

**SUKOBI. POLITIKA.
KONSTRUKCIJA.
PRIVATNOST. OPSESIJA.**

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Slučaj Muzeja moderne umjetnosti u Varšavi¹

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ANA
JANEVSKI
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The case of the Museum of Modern Art in Warsaw¹

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**CONFLICTS. POLITICS.
CONSTRUCTION.
PRIVACY. OBSESSION.**

Dok u takozvanoj Zapadnoj Europi, zahvaljujući tradiciji nacionalnih muzeja i akumulaciji kapitala, umjetničke institucije imaju dobro definirane obrasce funkcioniranja i modele infrastrukture, u postkomunističkim zemljama situacija je puno neizvjesnija. Posebno od 1989. godine, svaka novoustanovljena umjetnička institucija prisiljena je osmisliti vlastite modele djelovanja, u vrlo specifičnim kontekstima. No, upravo ta nestabilnost i nesigurnost, čini se, stvaraju radikalnije i eksperimentalnije pristupe. Povlačeći paralelu, još jedanput, s umjetničkom scenom Zapadne Europe, važno je napomenuti da se devedesetih godina dogodio i „kustoski boom“. Taj fenomen za posljedicu je imao potrebu za ponovnim propitivanjem i redefiniranjem kustoskih i izlagačkih praksi, kao sredstava definiranja metodološkog i kustoskog teorijskog diskursa. Istodobno, proliferacijom kustoskih studija, oni postaju neka vrsta pseudoznanosti, te su stoga vrlo često eksperimentalne izložbe i kustoske strategije apsorbirane i korištene kao paradigmatički i standardizirani modeli. Unatoč izostanku tržišta umjetnina, disfunkcionalnim i državno upravljanim institucionalnim modelima i izostanku kustoskog obrazovanja, u tranzicijskim društvima javljaju se novi kustoski modeli i inicijative nezavisne scene. Oni, uglavnom, promišljaju nove načine kulturne proizvodnje i redefiniranje

kustoskih aktivnosti.

Baš iz tog razloga odlučila sam u prilogu za ovaj broj *Života umjetnosti*, izdanju posvećenom kustoskim praksama, usredotočiti se na specifičan slučaj i iskustvo Muzeja moderne umjetnosti u Varšavi, gdje radim kao kustosica. Moje izlaganje moglo bi se formulirati i kao pitanje „Što znači baviti se kuriranjem u novonastalim institucijama u takozvanoj istočnoeuropskoj zemlji i u čemu se sastoji to iskustvo?“. U tekstu koji slijedi željela bih iznijeti naša razmišljanja i sumnje s kojima se suočavamo kao novo ustanovljena umjetnička institucija unutar složenije mreže motivacija, očekivanja i predviđanja, ali i naše konkretne odgovore i aktivnosti.

Muzeji se utemeljuju iz različitih potreba, od pokušaja da se uspostavi simbolička moć, konstrukcije nacionalnog identiteta do ekonomski motiviranih strategija privlačenja investitora. Vjera u moć muzeja koji se smatraju vjerojatno najboljim mjestom za promišljanje političkih pitanja često je dovedena u pitanje. Dobar primjer toga su problematični odnosi umjetničkih institucija s kaotičnom stvarnošću istočnoeuropskih demokracija „u razvoju“. Mogao bi se steći dojam da je pokretanje novih umjetničkih institucija u Istočnoj Europi često nuspojava složenih procesa preobrazbe. Nove se institucije trebaju suočiti sa silnim

While in so-called Western Europe, due to the tradition of national museums and the accumulation of the capital, art institutions have well defined models of functioning and patterns of infrastructure, the situation in post-communist countries is usually much more precarious. Particularly since 1989, every newly established art institution is compelled to conceive its own operational models, in very specific contexts. Nevertheless, that instability and insecurity are creating more radical and experimental approaches. Drawing a parallel once again with the western art scene, it is important to mention how in the 90s a “curatorial boom” occurred. Consequently there was a need to re-question and re-define curatorial and exhibition practices, as a means to define methodologies as well as a curatorial theory discourse. In tandem, the proliferation of curatorial studies became a kind of pseudo-science, hence very often experimental exhibition and curatorial strategies are absorbed and used as paradigms and standardized models. In transitional societies, despite the lack of an artistic market, in spite of the dysfunctional and nationally directed institutional models and the absence of curatorial education, new curatorial models and independent scene initiatives appeared. They mostly reconsidered new ways of cultural production and redefined curatorial activities.

Therefore, being invited to contribute to the issue of *Život umjetnosti* dedicated to curatorial practices, I decided to focus more on a specific case and experience of the Museum of Modern Art in Warsaw where I work as curator. It could be also formulated as, how is it and what is it to curate in a newly born institutions in the so-called Eastern European country? In the following text I would like to point out our thoughts and doubts that we face as a newly born art institution within a more complex network of motivations, expectations and projections as well as our concrete reactions and activities in front of them.

