

# UMJETNIČKA UMJETNOST I UMJETNIČKA ŠAKA

LIKOVNA UMJETNOST OKO GODINE 1968.

Konceptualno umjetničko djelo proturječnost je samo po sebi. Zbog toga je Joseph Kosuth – navijestivši to 1969. godine – zamijenio taj pojam s riječju *Kunstproposition* – (umjetnička propozicija). Okrenuta protiv materijalnosti, vizualnosti i robnog statusa, ta se Kosuthova izjava, izgleda, treba pripisati i jednoj društvenoj trezvenosti: u središtu njegove pozornosti nalazi se radikalna refleksivnost umjetničke produkcije, a ne politička postavka i intervencija. Na jednu vrstu refleksivnog poimanja vlastitih sredstava proizvodnje nailazimo i kod Jörga Immendorffa, koje je u namjeri kao posljedici ipak postavljeno sasvim drugačije: „I umjetnička šaka je samo šaka“ naslovio je seriju svojih slika iz 1972. godine. Immendorffova gesta u krajnjoj liniji pokazuje njegovo realističko slikarstvo kao nastavak jedne prakse koja je u svakom slučaju spremna – bilo sa zasukanim rukavima, bilo uz „socijalistički pozdrav“ – odmah uletjeti u socijalni i/li politički okršaj. Čini se da se distancirano držanje konceptualnog umjetnika Kosutha prema takvim odnosima tomu suprostavlja. Međutim, oba ta stava prethode vanjskim polovima one možda najvažnije faze likovnih umjetnosti druge polovice 20. stoljeća, ako tako možemo nazvati vrijeme oko 1968. Naime, ono odlučujuće u transnacionalnim i umjetničkim prelamanjima i izbijanjima „68-ih godina“ nisu bile bezuvjetno tehnike. To nije ona

JENS

KASTNER

A conceptual artwork is a contradiction in itself. For this reason, Joseph Kosuth replaced this term with that of art proposition, proclaiming it in 1969. But even though Kosuth's statement was directed against all materiality, visuality, and merchandise status, apparently it was also committed to a sort of social renunciation: the radical reflexivity of art production was in the focus of his interest rather than the political constellation or even intervention. A sort of reflexive observation of one's own means of production can also be found in the writings of Jörg Immendorff, but with a completely different emphasis, both in its intention and in its consequence: „The Artist's Fist Is Still a Fist“ is the title of a series of his paintings from 1972. Immendorff's gesture eventually reveals his realism in painting as an extension of a practice that is by all means ready to throw itself into a social and/or political fistfight – be it with its sleeves rolled up or with a „socialist greeting“. The attitude of the conceptual artist Kosuth, detached from such circumstances, appears opposed to that. However, it is only at the first glance that these two standpoints represent the extreme poles of what was perhaps the most important phase in the late 20th-century visual arts, and that was the time around 1968. For the crucial aspect of all the transnational artistic breaks and breakthroughs of „the 68's“

# ART PROPOSITION AND THE ARTIST'S FIST\*

VISUAL ARTS AROUND 1968

suprotnost utjelovljena u Kosuthovom i Immendorffovom umjetničkom postupku (koncept vs. slikarstvo), kojim se razjašnjava tadašnja međuovisnost umjetnosti i politike.<sup>1</sup> Za razdoblje oko 1968. mnogo je više odlučujuće refleksivno radikaliziranje najrazličitijih postupaka, što bi moglo dovesti do pitanja – kako je to pokazao Gerald Rauning u slučaju situacionističke internacionale – „što to dolazeći iz polja umjetnosti dovodi do rastuće politizacije“.<sup>2</sup>

