOŽBA-AKCIJA GRUPE ŠESTORICE AUTORA, ŽELJKO JERMAN, KUPALIŠTE SAVA, ZAGREB, 1975.

FEDOR VUČEMILOVIĆ, EXHIBITION-ACTION BY THE GROUP OF SIX AUTHORS, ŽELJKO JERMAN, BATHING AREA SAVA, ZAGREB, 1975.

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synergy, collaboration, fluidity, overlapping, encroachment, and establishing continuity. It may be for this reason that this evident tension did not result in a “cultural war,” as may have been expected, but in a sort of more or less “peaceful coexistence” of these two concepts of culture. In facing the framework of museum as an institution, artists normally do not “size up” their opponent, but problematize their own artistic position within the system with a good measure of strategic irony. One of the earliest examples was the spontaneous action of Goran Trbuljak in 1969, when the artist was “occasionally sticking his finger” through the existing hole in the door of the Modern Gallery “without the management’s knowledge.”¹¹ Even a simple gesture of selecting the artistic material could function as a critique of the artistic and social system. Goran Trbuljak thus decided that his material would be a most common piece of paper that anyone could buy at the stationary shop, since it represented “... the largest and

most adequate ‘format’, which corresponds to my status, the society, and the situation I live in”.¹² More than three decades later, yet in a rather similar way, artist Željko Badurina chose the simple form of an artistic postal card for his mail-art project *Post Art*, which he launched in 2005. He was sending these cards to various addresses in order to comment sharply not only on the problems related to the artistic setting – the operational mode of local cultural institutions or the problematic status of artistic work and its evaluation – but also on the current events in the broader field of politics and everyday life. Artists from the 1970s, but also those of the younger generation, were engaging in social critique in a more direct way, treating ideology as a manifest topic of their art and confronting the ideological apparatus, thus questioning the status of the public space in which they were intervening. One of the paradigmatic examples is the *Triangle*

te galerije su u izuzetno neizvjesnim uvjetima rada kroz svoju programsku orijentaciju i horizontalno utemeljenu organizaciju rada neke od ključnih aktera izvaninstitucionalne scene.¹³ Nezavisna kulturna scena desetljećima je bivala izjednačena s tzv. „alternativnom kulturom“, no u današnjim uvjetima termin „alternativne“ kulture više nije funkcionalan. Iako današnja samoorganizirana scena, koja intenzivno djeluje već desetak godina, predstavlja jednu od rijetkih vidljivih alternativa represivnim kulturnim politikama nacionalnog predznaka, s jedne strane, i neoliberalnom tržištu, s druge, to nikako nije „alternativna“ kultura ili supkultura. Umjesto integracije u *mainstream-kulturu*, alternativna kultura razvijana sedamdesetih i osamdesetih godina doživljava tokom devedesetih naglu dezintegraciju. Etnocentrična klima devedesetih ugrožavala je i posredno potiskivala različite oblike kritičkoga samoorganiziranog djelovanja. Razvoj civilnog društva u Hrvatskoj usporila je činjenica da je

tek 1997. prihvaćen *Zakon o udrugama*, a restrikcije izvornog zakona revidirane su 2001., kada manje birokratizirane zakonske odredbe o udruživanju potiču osnivanje brojnih nevladinih organizacija.¹⁴ Iako se samoosnovane organizacije javljaju diljem Hrvatske, aktivnosti te scene sredinom 2000. osobito su koncentrirane u Zagrebu.¹⁵ Za zagrebačku scenu čije intenzivne aktivnosti pratimo od 2000. naovamo ključnu su ulogu imala i dva *spin-off*-projekta Instituta otvoreno društvo – Hrvatska: osnivanje Centra za dramsku umjetnost CDU (1995.) i Multimedijalnog instituta mi2 (1999.), koji su postali ključni protagonisti druge faze razvoja civilne kulturne scene.

Od 2000. pratimo rapidno povećavanje broja njezinih aktera koji se međusobno povezuju i koji uz suradničke programske aktivnosti teže transformaciji i artikulaciji niza problema vezanih uz institucionalni okvir vlastitog djelovanja, kulturne politike, probleme statusa javnog prostora... Inicijative te

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IGOR GRUBIĆ, *MARAME I SPOMENICI*, UMJETNIČKA AKCIJA,
DIO PROJEKTA *366 RITUALA OSLOBOĐENJA*, 2008.–2009.
„POSTAVLJAJUĆI MARAME NA SPOMENIKE NASTOJAO SAM IH OŽIVJETI I DATI IM AURU
AKTIVNIH BORACA U NAŠOJ DRUŠTVENOJ SVAKODNEVNICI. AKCIJU S MARAMAMA SAM
ČESTO IZVODIO ISTOVREMENO S *MALIM LEKCIJAMA CITATA*. OBJE AKCIJE PROVODIO SAM
S NAMJEROM BUDENJA I PROPITIVANJA (UTJECAJA) NAŠEG KULTURNOG I POLITIČKOG
NASLJEDA. MARAME SAM POSTAVLJAO NA SPOMENIKE PALIM BORCIMA NOB-A.“
PROJEKT *366 RITUALA OSLOBOĐANJA* NASTAO JE NA POZIV I U PRODUKCIJI GALERIJE
MIROSLAV KRALJEVIĆ, U OKVIRU PROJEKTA LAND OF HUMAN RIGHTS
(SIEČANJ 2008.–OŽUJAK 2009.).

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IGOR GRUBIĆ, *SCARVES AND MONUMENTS*, ARTISTIC ACTION,
IN THE FRAME OF THE PROJECT *366 LIBERATION RITUALS*, 2008–2009
“BY PLACING SCARVES ON MONUMENTS, I AIMED AT REVIVING THEM AND GIVING
THEM AN AURA OF ACTIVE FIGHTERS IN OUR EVERYDAY LIFE. PLACING THE CARVES
ON MONUMENTS WAS OFTEN DONE AT THE SAME TIME AS *LITTLE QUOTES LESSONS*.
BOTH ACTIONS WERE CARRIED OUT WITH THE AIM OF AWAKENING AND QUESTIONING
(THE IMPACT OF) OUR CULTURAL AND POLITICAL HERITAGE. I PLACED THE SCARVES ON
MONUMENTS TO HEROES OF THE ANTI-FASCIST MOVEMENT.” I. GRUBIĆ
THE PROJECT *366 LIBERATION RITUALS* WAS COMMISSIONED AND PRODUCED BY
GALERIJA MIROSLAV KRALJEVIĆ, IN THE FRAMEWORK OF THE PROJECT LAND OF HUMAN
RIGHTS (JANUARY 2008–MARCH 2009).