Art museums are created from various needs, from the attempt to establish symbolic power, through the construction of national identity, to economically calculated investor attracting strategies.

The belief in the power of museums, which are considered as probably the best place to reflect political issues, can be often compromised. A good example of this is the art institutions' difficult relations with the chaotic realities of the “maturing” Eastern European democracies. One can get the impression that the initiation of new artistic institutions in Eastern Europe has been very often a side effect of complex transformational processes. New institutions have to face overwhelming public expectations thus generating tensions

javnim očekivanjima i na taj se način stvaraju tenzije i objelodanjuju nerješivi problemi i antagonizmi. Muzeji, posebno muzeji suvremene umjetnosti, predstavljaju povećalo kroz koje možemo promatrati probudene duhove, socijalne frustracije i potisnute čežnje tipične za takozvane tranzicijske zemlje. Jedan od primjera takve institucije je Muzej moderne umjetnosti u Varšavi, službeno osnovan 2005. godine.² Rezultat je to posttransformacijskih ambicija i potreba za ispunjavanjem kulturalnih procjepa karakterističnih za zemlje nekadašnjeg sovjetskog bloka. Puno prije izgradnje muzejskog objekta (planiranog za 2014.) muzej je postao poprištem žestokog sukoba bez presedana u povijesti poslijeratne Poljske. Iz te situacije proizlazi i naslov knjige Christiana Kereza, arhitekta varšavskog muzeja, *Sukobi. Politika. Konstrukcija. Privatnost. Opsesija.*,³ koji sam upotrijebila i za naslov ovoga teksta.

Dragi muzeju, kada?

Urbani okoliš Varšave, više nego u ostalim gradovima, obuhvaća lepezu historijskih stilova, koji su u nekim dijelovima grada restrukturirani po slici globaliziranog urbanizma, dok su u drugim ostali netaknuti masivnim razvojnim zahvatima posljednjih godina. Varšava utjelovljuje ono što poljski filozof Zygmunt Baumann zove „likvidnim

modernitetom”.⁴

Zgrada muzeja bit će podignuta u samom srcu grada, ispred Palače kulture i znanosti. Ta ikonička zgrada slonovskih razmjera izgrađena je 1955. kao „Staljinov poklon poljskom narodu”. I pored toga što ju danas okružuju moderni neboderi s uredima, Palača se još uvijek doživljava kao simbol sovjetske dominacije i opresije. Otuda i očekivanja da će se nova zgrada muzeja moći natjecati sa starim komunističkim naslijeđem, kako bi označila radikalni raskid s komunističkom prošalošću, noseći potencijal katarze za cijeli grad. Kako je jasno bilo naznačeno u pravilima međunarodnog arhitektonskog natječaja, nova bi zgrada trebala „predstavljati protutežu Palači kulture i postati međunarodno prepoznatljiv novi simbol Varšave”. Međutim, kada je projekt švicarskog arhitekta Christiana Kereza proglašen pobjednikom natječaja, javnom zgražanju nije bilo kraja. Kerezova horizontalna, minimalistička, djelomično betonska zgrada smatrana je prebliskom komunizmu. Natječaj za zgradu muzeja potaknuo je vrlo važne diskusije i debate, otkrivajući različita stajališta koja nadilaze i pitanja same zgrade.⁵ Štoviše, projekt Muzeja na Defilad trgu postao je dijelom ambicioznog plana ponovnog restrukturiranja istoimenog trga i polazišnom točkom revitalizacije centra Varšave.

and manifesting unsolvable problems and antagonism. Art museums and particularly contemporary art museums are a magnifying glass through which we can watch the rising demons and social frustrations and repressed yearnings typical of so called transitional countries. An example of such institution, a consequence of post-transformation ambitions and need to fill cultural gaps, characteristic of former Soviet bloc countries, is the Museum of Modern Art in Warsaw officially created in 2005. Long before the erection of the building itself planned for 2014, the museum became a stage of bitter conflict, with no precedent in post war Poland. Thus the title of Christian Kerez's book, the architect of the Warsaw museum, is *Conflicts. Politics. Construction. Privacy. Obsession.*,³ and it has been used for the title of the text.

Dear Museum, when?

The urban environment in Warsaw, better than other cities, encompasses a palimpsest of historical styles, with some sectors revamped in the image of globalized urbanism and other left untouched by the massive redevelopment efforts of recent years. Warsaw embodies what Polish philosopher Zygmunt Bauman has called “*liquid modernity*”.⁴ The Museum building is to be erected in the very heart

of the city, in front of the Palace of Culture and Science. The iconic mammoth building was built in 1955 as a “gift of Stalin to the Polish people”. Even though modern office skyscrapers nowadays surround the Palace, it still is perceived as a symbol of Soviet domination and oppression. Hence erecting the museum building in front of the Palace of Culture and Science roused the expectations of a new iconic building able to compete with the old communist legacy, to make a radical cut with the communist past, to become a potential catharsis for the city. As was clearly articulated in the regulations of the international architectural competition, the new building should “represent a counterpoint for the Palace of Culture and become an internationally recognizable new symbol of Warsaw”. Consequently, when the project of the Suisse architect Christian Kerez, was announced as the winner of the competition, the public deception was enormous. Kerez' horizontal, minimalistic and moderate concrete building was considered to be too close to communism. The museum competition provoked very important discussions and debates, revealing different visions that go beyond the building issue.⁵ Furthermore, the project of the Museum on the Defilad Square is part of an ambitious plan to reconfigure Place Defilad as the fulcrum of a revitalized centre of Warsaw.