Kakva su to bila pitanja? Najprije se propitivalo o poziciji vrijednosti materijala korištenih u umjetničkom radu, što je bilo dovedeno u pitanje. Zatim je iznova postavljeno pitanje upućeno gledateljicama/gledateljima, i kao treće, radilo se o pitanju zauzimanja stava i pozicioniranju prema institucijama u kojima se umjetnost proizvodi, izlaže, preuzima, diskutira i prodaje. Već od kasnih 1950-ih godina u različitim se dijelovima svijeta na sva ta tri skupa pitanja davalo radikalne odgovore. Ti su odgovori omogućili da se barem nakratko premoste granice umjetničkog polja u smjeru socijalnih

pokreta vlastita okruženja. Oko 1968. godine često je dolazilo do preklapanja umjetničkog i političkog polja, iako je to Pierre Bourdieu opisivao kao invarijantu svakoga od njih. Drugim riječima, rijetko je kao tada na dohvat ruke bilo ostvarenje onog strukturalno nerealnog sna o „pomirenju političke avangarde i avangardizma u predmetu umjetnosti i umjetnosti življenja kroz umjetnost koja je istovremeno socijalna, seksualna i umjetnička globalna revolucija“.<sup>3</sup> Ova „ulančavanja umjetnosti i revolucije“<sup>4</sup> i nastupanje nekog „umjetničkog internacionalizma“<sup>5</sup> svoj su negativan politički pandan našli u ratu SAD-a protiv Vijetnama, a svoja pozitivna preklapanja u obrazovanju kolektivnih proizvodnih i organizacijskih formi.

Iako je s autonomizacijom umjetničkog polja koncem 19. stoljeća već nastupila određena internacionalizacija, koju su također pokrenuli avangardistički subjekti – pokret Dada nije se odvijao samo u Zürichu, Berlinu i New Yorku, nego je polučio i transnacionalne učinke – kao što je to



Jörg Immendorff  
*Eine Künstlerfaust ist auch eine Faust*  
1972



was not necessarily the technique. It is not the contradiction of artistic procedures, embodied in Kosuth and Immendorff (concept vs. painting), that can give us a clue about the connection between art and politics in those years.<sup>1</sup> What is crucial about the time around 1968 is rather the reflexive radicalization of various procedures, so that certain issues – as Gerald Rauning has shown for the Situationist International – although „emerging from the art field“ could lead to “an increasing politicization.”<sup>2</sup>

What issues were those? Firstly, the value of applied materials in artistic work was investigated and fundamentally questioned; secondly, the question of addressing the observers was reformulated; and thirdly, it was the question of attitude and positioning within and against the institution in which art was produced, exhibited, perceived, discussed, and sold. From the late 1950s, all three sets of questions were answered rather radically in various parts of the world. It was these answers that made it possible to surpass

briefly the limits of the field of art in the direction of the surrounding social movements. Even though Pierre Bourdieu has described them as the invariants of a particular field, the overlappings between the field of art and the field of politics occurred relatively frequently around 1968. In other words, the realization of a structurally unrealistic dream about the „reconciliation between the political avant-garde and the avant-gardism in terms of art and art of living through some sort of global revolution that would be social, sexual, and artistic at the same time“<sup>3</sup> has rarely been as accessible as it was in those times. This „concatenations of art and revolution“<sup>4</sup> and the emergence of an „artistic internationalism“<sup>5</sup> found their negative political reference point in the American war against Vietnam and its positive overlappings in the development of collective forms of production and organization.<sup>6</sup> Even though autonomizing the field of art in the late 19th century already resulted in some sort of internationalization,

potvrdilo i tržište umjetnina, globalni umjetnički svijet ipak je sve do u 21. stoljeće strukturalno ostao pod dominacijom sjevernoameričke i zapadnoeuropske umjetnosti. Stoga perspektiva neke globalne povijesti umjetnosti nesumnjivo stoji pred problemom da će morati podnositi posljedice te dominacije, ali da pritom ne ostane i dalje doslovno prikvačena za nju.<sup>6</sup>

### Kritika reprezentacije i svakodnevnica u umjetničkom radu

Kada je 1957. bila osnovana *Situacionistička internacionala* (SI), njezini su članovi već tada potjecali iz deset različitih zemalja Zapadne Europe i Sjeverne Afrike. Ta organizacija, koja se sastojala od ne mnogo više od ukupno 70 članova, umjetnica i umjetnika, opstala je do 1972. Međutim, geografsko podrijetlo članova i vremenski raspon njezina postojanja samo su izvanjski znakovi, te se grupa pod određenim globalnim predznakom, oko 1968., pokazala vrlo prikladnom za početak razilaženja s umjetničkim područjem. Internacionalizam, po kojem je dobila ime, s jedne strane okreće postojeću povijest umjetnosti ispremeženu