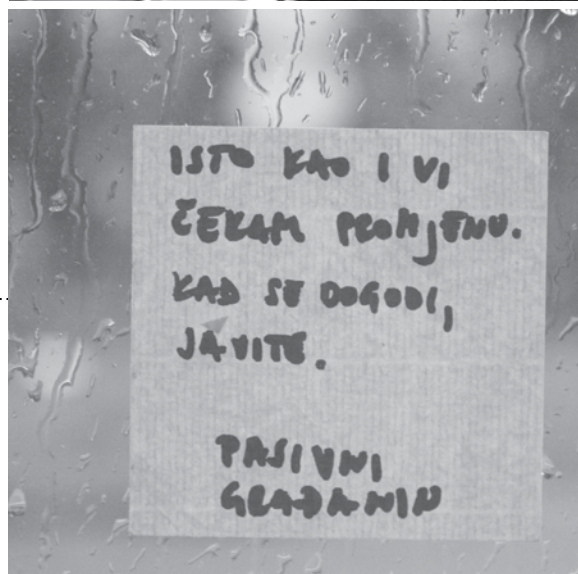
performance of Sanja Iveković, which took place on 10 May 1979, on the day of an official visit of President Tito. While the solemn procession was passing through her street, the artist simulated masturbation on her balcony, in which she was interrupted several minutes later by a security policeman, who ordered that “all objects and persons must be removed from the balcony”. Testing the borderlines of public space and the repressive apparatus that controlled it was the read thread running through the artworks of Antonio Lauer *alias* Tomislav Gotovac. Actualizing the legacy of the politically charged artistic practice of the 1970s was continued in the work of the following generations, for example that of Igor Grubić after his action of *Black Peristyle* (1998), in which he directly referred to the action of painting the Peristyle of Split in red (1968), performed by the informal art group known as Red Peristyle. Grubić’s project of *366 Liberation Rituals*, consisting of a series of micro-

political actions and interventions in public space, which the author was performing every day throughout 2008 and 2009, evokes some aspects of the activity of the Group of Six Authors (1975–1978), famous for their self-organized “exhibitions-actions” in public spaces.

Self-Organized and Extra-Institutional Cultural Scene and Its Institutionalization: Zagreb

Positioned in opposition to the representational models of dominant local culture and generally marked by the establishment of various forms of continuity, interrupted by the stagnation of the 1990s, the recent self-organized cultural scene has articulated itself as an indirect reaction to the generally inadequate functioning of the existing institutions. It is precisely that scene that has been continuously offering institutional, precarious yet urgently needed, support to critically coloured artistic projects during the past ten years.

scene profilirale su se kao prostorne i aktivističke prakse koje pokrivaju različite aspekte suvremene kulture.¹⁶ Nezaobilaznu ulogu za dinamiku scene odigrala je Mreža Clubture koja od 2002. okuplja organizacije nezavisne kulture iz Hrvatske te funkcionira kao programska suradnička platforma čiji je cilj razvoj inovativnih kulturnih politika ali i poticanje suradnje. Upravo je kreiranje javnog, urbanog ali i simboličnog prostora artikulacije ugroženog neoliberalnim i nacionalnim interesima bila kontinuirana tema i ključna potreba oko koje se scena konsolidirala. U toj dinamici istaknuto mjesto zauzima projekt *Operacija: Grad* iniciran unutar platforme Zagreb – kulturni kapital Europe 3000 (CK3000) održan 2005. u napuštenoj tvornici Badel–Gorica u Zagrebu. Projekt je obuhvatio aktivnosti tridesetak kulturnih organizacija koje su posredno ukazale na problem statusa i transformacija gradskih prostornih resursa. Udruga Platforma 9,81, jedan od sudionika i inicijatora projekta *Operacija: Grad* svojim je različitim interdisciplinarnim projektima kontinuirano



IGOR GRUBIĆ, *POST-IT*, UMJETNIČKA AKCIJA,
DIO PROJEKTA *366 RITUALA OSLOBODENJA*, 2008.–2009.

„POST-IT NALJEPNICA NOSI PORUKU: 'ISTO KAO I VI ČEKAM PROMJENU, KAD SE DOGODI JAVITE' – S POTPISOM: 'PASIVNI GRAĐANIN'. LJEPIO SAM IH PO RAZNIM LOKACIJAMA PO GRADU – UGLAVNOM NA MJESTIMA GDJE SVAKODNEVNO FLUKTUIRA VELIK BROJ GRAĐANA: TRAMVAJIMA, AUTOBUSIMA, TELEFONSKIM GOVORNICAMA, KAFIĆIMA... NASTOJAO SAM NA DUHOVIT NAČIN POTAKNUTI SVOJE SUGRAĐANE DA SE NE PREPUŠTAMO MALODUŠJU I LETARGIJI TE IH PODSJETITI DA ZAJEDNIČKIM DJELOVANJEM MOŽEMO UTJECATI NA STANJE U DRUŠTVU.“ I. GRUBIĆ
PROJEKT *366 RITUALA OSLOBODENJA* NASTAO JE NA POZIV I U PRODUKCIJI GALERIJE MIROSLAV KRALJEVIĆ, U OKVIRU PROJEKTA *LAND OF HUMAN RIGHTS* (SJEČANJ 2008.–OŽUJAK 2009.).

IGOR GRUBIĆ, *POST-IT*, ARTISTIC ACTION,
IN THE FRAME OF THE PROJECT *366 LIBERATION RITUALS*, 2008–2009
“THE POST-IT STICKER CARRIES THE MESSAGE: 'JUST LIKE YOU, I AM WAITING FOR CHANGE; LET ME KNOW WHEN IT HAPPENS', SIGNED: 'PASSIVE CITIZEN'. I PLACED THE STICKERS ACROSS TOWN, MOSTLY IN PLACES WHERE A LARGE NUMBER OF CITIZENS FLUCTUATE DAILY: TRAMS, BUSES, PHONE BOOTHS, COFFEE BARS... I TRIED TO USE HUMOUR TO ENCOURAGE CITIZENS NOT TO GIVE IN TO THE SENSE OF DESPERATION AND LETHARGY, REMINDING THEM THAT WITH OUR ACTIONS, WE CAN INFLUENCE THE SITUATION IN SOCIETY.“ I. GRUBIĆ

THE PROJECT *366 LIBERATION RITUALS* WAS COMMISSIONED AND PRODUCED BY GALERIJA MIROSLAV KRALJEVIĆ, IN THE FRAMEWORK OF THE PROJECT *LAND OF HUMAN RIGHTS* (JANUARY 2008–MARCH 2009).