Kustosi protiv „Mi“

U srpnju 2007. za novu ravnateljicu Muzeja imenovana je Joanna Mytkowska, jedna od utemeljiteljica Foksal galerije i fondacije u kasnim devedesetima. Muzej je dobio i privremeni smještaj u stambenoj zgradi iz sedamdesetih godina, nekadašnjem skladištu obližnje prodavaonice namještaja u Panskoj ulici, koje je u neposrednoj blizini buduće lokacije Muzeja.

Kao što je već rečeno, Muzej moderne umjetnosti u Varšavi nije rezultat akumulacije kapitala u rukama buržoazije. On nastaje u sasvim drugačijim postegalitarnim uvjetima poljske transformacije i treba postati, po nama, važan element emancipacije. Za sve nas koji smo uključeni u projekt jasno je da Muzej nije utemeljen na konsenzusu, nego zahvaljujući spomenutom konfliktu, na antagonističkim silnicama i sukobu. Proces planiranja aktualnog Muzeja još je uvijek izrazito turbulentan i pun dramatičnih obrata. Stoga smo od početka bili svjesni da program Muzeja mora odgovarati društvenim promjenama, (komunističkoj) prošlosti i raznovrsnosti javne sfere, kako bi se proizvele nove forme znanja o konfliktom društvu koje ga okružuje. Prethodne rečenice vrlo često sadrže zamjenice mi/naš. Naše razmišljanje o Muzeju je, drugim riječima, skup razmišljanja jednog tima koji sačinjavaju ravnateljica, stalni

suradnici te svi oni koji Muzeju pružaju suradnju i podršku. Tako se kustoska pozicija i uloga također neprestano promišljaju i redefinišu. Međutim, i trenutni privremeni prostor Muzeja značajan je i zahtijeva inovativne kustoske „metode“. No, u čemu se sastoji inovativnost metoda u spomenutom kontekstu? U svakom slučaju, one se odnose na program izložbi, zbirku, posjetitelje (publiku) i slično.

Prva izložba pod nazivom *Čim otvorim oči vidim film – eksperimenti u jugoslavenskoj umjetnosti 60-ih i 70-ih* naglasila je važnost rada na povijesti Istočne Europe. Motiv za izložbu bio je istraživački projekt o aktivnostima kino-klubova u bivšoj Jugoslaviji.

Ovakva izložba označila je „težak“ početak, ali je ujedno predstavljala i važan iskaz. Iako bi se u ovom trenutku moglo reći da je „bivši Zapad“ postao predmet studija i istraživanja, a Istočna Europa prijeporan pojam koji se često podvrgava kritici, još uvijek postoji manjak mjerodavnih istraživanja mnogih aspekata ove regije. Sve do sada, ispisivanje povijesti i sjećanja uglavnom je bilo motivirano izvana. Sada je nastupila nova generacija kustosa koji su sposobni samostalno voditi istraživanje,⁶ ponuditi nova gledišta i perspektive, kako bi ispisali svoju vlastitu povijest. Osim toga, istraživanje preokreta koji se dogodio šezdesetih i sedamdesetih godina svojevrsni je motor današnjeg

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VANJSKI POGLED NA PRIVREMENO MUZEJSKO
SJEDIŠTE, FOTOGRAFIJA JAN SMAGA, 2008.

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OUTSIDE VIEW OF MUSEUM TEMPORARY HEADQUARTER,
PHOTO BY JAN SMAGA, 2008

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KIEDY RANO OTWIERAM OCZY, WIDZĘ FILM

EKSPERYMENT W SZTUCE JUGOSŁAWII W LATACH 60. I 70.

MUZEUM SZTUKI NOWOCZESNEJ W WARSZAWIE, UL. PIŁSKA 3 WYSTAWA CZYNNIA 24 KWIETNIA-22 CZERWCA 2008, GODZ. 12-20 WWW.ARTMUSEUM.PL



ČIM OTVORIM OČI VIDIM FILM, POGLED NA IZLOŽBENI POSTAV,
FOTOGRAFIJA JAN SMAGA, 2008.

ČIM OTVORIM OČI VIDIM FILM, POSTER IZLOŽBE,
DIZAJN MONIKA SOSNOWSKA, 2008.