međusobnim utjecajima tih zemalja, u smjeru Programatski-Političkoga. S druge strane, moglo bi ga se – ne samo s obzirom na broj sudionika – istodobno smatrati i ironičnim komentarom svakog zahtjeva za reprezentacijom, kojom su se na tom polju političkoga služile velike socijalističke i komunističke internacionale, uključivši u to i potrebu za preobrazbom života. Na sadržajne reference te vrste nije ukazivala samo SI. Ovdje se radilo o općim tendencijama, koje su se posebno jako osjećale od konca 1950-ih do početka 1970-ih godina i koje su time ovom vremenskom odsječku u općem razvoju umjetnosti dale tako odlučujući značaj: već su klasične avangarde jasno formulirale zahtjev da umjetnost ne treba biti samo umjetnost, nego joj se mora omogućiti uključivanje u aktivno oblikovanje života, i kritiku reprezentacije.

Spajanje umjetnosti i svakodnevnog života koje je imanentno umjetničkom djelu možemo naći već u kubističkim kolažima Pabla Picassa i Georgea Braquea, koji su 1912. u svojim djelima prvi put primijenili svakodnevne materijale, poput novinskog papira ili tkanina. Takvo posezanje za svakodnevnim predmetima još se više radikaliziralo u



carried out by avant-garde subjects – the Dada movement was not only active in Zürich, Berlin, and New York, but also produced transnational effects – which was also determined by the art market, the global artworld has remained structurally dominated by North America and Europe even in the 21st century. Therefore, a global historical perspective will doubtlessly face the problem of taking into account that dominance without perpetuating it through description.<sup>6</sup>

### Criticism of Representation and Everyday Life in Artistic Work

As the *Situationist International* (SI) was founded in 1957, its members were already coming from ten different countries in Western Europe and North Africa. This group of artists never surpassed the membership of 70 in total and survived until 1972. However, the geographic origin of its members and the time span of its existence are only external signs, which reveal that the group was ready around 1968 to confront the field of art in a global context. On the one hand, the internationalism that had given the group its name has transformed art history, which was anyway crossing national

borders and showing mutual influences, into a programmatic and political one. On the other hand, it can also be interpreted – among other things, because of the number of its members – as an ironical commentary on that claim of representation which was raised by large socialist and communist Internationals in that same field of politics, since it entailed the restructuring of life. And it was not only SI that revealed substantial references of this sort. Rather, it was a general trend, which gained momentum in the period from the late 1950s until the early 1970s and which made this period so crucial in the evolution of art: the claim that had already been raised by classical avant-gardes, namely that art was not simply art, but could also intervene in terms of active structuring of life and the criticism of representation. The intertwinement of art and everyday life, which is intrinsic to artwork, goes back to the cubist collages of Pablo Picasso and George Braque, which first applied everyday materials such as newspaper or fabric in 1912. This appropriation of everyday materials by art was later radicalized by *Nouveaux Réalistes*. This group of thirteen men and a woman, mostly from France and Italy, was

radovima *Novih realista* (*Nouveaux Réalistes*). Grupa od trinaest muškaraca i jedne žene, uglavnom iz Francuske i Italije, postojala je od 1960. do 1970. U tekstu njihova osnivanja iz pera Pierrea Restanya već se najavljuje kraj te „duge samovlade“ slikarstva i uključivanje sociologije u umjetnost. Poput ove kritike slikarstva tako se ni nova kritika reprezentacije iz 1960-ih godina nije hranila samo političkim motivima. Francuski (post)strukturalizam polučio je veliki utjecaj na obnovljenu reflektivnost suvremene umjetnosti. Tako se kritika autoriteta zastupanja i prikazivanja prebacila na kritiku slikarskog jezika vlastitih radova. To je s jedne strane dovelo do primjene efemernih, potrošnijih materijala i do uništavanja slikarskog platna (kao na primjer kod Gustava Metzgera, inicijatora „Destruction in Art Symposium“ u Londonu 1966.), a s druge strane do decidirano jezično-analitičkih i – na tragu radova Marcela Duchampsa – konceptualnih radova. Još se i danas raspravlja o tome da li se taj novi nagon za razmišljanjem zasniva na povijesno-umjetničkim motivacijama ili ih se u oba slučaja treba potražiti u podudarnostima sa suvremenim društvenim pokretima: Germano Celant, kustos i teoretičar