Moreover, the activities of this self-organized cultural scene have had a clear spatial component almost from the outset. They do not exhaust their interest in solving the inadequate infrastructural framework of their own functioning (such as the fact of not having an appropriate space for presentation or production), but programmatically involve a broad range of topics and problems related to the spatial policies of the city by questioning the status of public space and promoting civic responsibility. Even though these are primarily nongovernmental organizations, it is inevitable in this context to mention a series of smaller galleries as the sites of initiating visibility, articulation, and contextualization of the extra-institutional scene. Even though operating within the “institutional” field, these galleries have been some of the key agencies of extra-institutional scene in the exceptionally precarious working conditions, owing to their programmatic orientation and horizontally based organization of work. Independent cultural scene has been identified with the so-

called “alternative culture” for decades, but in the present circumstances the term “alternative” culture is no longer functional. Even though today’s self-organized scene has been intensely active for some ten years as one of the rare visible alternatives to the repressive, nationally coloured cultural policies on one side and the neo-liberal market on the other, it is by no means “alternative” culture or subculture. Instead of being integrated into the mainstream culture, the alternative culture that evolved in the 1970s and 1980s experienced abrupt disintegration in the 1990s. The ethnocentric climate of that decade threatened and indirectly suppressed various forms of critical and self-organized activity. The evolution of civil society in Croatia has been slowed down by the fact that the *Associations Act* was passed only in 1997, whereby the restrictions of the original law were subjected to revision in 2001, when less bureaucratized legal regulations on associations encouraged the foundation of numerous nongovernmental organizations.¹⁴ Even though these self-



BADCO. – NIKOLINA PRISTAŠ, IVANA IVKOVIĆ: PROTEST, PERFORMANS, URBANFESTIVAL 2006_POLITIKE PROSTORA, FOTOGRAFIJA: TIM DESGRAUPES 9. RUJNA 2006. U 12.00 SATI, TRG PETRA PRERADOVIČA
 „POSTAVLJAJUĆI SI PITANJE DO KOJE MJERE ČIN PROTESTA MOŽE MOBILIZIRATI JAVNI PROSTOR I NARUŠITI NJEGOVE RITUALE, ANALIZIRAMO IDEALAN ČIN PROTESTA, ČESTO OGRANIČEN SAMO NA SEMANTIČKU BORBUI, PUTEM IZVEDBENE MAŠINE DISONANTNOG GOVORA ULAZEĆI U DIREKTNU KOMUNIKACIJU S OKOLIŠEM I PROLAZNICIMA, OBIJEŽAVAJUĆI PROSTOR IZVEDBE SAMOM AKCIJOM, REINTERPRETIRAJUĆI ODNOSI SVAKODNEVNE KOMUNIKACIJE JEDNOG ZAGREBAČKOG TRGA KOJI JE, DALEKO OD AGORE, DEFINIRAN SVOJOM KOMERCIJALNOM, A U KONTEKSTU NIZA FESTIVALA I PROMOTIVNIH AKCIJA I ZABAVLJAČKOM FUNKCIJOM.“ PREUZETO S WWW.URBANFESTIVAL.HR/06/HR/PROJEKTI/BADCO.HTML

REINIGUNGSGESELLSCHAFT: PROMIJENIMO STVARNOST. PREIMENOVANJE ZAGREBAČKIH ULICA, URBANA INTERVENCIJA URBANFESTIVAL 2006_POLITIKE PROSTORA, FOTOGRAFIJA: TIM DESGRAUPES, 8.–15. RUJAN 2006.

„PROJEKT NJEMAČKE UMJETNIČKE SKUPINE REINIGUNGSGESELLSCHAFT OMOGUĆUJE VOLONTERSKIM INICIJATIVAMA I NEVLADINIM ORGANIZACIJAMA U CIVILNOM DRUŠTVU STVARANJE IDEJA ZA NOVA IMENA ULICA I ZA PREDSTAVLJANJE TIH IDEJA U JAVNOM PROSTORU. TO JE POZIV ANGAŽIRANIM GRAĐANIMA DA SVOJU SADAŠNJOST I BUDUĆNOST UČINE VIDLJIVIMA. OD NJIH SE TRAŽI DA PREDLOŽE IMENA ULICA KOJA BI OCRTAVALA CILJEVE I KONCEPTE VOLONTERSKIH ORGANIZACIJA I CIVILNOG DRUŠTVA.“ PREUZETO S WWW.URBANFESTIVAL.HR/06/HR/PROJEKTI/REINIGUNGSGESELLSCHAFT.HTML

BADCO - NIKOLINA PRISTAŠ, IVANA IVKOVIĆ: PROTEST, PERFORMANCE, URBANFESTIVAL 2006_THE POLITICS OF SPACE, PHOTO: TIM DESGRAUPES 9 SEPTEMBER 2006 AT 12AM, PETAR PRERADOVIĆ SQUARE
 „BY ASKING OURSELVES THE QUESTION TO WHAT DEGREE CAN A PROTEST MOBILIZE PUBLIC SPACE AND IMPAIR ITS RITUALS, WE ARE ANALYSING THE IDEAL ACT OF THE PROTEST, OFTEN LIMITED ONLY TO THE SEMANTIC STRUGGLE, THROUGH ENTERING A DIRECT COMMUNICATION WITH THE ENVIRONMENT AND PASSERS BY; MARKING THE ACT OF PERFORMANCE WITH THE ACTION ITSELF, REINTERPRETING RELATIONSHIPS OF EVERYDAY COMMUNICATION ON ONE OF ZAGREB'S SQUARES WHICH, BEING FAR FROM AGORA, IS DEFINED, IN THE CONTEXT OF A SERIES OF FESTIVALS AND PROMO ACTIONS, BY ITS COMMERCIAL AND ENTERTAINING FUNCTIONS. „ FROM WWW.URBANFESTIVAL.HR/06/ENG/PROJECTS/BADCO.HTML

REINIGUNGSGESELLSCHAFT: CHANGE REALITY. RENAMING THE STREETS OF ZAGREB, URBAN INTERVENTION, URBANFESTIVAL 2006_THE POLITICS OF SPACE, PHOTO: TIM DESGRAUPES, 8 - 15 SEPTEMBER 2006

„THE PROJECT OF THE GERMAN GROUP OF ARTISTS REINIGUNGSGESELLSCHAFT PROVIDES A POSSIBILITY FOR VOLUNTARY INITIATIVES AND CIVIL SOCIETY ORGANISATIONS TO CREATE IDEAS FOR THE NEW STREET NAMES AND PRESENT THEM IN A PUBLIC SPACE. IT IS AN INVITATION FOR THE COMMITTED CITIZENS TO PRESENT THE AGE IN WHICH THEY LIVE, BUT ALSO THE FUTURE. THEY ARE ASKED TO PROPOSE STREET NAMES WHICH DEFINE GOALS AND CONCEPTS OF THE ORGANISATION AND THE CIVIL SOCIETY. „ FROM WWW.URBANFESTIVAL.HR/06/ENG/PROJECTS/REINIGUNGSGESELLSCHAFT.HTML



IRIS HOPPE: SAVSKI DNEVNIK, ZVUČNA INSTALACIJA, URBANFESTIVAL 2009_(U)MJESTO GRANICE, FOTOGRAFIJA: ZVONIMIR FERINA, 29.9.–1.10.2009.