AS SOON AS I OPEN MY EYES I SEE A FILM, EXHIBITION VIEW,
PHOTO BY JAN SMAGA, 2008

AS SOON AS I OPEN MY EYES I SEE A FILM, EXHIBITION POSTER,
DESIGN BY MONIKA SOSNOWSKA, 2008



promišljanja. Paradigmatske promjene koje su se tada dogodile u umjetničkim i izlagačkim praksama važan su izvor kustoskoj praksi i metodama danas.

Iako je situacija varirala od zemlje do zemlje, bilo nam je važno institucionalno procijeniti umjetničke prakse tog vremena u Istočnoj Europi, u području muzejske zbirke, programa izložbi, teoretskih interpretacija, arhiva i baze znanja.

Gore spomenuta izložba bila je stoga važna polazišna točka, nakon koje je uslijedila izložba rumunjskog konceptualnog umjetnika Iona Grigorescu⁷ i poljske umjetnice Aline Szapocznikow.⁸ U Grigorescuovu slučaju napravljen je značajan posao istraživanja arhiva i ponovne montaže njegova filma, dok je Alina Szapocznikow, čija je umjetnička praksa tek nedavno međunarodno prepoznata, stavljena u širi kontekst, rame uz rame s drugim umjetnicama njezine generacije, poput Eve Hesse i Louise Bourgeois. Slijedeći ovu liniju, u ljetu 2008. organiziran je i seminar na temu naslijeđa 1968. i 1989. te njihovo značenje za umjetničku teoriju i prakse (Istočne) Europe. Piotr Piotrowski u svom predavanju obrazložio je dva stava – traumatofobiju i traumatofiliju⁹ – karakteristična za novoustanovljene umjetničke institucije Istočne Europe. Po njemu buduću muzej u Varšavi predstavlja zaseban slučaj i ne uklapa se



POSTER IZLOŽBE IONA GRIGORESCUA,
MUZEJ MODERNE UMJETNOSTI U VARŠAVI,
DIZAJN LUDOVIC BALLAND, 2009.

MUSEUM OF MODERN ART IN WARSAW
EXHIBITION POSTER FOR ION GRIGORESCU'S EXHIBITION,
DESIGN BY LUDOVIC BALLAND, 2009

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Curators vs. We

In June 2007, a new director was appointed, Joanna Mytkowska, one of the founders in the late 1990s of the Foksal Gallery Foundation, and the Museum was presented with a temporary residence, in a block of flats from the 70s, in a former storage of the adjacent furniture shop on the Panska street, very close to the future Museum's location. As was mentioned earlier, the Museum of Modern art in Warsaw is not a result of the accumulation of capital in the hands of the bourgeoisie. It is being created in the entirely different post-egalitarian conditions of Polish transformation, and is to be, as we see it, an important element of emancipation. For all of us involved in the project, it is also evident that the museum is established not on consensus but because of conflict, antagonistic forces and confrontation. The design process of the actual museum is still extremely turbulent and full of dramatic turns. Thus, we were aware from the beginning that the programming has to be responsive to social changes, to the (communist) past and to the diversity of the public sphere, in order to produce new forms of knowledge about the conflicted society that surrounds it.

The previous sentences contain very often the pronoun we/our. Our thoughts about the museum, in other words what

we think as a team – the director, the people who collaborate with us, those who offer their ideas, those who propose joints efforts and support. So the curatorial position and role is also revisited and is constantly being redefined. However the temporal space of the museum is a significant one and demands innovative "curatorial methods". But in what consist those innovative methods in the aforementioned context? They are certainly also related to the exhibition program, collection, the audience-public, etc. The first exhibition *As soon as I open my eyes I see a film – Experiment in Yugoslav art in 60s and 70s*, stressed the importance to work on the history of Eastern Europe. The trigger for the exhibition was the research project about the activity of the cinema clubs in former Yugoslavia. Starting with such a show was a "difficult" start but an important statement. Although in this moment when the "former West" is a subject of studies and researches, and Eastern Europe has become a contentious notion, one that is often criticized, there is still a lack of proper research on many aspects of the region. Till now the writing of history and memory have been undertaken mostly from outside the region. Now there is a new generation of curators who are able to conduct research,⁸ to give new angles and perspectives, to write their own history. Moreover, to



MATERIJALI RADIONICE „ABC I JA“ LUDOVICA BALLANDA,
DIZAJN LUDOVIC BALLAND, 2009.

SKIDANJE ZNAKA SKARPA S ORIGINALNE
LOKACIJE, FOTOGRAFIJA, AGENCIJA GAZETA, 2008.

NEONSKI ZNAK SKARPA KINA ZYGMUNTA STĘPIŃSKOG
IZ 1960., MUZEJ MODERNE UMJETNOSTI U VARŠAVI,
FOTOGRAFIJA BARTOSZ STAWIARSKI, 2008.