talijanskog pokreta *Arte Povera*, ne upotrebljava riječ „povera“ u nazivu u odnosu na upotrijebljeni materijal, već ju smatra suprotnošću u odnosu na „bogat“ svijet kapitalističkog „privrednog čuda“. Međutim, njegove zabilježbe iz *Arte Povera. Notes for a guerilla war* (1967.), koje se oslanjaju na Herberta Marcusea, mnogi nisu dijelili s njim. Drugi su se mnogo više bavili pojmovima poput dvodimenzionalnosti, s granicama žanrova, sa štafelajnom slikom i s transparentnošću proizvodnog procesa. Riječi *Che fare?* („Što učiniti?“), koje je umjetnik *Arte Povera* Mario Merz 1968. godine ispisao neonskim slovima u kadi ispunjenoj mašču, zasigurno međusobno suprotstavljaju upotrijebljene materijale i ujedno postavljaju pitanje o umjetničkom stvaralačkom procesu. A kada se bave Lenjinovom istoimenom knjigom, tada implicitno izlažu i njezin podnaslov iz kojeg izranjaju „goruća pitanja našeg pokreta“. U tom smislu vladaju neslaganja i u odnosu na konceptualnu umjetnost. Dok s jedne strane povjesničar umjetnosti Benjamin Buchloh (1990.) kao njezin glavni znak raspoznavanja navodi dematerijalizaciju umjetničkog djela, smatrajući to jednostavno daljnjim razvojem Duchampova

UMJETNIČKA  
UMJETNOST I  
UMJETNIČKA  
ŠAKA  
LIKOVNA  
UMJETNOST OKO  
GODINE 1968.



ART  
PROPOSITION  
AND THE  
ARTIST'S FIST  
VISUAL ARTS  
AROUND 1968

active from 1960 until 1970. Their foundation manifesto, authored by Pierre Restany, announces the end of the „long dictatorship“ of painting and the entry of sociology into art. Similar to this criticism of painting, the criticism of representation that emerged in the 1960s did not feed exclusively on political motives. French (post-)structuralism exerted a strong influence on the renewed reflectiveness of contemporary art. Thus, the criticism of the authority of representation and presentation in visual language was being linked to one's own work. That led, on the one hand, to the application of ephemeral, transitory materials and the destruction of canvases (e.g. with Gustav Metzger, the initiator of the „Destruction in Art Symposium“ in London, 1966), and on the other hand to some decidedly discourse-analytical and – in the wake of Marcel Duchamp – conceptual artworks. The question whether that reflexive drive, thus reawakened, originated in art history or its motivation should be sought in the overlappings with contemporary social movements, has remained controversial in both cases until the present day: Germano Celant, curator and theoretician of the Italian movement *Arte Povera*, has not associated

the word „poor“ in their name to the employed materials, but has understood it in opposition to the „rich“ world of capitalist „economic wonder“. Yet his *Arte Povera: Notes for a Guerilla War* (1967), which relies on Herbert Marcuse, was by no means accepted by everyone. Others cared more about attacking two-dimensionality, borderlines between genres, and canvas painting, or about achieving transparency in the process of production. The words *Che fare?* („What is to be done?“), which the *Arte Povera* artist Mario Merz inscribed in neon letters on a bathtub filled with lard, were certainly addressing the issue of apparently contradictory materials and questioned the creative process in art. By referring to the homonymous book by Lenin, they also implicitly formulated the „burning questions of our movement“ that appear in the subtitle of that very book.