"TJEKOM ISTRAŽIVAČKOG BORAVKA U ZAGREBU PRIMIJETILA SAM DA POSTOJI SAMO JEDAN ISKLJUČIVO PJEŠAČKI MOST PREKO SAVE ("ČAROBNE GRANICE"), KAKO BIH POTAKLA KOMUNIKACIJU I RAZMJENU MEĐU STANOVNICIMA STAROG DIJELA GRADA I NOVOG ZAGREBA, GRADIM SKELU KOJA POVEZUJE VRLLO RAZLIČITE ČETVRTI. IN SITU INTERVENCIJA POKUŠAVA TRAJNO PRIDONJETI PROMICANJU ZAJEDNICE, DOK PUTNICI POLAKO I LAGODNO PPRELAZE RIJEKU NA SKELI, SLUŠAJU RADIODRAMU – SASTAVLJENU OD PJESAMA KOJE OPJEVAVAJU SAVU I ZAGREB TE FRAGMENTATA INTERVIJUA SNIMLJENIH ZA VRIJEME ISTRAŽIVAČKOG BORAVKA O ŽELJAMA, BOJAZNIMA I SNOVIMA STANOVNIKA ZAGREBA – I LUTAJU VLASTITIM MISLIMA, A NA KRAJU PUTOVANJA MOGU OSTAVITI PORUKU U DNEVNIKU." IRIS HOPPE, PREUZETO S WWW.URBANFESTIVAL.HR/HOPPE-HR.HTML



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IRIS HOPPE: LOGBOOK SAVA, SOUND INSTALLATION,

URBANFESTIVAL 2009_(IN)PLACE OF BORDER, PHOTO: ZVONIMIR FERINA, 29.09 – 1.10.2009

"DURING MY RESEARCH STAY IN ZAGREB, I NOTICED THAT THERE'S JUST ONE PEDESTRIAN BRIDGE CROSSING THE SAVA ("THE MAGICAL BORDER"). IN ORDER TO ENCOURAGE COMMUNICATION AND EXCHANGE BETWEEN RESIDENTS OF THE OLD PART OF THE CITY AND NEW ZAGREB, I'M BUILDING A FERRY THAT CONNECTS VERY DIFFERENT NEIGHBOURHOODS. THE IN SITU INTERVENTION AIMS AT PERMANENTLY CONTRIBUTING TO THE PROMOTION OF THE COMMUNITY. WHILE THE PASSENGERS SLOWLY AND LEISURELY CROSS THE RIVER ON THE FERRY, THEY ARE LISTENING TO A RADIO PLAY MADE UP OF SONGS ABOUT THE SAVA AND ZAGREB AS WELL AS EXCERPTS OF INTERVIEWS MADE DURING THE RESEARCH THAT CONTAIN WISHES, FEARS AND DREAMS OF ZAGREB'S INHABITANTS. DURING THE JOURNEY THE PASSENGERS ARE LEFT TO CONTEMPLATE AND CAN LEAVE A NOTE IN THE LOGBOOK AT THE END OF THE JOURNEY" IRIS HOPPE, FROM WWW.URBANFESTIVAL.HR/HOPPE-EN.HTML

problematizirala i aktualizirala niz neiskorištenih, mahom napuštenih industrijskih prostora i u dijalogu sa scenom zalagala se za njihovu reaktualizaciju poljem kulture. Te međusobno prepletene aktivnosti na posredan su način prethodile inicijativi *Pravo na grad* koja je formirana 2006. u Zagrebu radi poticanja građanskog sudjelovanja u širim pitanjima javnih politika i problema razvoja grada ugroženog devastacijama javnih prostora i neoliberalnim interesima.¹⁷ Iz ovih nekoliko primjera vidljivo je da se velik dio recentne kulturne proizvodnje formirao u dijalogu s neriješenim pitanjima lokalne situacije koja se otvaraju oko konkretnih infrastrukturnih, prostornih i relacijskih koordinata. Bio je to poticaj i širem teoretskom propitivanju uvjeta i odnosa neoliberalizacije urbanog prostora. Spomenimo, primjerice, ciklus nešto recentnijih događanja Mreže nezavisne scene koja su se bavila temama postsocijalističkog prostora paralelno radeći na procesu udruživanja i infrastrukturnog proširivanja mreže.¹⁸ Okupljena oko suprotstavljanja dominantnim modelima reprezentacije i paralelnog razvijanja inovativnih modela kulturne politike i međudisciplinarnе suradnje, izvaninstitucionalna scena je vrhunac međusobne kolaboracije doživjela proteklih nekoliko godina, paralelno radeći na pitanju samoinstitucionalizacije i ulaska u nove fizičke prostore djelovanja s namjerom uspostavljanja kontinuiteta. Kao

ključno nameće se pitanje: može li scena koja se aktivirala posljednjih godina, iako vrlo prominentna, opstati djelujući unutar iznimno nesigurnih, neizvjesnih uvjeta rada? Iako je njezin rad pod stalnim opasnostima prekida, nedostatne infrastrukture i pritisaka hiperprodukcije (ne bi li tako namirila osnovne potrebe za vlastito preživljavanje), njezina se recentna recepcija ipak poboljšala, prvenstveno zbog rastućeg međunarodnog priznanja i rješavanjem gorućeg pitanja prostornog djelovanja. Taj dugogodišnji napor usmjeren na polje inovativnih kulturnih politika recentno je urodio osnivanjem Zagrebačkog centra za nezavisnu kulturu i mlade koji obuhvaća niz umjetničkih i nevladinih organizacija, neformalnih grupa i inicijativa s programskim usmjerenjem na interdisciplinarnе i socijalno angažirane projekte.¹⁹ Centar se zalaže za načela participacije u odlučivanju koja su razvijana u protekloj dekadi i radi značajan korak naprijed u kreiranju modela koji omogućuje horizontalno stvaranje i korištenje kolektivnih resursa. Ulaskom tih inicijativa u konkretne prostore radi kontinuiteta izravno se pokreće pitanje resursa i njihove održivosti, koje je ključni preduvjet daljnjeg opstanka scene. Posljednje tri godine kao jedno od obilježja scene i daljnje razrade modela kulturnog djelovanja javlja se proliferacija kustoskih praksi, koje se često temelje na kolektivnom radu te različitim pratećim programima kustoske edukacije. Također,