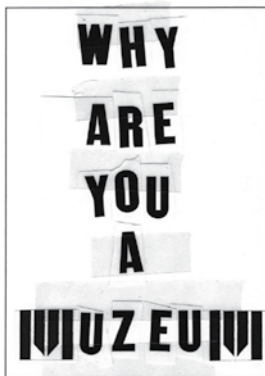
MATERIALS FROM WORKSHOP “ABC AND ME”
BY LUDOVIC BALLAND, DESIGN BY LUDOVIC BALLAND, 2009

TAKING OFF “SKARPA” NEON FROM ORIGINAL
SITE, PHOTO BY AGENCIJA GAZETA, 2008

ZYGMUNT STĘPIŃSKI’S SKARPA CINEMA NEON SIGN
FROM 1960 IN MUSEUM OF MODERN ART IN WARSAW,
PHOTO BY BARTOSZ STAWIARSKI, 2008

MUZEUM
sztuki
nowoczesnej
w warszawie
maj / 28.03.2009
Ludovic Balland

Ask something to your M



research the turn that took in 60s and 70s is a sort of motor for our thinking. The paradigmatic shifts that occurred at that time in artistic and exhibition practices are an important source for curatorial work and methods.

Though the situation was different in each country, we found it important to institutionally evaluate the artistic practices of that period in Eastern Europe in the field of museum collection, exhibition program, theoretical interpretations, archives and the knowledge base.

The aforementioned exhibition was thus an important starting point, followed by the show of the Romanian conceptual artist Ion Grigorescu⁷ and the Polish artists Alina Szapocznikow.⁸ In the case of Grigorescu an important work of researching archives and reediting his film has been done, while Alina Szapocznikow, who has been recognized internationally, only recently, has been put into a larger context with other female artists of her generation, like Eva Hesse and Louise Bourgeois.

In the same line, in summer 2008 a seminar took place regarding the legacy of the years 1968 and 1989 and their significance for artistic theories and practices in (Eastern) Europe. Piotr Piotrowski delivers a lecture on two attitudes – traumatophobia and traumatophilia⁹ – that characterize Eastern Europe’s newly founded art institutions. He

ni u jednu od ove dvije kategorije, otkrivajući meki prijelaz iz komunizma u postkomunizam u Poljskoj. Budući da za Poljake komunizam nije bio toliko traumatičan, barem ne u mjeri u kojoj je bio za ostale narode/zemlje Istočnoga bloka, kolektivno sjećanje na taj dio prošlosti i pripadajuće joj povijesti umjetnosti isto tako nije traumatično. Ako ovdje uopće možemo govoriti o traumi, radi se više o traumi „nagle promjene” ili traumi „tranzicijskog perioda”, koji je sa sobom donio golemi val siromaštva i nezaposlenosti, koji su se javili kao posljedica neoliberalne politike 90-ih.

Govorimo (o) vama

Pitamo se do koje je mjere naše iskustvo jedinstveno, kako možemo iskoristiti „privremenu formulu” institucije kao svoju prednost i reagirati na različite profile publike koju susrećemo. Što je s odnosima s javnošću u odnosu na naše istraživanje? Kako odgovoriti na pojedine kritike da su naše izložbe zahtjevne i hermetične? Kako možemo dosegnuti širu publiku? Gotovo je nemoguće naći odgovore na sva ta pitanja, ali ono što je sigurno jest da je ovo dugoročan edukacijski proces i da pokušavamo naći i proizvesti publiku upravo izložbenim projektima, seminarima, predavanjima, projekcijama. Želja nam je da proces izgradnje publike za Muzej bude javan, u smislu stvaranja kolekcije, kao i

oblikovanja zgrade. Stoga smo odlučili otvoreno prikazati metode rada Christiana Kereza i razvojni proces koji ga je doveo do finalnog koncepta za zgradu Muzeja. Veliki uspjeh izložbe pokazao nam je koliko je identitet Muzeja zapravo vezan uz njegovu buduću zgradu.

Izbor švicarskog dizajnera Ludovica Ballanda rezultat je pak našeg izbora da radimo s umjetnikom koji ima odmak od lokalnog konteksta. S druge strane, uspjeli smo dosegnuti publiku zainteresiranu za primijenjenu umjetnost i grafiku te umjetnike iz tog područja, serijom predavanja, sastanaka, radionica tipografije, grafičkog dizajna, uključujući i prezentaciju Ballandovih radnih metoda.

Još jedan važan segment te aktivnosti predstavlja i dvojezična publikacija, muzejske novine koje izlaze svaka tri mjeseca, jednostavnog naziva *Muzej*, u kojima se raspravlja o problematikama suvremenih muzeja i to ne samo s gledišta povjesničara umjetnosti i kritičara, nego i pisaca, filozofa i samih umjetnika.

Proces stvaranja muzejske zbirke također je otvoren javnosti. Izložba pod nazivom *Umjetnost dolazi prije zlata* predstavila je radove kupljene za muzejsku zbirku i održala se samo nekoliko mjeseci nakon što je Muzej primio prvu donaciju. Izložba, kao surogat klasične muzejske prezentacije, uspjela je privući široku publiku koja je došla

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concludes that the future Warsaw museum represents a separate case and does not easily fit either of the categories: It reveals a soft passage from communism to post-communism in Poland. Since communism for the Poles was not so much traumatic, at least not in the same way as to the other people from the Eastern bloc, the collective memory of the past in this country, to which a history of art belongs, is not traumatic, either. If we can speak on the trauma here, it is rather the trauma of the “big change”, or the trauma of the “transitional period”, with a huge wave of poverty and unemployment emerged as a result of the neo-liberal policy of the 1990s.

We are talking about/to you

We are wondering to what extent our experience is unique, how we can take advantage of the “temporary” formula of the institution and react to the different types of audiences that we encounter. What about the public in relation to our researches? How to respond to some critiques that our shows are demanding and hermetic? How do we reach out and for the public? It is almost impossible to find all the answers to these questions, but what is certain is that it is a long term educational processes and through exhibitions, series of seminars, lectures, screenings we are trying to find

and produce the audience.

We want the process of building an audience for this Museum to be a public one, both in terms of creating a collection, as well as the design of the building. Thus we decided to openly show the methods of Christian Kerez work and how he is arriving at the final concept of the Museum building. The great popularity of the exhibition made us aware of how the identity of the museum is connected to its future building.

The choice of the Suisse designer Ludovic Balland is a result of our choice to work with an artist who is detached from the local context. On the other hand, however, we reached out to the recipients of applied graphic art and its creators by mean of lectures, meetings, and workshops of typography, graphic design, including Balland’s working methods.

One important segment of this activity is the publication of the museum bilingual quarterly newspaper simple entitled Museum, where the problematic of contemporary museums are discussed not only by art historians and critics, but also by writers, philosophers and the artists themselves. The process of building Museum’s collection has also happened publicly. The exhibition entitled *Art Comes Before Gold* – the presentation of works acquired for our

vidjeti „normalni“ muzej a ne neki eksperimentalni prostor. Došla je vidjeti i doživjeti radove vodećih poljskih umjetnika mlađe i srednje generacije koji do tada nisu bili dostupni u bilo kojem klasičnom muzejskom prostoru u Poljskoj. Važan aspekt je i odgovornost lokalnog muzeja prema kontekstu u kojemu se nalazi i prema lokalnoj zajednici. Zbog toga je umjetnost u javnom prostoru važan segment istraživanja, poligon za rad usmjeren k novoj publici, testiranje efektivnosti muzejskog programa u okolnostima povećane institucionalne vidljivosti.

Prvo takvo iskustvo dogodilo se s ponovnim postavljanjem svjetlosne instalacije *Devet zraka svjetlosti na nebu* poljskog umjetnika povijesne avangarde Henrika Stazewskog iz 1970., u blizini Palače kulture i buduće muzejske lokacije. Odnedavno, s *Parkom skulptura* muzej se dislocirao i sa svoje privremene lokacije u Panskoj ulici u Brodno, kompleks zajedničke stanogradnje u predgrađu Varšave, uz sudjelovanje Pawela Althamera, Monike Sosnowske, Rirkita Tiravanije i Olafura Eliassona. Bio je to rijedak slučaj suradnje gradskih službenika, umjetnika Pawela Althamera i Muzeja. Gradnja institucije dinamičan je proces koji se neprestano razvija kako bi se stvorio kontekst i fizički prostor refleksije i diskusije, te kako bi se proizvelo mnoštvo narativa. Izabirući govoriti u ime muzejskog tima u ovoj fazi procesa

izgradnje Muzeja, svjesni smo kolektivnog potencijala, emancipatorskih aspekata kolektivnog rada. I kako Đuro Seder, član grupe Gorgona, kaže, „kolektivni rad ne može se sagledati kao forma, već samo kao nastojanje. To je nikada dovršen proces u kojemu kreativnost funkcionira kao popratna pojava emancipatorske moći kolektiva“.¹⁰



HENRIK STAZEWSKI, DEVET ZRAKA SVJETLOSTI NA NEBU, UMJETNIČKI PROJEKT U JAVNOM PROSTORU, FOTOGRAFIJA BARTOSZ STAWIARSKI, PROSINAC 2008.

HENRIK STAZEWSKI, NINE RAYS OF LIGHT IN THE SKY, PUBLIC ART PROJECT, PHOTO BY BARTOSZ STAWIARSKI, DECEMBER 2008

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collection- took place a few months after the Museum received its first subsidy to purchase art works. The exhibition, being a surrogate of a classical museum presentation, has nevertheless succeeded in attracting a large audience, coming to see a “normal” museum and not some experimental space. They came to see and experience the works of leading Polish artists of the young and middle generations that were not available in any classical museum space in Poland.

An important aspect is the responsibility of the local museum to its local context and community. Thus public art is an important field of exploration, a training ground for the work required with a new audience, testing the effectiveness of the museum program in the situation of increased institutional visibility.