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established associations were springing up all over Croatia, the activities of that scene were in the decade that followed especially concentrated in Zagreb.¹⁵ For the Zagreb scene, whose intense activities we have been tracking since 2000, two spin-off project of the Open Society Institute Croatia have had a particular significance: the establishment of Centre for Drama Art, CDU (1995) and the Multimedia Institute mi2 (1999). These two organizations were among the key agents in the second phase of the evolution of civil cultural scene. Since 2000, we have witnessed a rapid increase in the number of its agents, who establish links with each other and whose collaborative programmatic activities tend to transform and articulate various problems related to the institutional framework of their own activity, cultural policy, issues of public space status, etc. The initiatives of this scene have profiled themselves as spatial and activist practices that cover various aspects of contemporary culture.¹⁶ Among the indispensable agents promoting the dynamism of the scene, one should mention Clubture Network, which has functioned since 2002 as a programmatic collaborative platform for independent cultural organizations with the aim of developing innovative cultural policies, but also fostering cooperation. It is precisely the creation of public urban and symbolic space of articulation, threatened by neoliberal and national interest, that has been a permanent topic and an urgent need

around which the scene has consolidated. In that dynamics, the project *Operation: City*, initiated within the platform of Zagreb – Cultural Capital of Europe 3000 (CK3000) and held in 2005 at the abandoned Badel – Gorica factory in Zagreb, has occupied a prominent place. The project included various activities performed by thirty-odd cultural organizations, which indirectly pointed to the problem of status and the transformation of city's spatial resources. Platform 9,81 association, one of the participants and initiators of *Operation: City*, continuously problematized and actualized a number of disused, largely derelict industrial spaces, endorsing – in dialogue with the scene – their re-actualization through the field of culture.

These interwoven activities indirectly preceded the initiative called *Right to a City*, which was formed in Zagreb in 2006 with the aim of encouraging civic participation in the broader issues of public policies and urban development in a city that has been threatened by devastation of public spaces and by the vested interests of neoliberalism.¹⁷

These few examples clearly show that a large part of recent cultural production has been formed in a dialogue with unsolved issues related to the local situation, which have emerged around specific infrastructural, spatial, and relational coordinates. It has also been an impetus for broader theoretical investigation of the conditions and relations in

tu dinamiku prati intenziviranje različitih suradnji koje često spajaju izvaninstitucionalne prakse i „službene” institucije. Pitanje partnerstva i općenito pitanje odnosa naspram institucija i vlastite institucionalizacije nameće se kao ključan moment budućeg razvoja.

Obje pojave o kojima je bilo riječ – umjetničke aktivnosti sedamdesetih i recentni oblici samoorganiziranih kritičkih praksi – možemo tumačiti i kao dva vala kolektivnosti, koji su se u različitim socijalnim i političkim okolnostima, i s različitim aspiracijama pozicionirali prema službenim institucijama. Kao što je ranije spomenuto, u lokalnom kontekstu te kolektivne kritičke aktivnosti nisu ortodoksno odbijale rad s institucijama, dapače, postojao je ne samo niz institucionalnih suradnji, nego su se i u nekim vremenskim periodima oblikovale platforme oko umjetničkih institucija. O navedena dva vala kolektivnog djelovanja nisam željela govoriti u vizuri demonstracije utjecaja, nego suprotno, namjera je bila istaknuti emancipirajuću želju da se u radikalno drugačijim

povijesnim okolnostima nastavi s određenom vrstom umjetničkog i socijalnog eksperimenta.

Aktualno pitanje je kako dalje razvijati prostore kritičke artikulacije i samoreprezentacije onkraj gušeće koegzistencije devetnaestostoljetnih nacionalno usmjerenih modela kulturnih institucija i njihovih neoliberalnih pandana?

U sadašnjem trenutku, u kojem dugo iščekivanje novog Muzeja suvremene umjetnosti u Zagrebu ulazi u svoju završnu fazu, to se pitanje reaktualizira u odnosu na rekonfiguraciju koja će iz te nove dinamike neminovno proizaći.

Valja također istaknuti da kritičke aktivnosti o kojima je bilo riječ nisu puko „popunjavanje pukotina sustava”. Iako su često obavljale posao koje su institucije proteklih godina u znatnoj mjeri propuštale (produkcije i diseminacija inovativnih znanja, podrška umjetničkoj produkciji, aktualiziranje kolektivne povijesne memorije i njezina drugačijeg iščitavanja, problematiziranje statusa javnog prostora i institucija općenito), prisvajanje uloge institucija od samoorganiziranih



OPERACIJA: GRAD 2008, PLAKAT 1,
VIZUALNI IDENTITET: RUTA,
WWW.OPERACIJAGRAD.ORG

OPERATION: CITY 2008, POSTER 1
VISUAL IDENTITY: RUTA,
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neoliberalizing urban space. One should mention, for example, the cycle of quite recent events around the Independent Scene Network, which dealt with the issues of post-socialist space while working on the process of correlation and infrastructural expansion of the network.¹⁸

Gathered around the opposition against dominant models of representation and the parallel development of innovative models of cultural policy and interdisciplinary cooperation, the extra-institutional scene has reached the pinnacle of collaboration in the past few years, working at the same time on the issue of self-institutionalization and entry into new physical spaces of activity with the aim of establishing continuity. The key question has been the following: how can a scene that has been recently activated, albeit very prominent, survive while operating in exceptionally unstable and precarious working circumstances?

Even though its operation is constantly threatened by

discontinuation, inadequate infrastructure, and pressures of hyper-production (while striving to fulfil the basic conditions of its survival), its reception has recently improved, primarily owing to the growing international recognition and the solution of the burning issue of spatial operation. That years-long effort, directed at the field of innovative cultural policies, has recently resulted in the foundation of Zagreb Centre for Independent Culture and Youth, which encompasses a number of artistic and nongovernmental organizations, informal groups, and initiatives with a programmatic orientation towards interdisciplinary and socially engaged projects.¹⁹ The Centre endorses principles of participation in decision making, which have evolved in the previous decade, and makes an important step forward in creating models that enable the horizontal use and creation of collective resources. The entry of such initiatives into actual spaces with the goal of continuity directly triggers the question of resources and

kolektiva nije samo korigiranje kulturnog polja koji su nekada ispunjavale javne institucije temeljene na modernističkim principima. Riječ je o uspostavi novog modela kritičkog djelovanja koji nije lišen vlastitih kontradiktornosti, no za koji se može pretpostaviti da će i dalje davati poticaj modelu politizacije kulturnih praksi i ustanovljivanja modela suradnje koji ima utjecaj i na područje dominantne kulturne ideologije, rekonfiguracije njezinih narativa i modela i vlastite pozicije u njima.