That happened the first time with the re enactment of the light installation *Nine Rays of Lights in the Sky* of the Polish historical avant-garde artist Henrik Stazewski, from 1970, nearby Palace of Culture and the future site of the museum. Recently with the *Sculpture Park*, the museum moved from its temporary location in Panska to Brodno community housing complex in the suburb of Warsaw, with the participation of Pawel Althamer, Monika Sosnowska, Ririkit Tiravanija and Olafur Eliasson. It was a rare case

of cooperation between city officials, the artist – Pawel Althamer and the museum.

Building an institution is a dynamic process. It is an ever evolving process to create the context and physical space for reflection and discussion, to produce a multitude of narratives. Choosing to talk in the name of the team of the museum in this phase of the process of building the museum, we are aware of the collective potentiality, of the emancipator aspects of collective works. As Đuro Seder, the member of Gorgona group says, “the collective works can’t be foreseen as a form, but only as an effort. It is a never finalized process in which creativity functions as a side effect of the emancipator powers of collective.”¹⁰

¹ The following text is a revisited version of the paper held at the Moderna Galerija in Ljubljana during *The Next Step. International Conference of Museums of Modern and Contemporary Art*, 9–10 May 2009. The conference focused on the state of affairs brought about by the rapid globalization and the growing doubts concerning the universality of the Western canon of art history. Is it even possible to think about a new universal type of museum? Certainly not in terms of similarly conceived collections and history; possibly in terms of comparable dynamics in producing diverse contexts and a multitude of narratives.

² For more see: Sebastian Cichocki, *Museum as a Side Effect, Or Warsaw Problems with Memory*, u: *Idea art+society*, 30–31 (2008), 114–119.

³ Christian Kerez, *Conflicts. Politics. Construction. Privacy. Obsession, Materials on The work of Christian Kerez*, Hatje Cantz Verlag, 2008.

⁴ Zygmunt Bauman, *Liquid Modernity*, Cambridge, Polity Press, 2000.

¹ Ovaj tekst je proširena verzija izlaganja predstavljenog u Modernoj galeriji u Ljubljani u okviru konferencije *The Next Step. International Conference of Museums of Modern and Contemporary Art* (9.–10.5.2009.). Konferencija se bavila stanjem izazvanim rapidnom globalizacijom i rastućim sumnjama u univerzalnost zapadnog kanona povijesti umjetnosti.

² Za više detalja vidjeti: Sebastian Cichocki, *Museum as a Side Effect, Or Warsaw Problems with Memory*, u: *Idea art+society*, 30–31, 2008., 114–119.

³ Christian Kerez, *Conflicts. Politics. Construction. Privacy. Obsession., Materials on The work of Christian Kerez*, Hatje Cantz Verlag, 2008.

⁴ Zygmunt Bauman, *Liquid Modernity*, Cambridge, Polity Press, 2000.

⁵ Vidi: Marcel Andino Velez, *Supermarket of the Avant-Grade*, u: *Conflicts. Politics. Construction. Privacy. Obsession., Materials on The work of Christian Kerez*, Hatje Cantz Verlag, 2008.

⁶ Primjerice, Prelom kolektiv iz Beograda istražuje aktivnosti beogradskog Studentskog kulturnog centra. Istraživanje je rezultiralo publikacijom i izložbom naziva *SKC i političke i umjetničke prakse*, koje su ponudile čitanje SKC-a kroz političku prizmu. WHW kolektiv započeo je istraživački projekt *Nevidljiva povijest izložbi* u kojemu se bave manje poznatim izlagačkim praksama Istočne Europe. Zagrebačke kustosice Ivana Bago i Antonia Majača provode novo istraživanje o Studentskom centru u Zagrebu.

⁷ Izložba je bila rezultat jednogodišnjeg istraživanja života i rada umjetnika iz Bukurešta, koju je provodio Muzej moderne umjetnosti u Varšavi, u suradnji s austrijskom kustosicom Kathrin Rhomberg. Grigorescu (rođen 1945.) razvio je jedinstvenu umjetničku praksu reagirajući na trenutne političke promjene egzistencijalističkim pristupom. Umjetnik je predvidio današnji apokaliptični osjećaj krize i postavio ga za središte svoga opusa.

⁸ Alina Szapocznikow (1926.–1973.) u Poljskoj je bila poznata po svojim monumentalnim komemorativnim skulpturama. Nakon preseljenja u Pariz njezini crteži i skulpture poprimili su dotad nevidenu fuziju erotiziranog i često fragmentiranog ženskog tijela i njegovih dijelova.

⁹ Strategije odnosa prema komunističkoj prošlosti gledaju se kao traumafobne kada postoji tendencija zaboravljanja traumatičnih uvjeta umjesto njihove analize. Ovakav pristup podržavaju *mainstream* međunarodni izložbeni projekti. Slučaj na koji se to odnosi jest Nacionalni muzej suvremene umjetnosti u Bukureštu, smješten u dijelu bivše Palače naroda (poznatije kao Ceausescuova palača). S druge strane, postoje drukčiji primjeri, poput KUMU ART muzeja u Talinu, smještenog u novoizgrađenoj zgradi u parku izvan grada i Nacionalne galerije umjetnosti u Vilniusu, smještene u nekadašnjem sovjetskom Muzeju revolucije. Ovo su slučajevi traumafilskog pristupa prošlosti. Muzejska politika uključuje kolekciju socijalističkog realizma iz sovjetskog doba. Preopterećenost traumatskom prošlošću konstitutivna je za stvaranje povijesnog sjećanja i konstrukciju nacionalnog identiteta.

¹⁰ Citat preuzet iz razgovora Ane Janevski s kustoskim kolektivom WHW. Vidi: Kolektivni rad kao nastojanje, u: *Idea Art+Society*, 30–31, 2008., 112.

ANA JANEVSKI KUSTOSICA JE MUZEJA MODERNE UMJETNOSTI U VARŠAVI. BILA JE KUSTOSICA IZLOŽBE *ČIM OTVORIM OČI VIDIM FILM - EKSPERIMENTI U JUGOSLAVENSKOJ UMJETNOSTI 60-IH I 70-IH* (2008.). SAMOSTALNE IZLOŽBE PALESTINSKOG UMJETNIKA AHLAMA SHIBLIJA *WYDOMOWIENIE / UNHOMING*, KAO I NEKOLIKO IZLOŽBI U HRVATSKOJ. JANEVSKI JE NEDAVNO BILA I JEDNA OD KUSTOSICA PROJEKTA *VARŠAVA UNDER CONSTRUCTION*, TRAILERA NOVOG FESTIVALA KOJI ĆE SE BAVITI DIZAJNOM I PRVOG POGLAVLJA IZLOŽBE *GDJE SE SVE TEK TREBA DOGODITI* U OKVIRU MEĐUNARODNE GODIŠNJE IZLOŽBE SUVREMENE UMJETNOSTI *SPAPORT U BANJA LUCI*. TRENUTNO SURAĐUJE S UMJETNICOM SANJOM IVEKOVIĆ NA PROJEKTU U JAVNOM PROSTORU VARŠAVE. JEDNA JE OD UREDNICA VARŠAVSKOG ČASOPISA *MUZEJ I PROGRAMSKA VODITELJICA GALERIJE PM U ZAGREBU*. MAGISTRIRALA JE NA VISOKOJ ŠKOLI ZA DRUŠTVENE ZNANOSTI (EHESS) U PARIZU NA TEMI *ARTIKULACIJA BALKANA U SUVREMENOJ UMJETNOSTI*.

SUKOBI. POLITIKA.
KONSTRUKCIJA.
PRIVATNOST.
OPSESJA.

CONFLICTS.
POLITICS.
CONSTRUCTION.
PRIVACY. OBSESSION.

⁵ See: Marcel Andino Velez, *Supermarket of the Avant-Grade*, in: *Conflicts. Politics. Construction. Privacy. Obsession., Materials on The work of Christian Kerez*, Hatje Cantz Verlag, 2008.

⁶ For example Prelom collective from Belgrade has researched the Student Cultural Centre in Belgrade. The research resulted in a publication and exhibition, *SKC and Political and Artistic Practices*. Both offered a more political reading of the Centre. The WHW collective launched a research project *History of Invisible Exhibitions* that deals with lesser known exhibition practices in Eastern Europe. Curators from Zagreb, Ivana Bago and Antonija Majača, are conducting new research about the Student Centre in Zagreb.

⁷ The show was the outcome of a year's research into the life and work of the Bucharest-based artist conducted by the Museum of Modern Art in Warsaw in collaboration with Austrian curator Kathrin Rhomberg. Grigorescu (born in 1945) has developed a unique artistic practice reacting to current political developments through an existential approach. The artist anticipated today's apocalyptic sense of crisis and made it the focus of his oeuvre.

⁸ Alina Szapocznikow (1926–1973), gained recognition in Poland for her monumental commemorative sculptures. Later on she moved to Paris. Her drawings and sculptures represent a previously unseen fusion of eroticized and often fragmented female body and remnants.

⁹ The strategies towards the communist past are regarded as traumaphobic when there is a tendency to forget the traumatic condition, rather than analyze it. This approach is supported by the mainstream international exhibition program. A case in point is the National Museum of Contemporary Art in Bucharest, situated in a part of the former People's Palace. On the other hand, other examples are the KUMU Art Museum in Talinn, placed in the entire new building in the park outside the city, and the National Gallery of Art in Vilnius, situated in the former Soviet Museum of Revolution. These are cases of traumaphilic approaches to the past. The museum policies include the collection of socialist realism from the Soviet era. Overworking the traumatic past is constitutive of the creation of historical memory and to

the construction of a national identity.

¹⁰ Quotation from "collective work as effort", interview with WHW, realized by Ana Janevski, in *Idea Art +Society*, No. 30–31, 2008, 112.

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