¹ Iako nesumnjivo postoji velik broj značajnih kritičkih inicijativa i umjetničkih praksi izvan Zagreba, tekst je usmjeren na očitavanje dinamike unutar zagrebačke scene.

² Nova umjetnička praksa zajednički je naziv za raznoliko usmjerene aktivnosti u jugoslavenskoj umjetnosti krajem šezdesetih te osobito tijekom sedamdesetih godina koje obuhvaćaju konceptualna i postkonceptualna zbivanja te niz autorskih pristupa. Nova umjetnička praksa zaokret je u odnosu na dotadašnju umjetničku praksu, a inovativan pristup podrazumijeva specifičan društveni i kritički umjetnički angažman.

³ Pojmovi Istoka i Zapada upotrebljavaju se kao uvjetni, „provizorni” termini koji se upisuju u kontekst nekadašnje hladnoratovske geopolitike

u kojem Zapad reprezentira zemlje Zapadne Europe i Sjedinjenih Američkih Država.

⁴ U radovima umjetnika Michaela Ashera, Daniela Burena ili Hansa Haackea i mnogih drugih.

⁵ Eve Chiapello, *Evolution and Co-optation, The 'Artist Critique' of Management and Capitalism*, u: *Third Text*, god. 18, br. 6, listopad 2004., str. 585.

⁶ *Ibid.*

⁷ Charles Harrison, *Essays on Art & Language*, The MIT Press, Cambridge, Massachusetts – London, VB, 2001., str. 94.

⁸ Izložba čija je kustosica Branka Stipančić pokazana je u Portu, Barceloni, Grazu i Kasselu (2003.–2004.).

⁹ Izložba čije su kustosice Nataša Ilić i Kathrin Rhomberg pokazana je u Fundació Antoni Tàpies u Barceloni i Kölnischer Kunstverein u Kölnu (2007.–2008.).

¹⁰ Prilog „Nova umetnost sedamdesetih godina” u sklopu emisije *TV galerija*, RTB, 1983., urednica Dunja Blažević.

¹¹ *Goran Trbuljak*, katalog izložbe, Galerija suvremene umjetnosti, Zagreb, 1973., nepaginirano.

¹² Ana Dević i Sabina Sabolović, *Razgovor s Goranom Trbuljakom*, Sanjom Iveković i Tomislavom Gotovcem, *Zarez*; LABinary *Taktički mediji*, ožujak, 2003.

¹³ Primjerice: Galerija Miroslav Kraljević, Galerija Nova, Galerija Vladimir Nazor, Galerija SC (Kultura promjene SC-a) i dr.

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NEMANJA CVIJANOVIĆ: APLAUZI, AKCIJA / VIDEO,
OPERACIJA:GRAD 2008, 28. 11. U 12:00, CVJETNI TRG
„PROJEKT APLAUZI JE FIKTIVNA MANIFESTACIJA (DEMONSTRACIJE), FILMSKI SET S
GRADANSTVOM – STATISTIMA – PLAĆENIM DA IZVODE (ILI PROSVJEDUJU) NA TRGU S
TRANSPARENTIMA NA KOJIMA ČITAMO AKTUALNE SLOGANE KOJI OSUĐUJU NEOLIBERALNO
KAPITALISTIČKO DRUŠTVO. PROPITUJUĆI DRUŠTVO U TRANZICIJI PROJEKT APLAUZI
NASTOJI DOTAKNUTI ANOMALIJE DRUŠTVENIH ODNOSA, GRAĐANSKIH PRAVA I OBEZVA
METODOM IZRAVNE KOMUNIKACIJE S GRAĐANIMA KROZ MEDIJ AKCIJE.”
PREUZETO S WWW.OPERACIJAGRAD.ORG/?PAGE_ID=154

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NEMANJA CVIJANOVIĆ: APPLAUSE!, ACTION / VIDEO DOCUMENTATION
OPERATION: CITY 2008, 28 NOVEMBER 2009 AT 12 AM, PETAR PRERADOVIĆ SQUARE
“PROJECT APPLAUSE! IS A FICTIVE MANIFESTATION (PROTEST), FILM SET WITH THE
CITIZENS-EXTRAS PAID TO PERFORM (OR TO PROTEST) ON THE SQUARE WITH THE
PROTEST SIGNS THAT CARRY THE CURRENT SLOGANS OF ACCUSAL OF THE NEOLIBERAL
CAPITALIST SOCIETY. BY QUESTIONING THE SOCIETY IN TRANSITION APPLAUSE! ACTION
TENDS TO POINT OUT THE SOCIAL ANOMALIES AND CITIZENS’ RIGHTS THROUGH THE
METHOD OF DIRECT COMMUNICATION WITH THE CITIZENS USING ACTION AS MEDIUM.”
FROM WWW.OPERACIJAGRAD.ORG/?PAGE_ID=154

their sustainability, which is the key precondition for the further existence of the scene.

In the past three years, as one of the features of the scene and the further evolution of the model of cultural activity, one can observe the proliferation of curatorial practices, often based on collective work and on various subsidiary programmes of curatorial training. This dynamics has been accompanied by an intensification of various collaborations, which often combine extra-institutional practices and “official” institutions. The question of partnership and, more generally, of the attitude towards institutions and one’s own institutionalization has imposed itself as the key moment in future development. Both phenomena that we have discussed here – the artistic practices of the 1970s and the recent forms of self-organized critical practices – can also be interpreted as two waves of collectivism, which have positioned themselves with respect to official institutions in different social and political

circumstances, as well as with different aspirations. It has been mentioned earlier that, in the local context, these collective critical activities have not refused cooperation with institutions in any orthodox manner; quite on the contrary, a series of institutional collaborations have taken place and at certain times one could witness the formation of platforms around art institutions.²⁰ My aim here was not to discuss these two waves of collective action through the prism of demonstrating influences, but quite on the contrary: to emphasize the emancipating wish to continue with a specific type of artistic and social experiment in radically altered historical circumstances.

The topical issue is how to evolve further the spaces of critical articulation and self-representation, beyond the suffocating coexistence of the 19th-century, nationally oriented models of cultural institutions and their neoliberal counterparts? At the present moment, in which the long awaited, new

¹⁴ Sredinom devedesetih javlja se skupina novoosnovanih organizacija čije se aktivnosti iz današnje perspektive istodobno očitavaju kao preteče recentne mreže organizacija te kao svojevrsno uspostavljanje kontinuiteta alternativne kulture, no u znatno izmijenjenom socijalnom kontekstu i području djelovanja koje sam pojam alternative dovodi u pitanje. Ključni utjecaj izvršile su, primjerice, inicijative poput Antiratne kampanje Hrvatska, pop-političkog magazina *Arkzin*, Autonomne tvornice kulture – ATTACK, *FAKI* festivala te niz organizacija feminističkog, ekološkog i anarhousmjerenja.

¹⁵ Primjerice, neki od najranijih primjera samoosnovanih kulturnih institucija su: ARL radionica Lazareti iz Dubrovnika (osnovana 1988.) i Labin Art Express iz Labina (osnovan 1991.)

¹⁶ Primjerice, suradnička platforma *Zagreb Kulturni Kapital Europe 3000* (CK3000), koja je počela djelovati 2003., jedna je od prominentnijih inicijativa scene koja se zalagala za inovativnu kulturnu politiku scene.

¹⁷ Dinamika samoorganizirane kulturne scene u Zagrebu sažeta je prema članku – Dea Vidović, *Razvoj hrvatske nezavisne kulturne scene (1990.–2002.)* ili što sve prethodi mreži Clubture, u: *Clubture, Kultura kao proces razmjene 2002.–2007.*, Savez udruga Klubtura/Clubture, Zagreb, 2007.

¹⁸ Artikulacija tih problema i aktivnosti vidljiva je u djelovanju BLOK-a, interdisciplinarnog kolektiva Analog i UIII (Udruga za interdisciplinarna i interkulturalna istraživanja), a posljednjih godina pratimo intenziviranje različitih platforma i izvan Zagreba, primjerice u inicijativi Pulske grupe.

¹⁹ Osnivači: Savez za centar za nezavisnu kulturu i mlade i Grad Zagreb. Također, nedavno je inauguriran prostor Zagrebačkog plesnog centra, Ilica 10 (prostor bivšeg kina Lika), čija je umjetnička direktorica Mirna Žagar.

²⁰ Galerija Studentskog centra (čiji je program vodio Želimir Košćević od 1966. do 1980.), Gradska Galerija suvremene umjetnosti, Galerija Nova i Galerija PM neki su od tih povijesnih primjera.

ANA DEVIĆ LIKOVNA JE KRITIČARKA I KUSTOSICA. JEDNA JE OD OSNIVAČICA KUSTOSKOG KOLEKTIVA ŠTO, KAKO I ZA KOGA / WHW (WHAT, HOW & FOR WHOM), KOJI OD 2003. VODI PROGRAM GALERIJE NOVA U ZAGREBU. NEKE OD OPSEŽNIH MEĐUNARODNIH PROJEKATA I SKUPNIH IZLOŽBI KOJE JE WHW DO DANAS REALIZIRAO UKLJUČUJU: ŠTO, KAKO I ZA KOGA, *POVODOM 152. GODIŠNICE KOMUNISTIČKOG MANIFESTA* (HDLU, ZAGREB, 2000.); *PROJEKT: BROADCASTING, POSVEĆENO NIKOLI TESLI* (TEHNIČKI MUZEJ, ZAGREB, 2002.); *POGLED ISKOSA* (APEXART, NEW YORK, 2003.); *KOLEKTIVNA KREATIVNOST* (KUNSTHALLE FRIDERICIANUM, KASSEL, 2005.); *NORMALIZACIJA: POSVEĆENO NIKOLI TESLI* (GALERIJA NOVA, ZAGREB, 2006.); 11. ISTANBULSKI BIJENALE OD ČEGA ČOVJEK ŽIVI? (ISTANBUL, 2009.) I DR.

ANA DEVIĆ JE RADILA I U MODERNOJ GALERIJU U ZAGREBU GDJE JE BILA KOORDINATORICA IZLOŽBENOG PROGRAMA STUDIJA JOSIP RAČIĆ.

KRISTINA LEKO: SUPREMATISTIČKA KOMPOZICIJA BR. 1,
CRNO NA SIVOM, INTERVENCIJA U JAVNOM PROSTORU,
OPERACIJA:GRAD 2008, 1.–3.12., ISTOČNA STRANA TRGA BANA JOSIPA JELAČIĆA
„REKLAME, OGLASI, IMENA I ZNAKOV I TVRTKI NA GLAVNOM GRADSKOM TRGU PREKRIT
ĆE SE CRNIM PLATNOM NA 24 SATA. OVA POETSKA INTERVENCIJA IMA ZA CILJ PRO-
LAZNIKE POTAKNUTI NA RELATIVIZIRANJE MATERIJALNIH DOBARA. BIT ĆE IZVEDENA UZ
ODOBRENJE I U SURADNJI S TVRTKAMA O ČIJIM SE REKLAMAMA RADI, TVRTKAMA KOJE
RASPOLAŽU OGLASNIM POVRŠINAMA TE GRADSKIM VLASTIMA.“ PREUZETO S WWW.
OPERACIJAGRAD.ORG/?PAGE_ID=165

KRISTINA LEKO: SUPREMATIIC COMPOSITION N.1, BLACK ON GREY
INTERVENTION IN THE PUBLIC SPACE, OPERATION: CITY 2008,
1-3 DECEMBER 2009, EASTERN PART OF JOSIP JELAČIĆ SQUARE
“ADVERTISEMENTS, ANNOUNCEMENTS, NAMES AND BRAND SIGNS OF THE MAIN SQUARE
WILL BE COVERED BY THE BLACK LINEN FOR 24 HOURS. THIS POETIC INTERVENTION
AIMS TO PROVOKE THE CITIZENS IN RELATIVIZING OF MATERIAL GOODS. IT WILL BE UN-
DERTAKEN, WITH THE APPROVAL AND IN COOPERATION WITH THE OWNERS OF THE FOL-
LOWING ADVERTISEMENTS, THE ONES OCCUPYING THE ADVERTISING SPACE, AS WELL
AS WITH THE LOCAL GOVERNMENT.” FROM WWW.OPERACIJAGRAD.ORG/?PAGE_ID=165

ANA
DEVIĆ

Museum of Contemporary Art is entering its final phase before inauguration, this issue is being re-actualized in relation to the reconfiguration that will inevitably result from this new dynamic. One should also emphasize that the critical activities discussed in this text have not merely served to “fill in cracks in the system”. Even though they often did the job that the institutions have been largely neglecting (such as the production and dissemination of innovative knowledge, support of artistic production, actualization of collective historical memory and its different interpretations, thematization of the status of public space and institutions in general), appropriating the role of institutions by self-organized collectives has not only meant correcting the cultural field that used to be occupied by institutions based on modernist principles. It has meant establishing a new model of critical action, which is not void of its own contradictions, but for which one may suppose that it will keep giving the impetus for creating a model for politicizing cultural practices and establishing modes of collaboration that will influence even the field of dominant cultural ideology, reconfiguring its narratives and models, as well as its own position within them.

¹ Undoubtedly there is a considerable number of important critical initiatives and artistic practices outside of Zagreb; however, this text focuses at diagnosing the dynamics within the Zagreb scene.

² *New Artistic Practice* is the collective title for several different activities

within Yugoslav art in the late 1960s and throughout the 1970s, which included conceptual and post-conceptual phenomena, as well as a number of individual artistic approaches. *New Artistic Practice* was a radical turn with respect to the preceding artistic practice and its innovative approach included specific social and critical artistic engagement.

³ The concepts of East and West are employed conditionally, as ‘provisional’ terms inscribed into the context of Cold-War geopolitics, in which ‘the West’ was including the countries of Western Europe and the US.

⁴ As in the work of Michael Asher, Daniel Buren, Hans Haacke, and many other artists.

⁵ Eve Chiapello, *Evolution and Co-optation, The ‘Artist Critique’ of Management and Capitalism*, in: *Third Text* 18/6 (October 2004), p. 585.

⁶ *Ibid.*

⁷ Charles Harrison, *Essays on Art & Language* (Cambridge, MA and London: MIT Press, 2001), p. 94.

⁸ The exhibition was curated by Branka Stipančić and visited Porto, Barcelona, Graz, and Kassel (2003–2004).

⁹ The exhibition was curated by Nataša Ilić and Kathrin Rhomberg. It was presented at Fundació Antoni Tàpies in Barcelona and Kölnischer Kunstverein in Cologne (2007–2008).

¹⁰ The feature on *New Art of the 1970s*, part of *TV galerija* programme at Belgrade Radio-Television (1983), authored by Dunja Blažević.

¹¹ *Goran Trbuljak*, exhibition catalogue (Zagreb: Gallery of Contemporary Art,



POLITIZACIJA
KULTURNOG POLJA:
MOGUĆNOSTI
KRITIČKE PRAKSE

POLITICIZATION
OF THE CULTURAL
FIELD: POSSIBILITIES
OF A CRITICAL
PRACTICE

1973), unpaginated.

¹² Ana Dević and Sabina Sabolović, Interview with Goran Trbuljak, Sanja Iveković, and Tomislav Gotovac, in: *Zarez*; *LABinary Taktički mediji* (March 2003).

¹³ Such as Miroslav Kraljević Gallery, Nova Gallery, Vladimir Nazor Gallery, SC Gallery (SC's Culture of Change), and others.

¹⁴ A group of new organisations appeared in the mid-nineties, whose activities can be viewed from the present perspective as heralding the current network of organisations, but also as continuing alternative culture in a significantly altered social context and a field of operation that questions the very concept of alternative culture. The key influences have come from initiatives such as the Anti-war Campaign Croatia, the pop-political magazine *Arkzin*, the *Autonomous Cultural Factory – ATTACK*, *FAKI* festival, and a numbers of organisations of feminist, environmental and anarchist orientation.

¹⁵ Some of the earliest examples of self-established cultural institutions include ARL Workshop Lazareti in Dubrovnik (founded in 1988) and Labin Art Express in Labin (founded in 1991).

¹⁶ Such as the collaborative platform *Zagreb – Cultural Capital of Europe 3000* (CK3000), which was launched in 2003 and became one of the most prominent initiatives on the scene that endorsed innovative cultural policies.

¹⁷ The dynamics of self-organized cultural scene in Zagreb has been summarized according to: Dea Vidović, *Razvoj hrvatske nezavisne kulturne scene (1990.–2002.) ili što sve prethodi mreži Clubture* [Evolution of Croatian independent club scene (1990–2002) or: What preceded the Clubture Network], in: *Clubture, Kultura kao proces razmjene 2002.–2007.* [Clubture: Culture as a process of exchange, 2002–2007] (Zagreb: Savez udruga Klubtura/Clubture, 2007).

¹⁸ Articulation of these issues and activities is visible in the activity of BLOK, the interdisciplinary collective of Analog, and UIII (Association for interdisciplinary and intercultural research), while in the past few years one can observe the intensification of various platforms outside of Zagreb, such as the initiative of the Pula Group.

¹⁹ Founded by the Union for the Centre for Independent Culture and Youth

and the City of Zagreb. Recently, the venue of Zagreb Dance Centre was inaugurated on the former location of Lika Cinema, Ilica no. 10, with Mirna Žagar as its artistic director.

²⁰ Student Centre Gallery (programme manager Želimir Košćević from 1966–1980), Municipal Gallery of Contemporary Art, Nova Gallery, and PM Gallery can be mentioned as such historical examples.

ANA DEVIĆ IS ART CRITIC AND CURATOR, A COFOUNDER OF THE CURATORIAL COLLECTIVE ŠTO, KAKO I ZA KOGA / WHW (WHAT, HOW & FOR WHOM), WHICH HAS MANAGED THE PROGRAMME OF NOVA GALLERY IN ZAGREB SINCE 2003. EXTENSIVE INTERNATIONAL PROJECTS AND GROUP EXHIBITIONS THAT WHW HAS REALIZED SO FAR INCLUDE: *WHAT, HOW & FOR WHOM: ON THE OCCASION OF THE 152ND ANNIVERSARY OF THE COMMUNIST MANIFESTO* (HDLU ZAGREB, 2000); *PROJECT: BROADCASTING, DEDICATED TO NIKOLA TESLA* (TECHNOLOGICAL MUSEUM ZAGREB, 2002); *A SIDE LOOK* (APEXART NEW YORK, 2003); *COLLECTIVE CREATIVITY* (KUNSTHALLE FRIDERICIANUM, KASSEL, 2005); *NORMALIZATION: DEDICATED TO NIKOLA TESLA* (NOVA GALLERY, ZAGREB, 2006); AND THE 11TH ISTANBUL BIENNIAL *WHAT KEEPS MANKIND ALIVE?* (ISTANBUL, 2009).

ANA DEVIĆ HAD ALSO WORKED FOR THE GALLERY OF MODERN ART, ZAGREB AS A COORDINATOR OF AN EXHIBITION PROGRAM OF STUDIO JOSIP RAČIĆ.