Opinions have also differed in reference to conceptual art. Whereas art historian Benjamin Buchloh (1990) has explained its central feature, the dematerialization of artwork, only through the evolution of Duchamp's work, without even mentioning any social movements, his

djela, a da pritom uopće ne spomene društvena kretanja, njegov kolega, Tony Godfrey (2005.), u svako poglavlje svoje povijesti konceptualne umjetnosti programatski uvodi primjedbu povezanu s Pokretom protiv Vijetnamskog rata. Protesti protiv rata u Vijetnamu nisu značili samo neko globalno međunarodno odnosno transnacionalno povezivanje studentske omladine. Oni su bili sadržajem brojnih *happenings* i umjetničkih prosvjednih aktivnosti, od Biennala u Veneciji, gdje je protiv studenata 1968. godine bila angažirana naoružana policija, pa do Muzeja moderne umjetnosti u Buenos Airesu, gdje je umjetnik Eduardo Ruano kao dio svoje akcije protiv rata u Vijetnamu uništio vitrinu ispunjenu američkim potrepštinama, zbog čega je bio izbačen s izložbe. Neprihvatanje rata dovelo je, kako je to najavljeno već kod Celanta, do cijelog niza strategija koje su se priklonile tom političkom otporu: rad *Two, three, many... (terrorism)* (Dva, tri, mnogi... (terorizam) Allana Sekule (1972.) dokumentira performans u kojem jedan mladi bradati čovjek s plastičnom strojnicom i slamnatim vijetnamskim šeširom na

glavi pljačka po nekom bogatom losangeloškom predgrađu. Njegovo oslanjanje na poziv Ernesta Che Guevare „dva, tri, mnogi Vijetnamci“ je očito. Jednako tako ne možemo ne pomisliti na cheguevaristički fokusiranu teoriju u seriji kolaža *Bringing the War Home (Donijevši rat kući)* Marthe Rosler (1967.–72.), u kojoj ona fotografije iz časopisa s građanski uređenim interijerima kombinira s ratnim scenama iz Vijetnama. Na sličan način poput berlinske *Kommune 1*, koja se nakon požara neke robne kuće u Bruxellesu 1967. na jednom letku zaklinjala u „praskavi vijetnamski osjećaj (biti prisutan i izgorjeti zajedno)“ kojeg je izdala kao reklamni štos vlade SAD-a, tako je i naslov Roslerine serije slika ciljao da promatrač/ic/e odnosno čitatelji/ce smanje udaljenost između konzumerističke svakodnevice zapadnih industrijski razvijenih zemalja i rata vođenog u Vijetnamu i u krajnjoj liniji da ih analiziraju kao dvije strane iste medalje. Slično je po metodi i sadržaju postupio i Wolf Vostell u svojem kolažu velikog formata *Skakavci (Heuschrecken)*, 1969./70., u kojem kombinira dvije žene u ljubavnom



colleague Tony Godfrey (2005) has programmatically introduced each chapter of his history of conceptual art with observations on movements against the Vietnam war. Protests against the Vietnam war did not establish global or transnational links only for scholars. They also found their expression in numerous happenings and subversive artistic actions, beginning with the Venice Biennale of 1968, when armed police forces were sent against students, to the Museum of Modern Art in Buenos Aires, where the destruction of a showcase filled with American utensils by artist Eduardo Ruano was partly an action against the Vietnam war, leading to the artist's exclusion from the exhibition. The rejection of war also led to a series of strategies, already heralded by Celant, which built upon political resistance: the artwork *Two, three, many... (terrorism)* by Allan Sekula (1972) documented a performance in which a young, bearded man, armed with a plastic machine gun and wearing a Vietnamese straw hat,

strolled through a rich suburb of Los Angeles. Reference to the call of Ernesto Che Guevara to create „two, three, many Vietnam“ is obvious. Another artwork that cannot be considered without a Guevarian focus theory is the collage series *Bringing the War Home* by Martha Rosler (1967-72), which associated magazine photos of bourgeois interior decoration with war scenes from Vietnam. Similarly to the Berlin *Kommune 1*, which after the burning of a department store in Brussels in 1967 expressed a „crackling feeling of Vietnam (of being there and burning with it),“ presenting it in the form of an advertisement gag by the US government, the title of Rosler's series of images likewise aimed at diminishing the distance between the observers or readers in Western industrial states and the war in Vietnam, and at analysing eventually both sides of the medal. Similar in its method and content was the procedure of Wolf Vostell in his large formatted collage *Heuschrecken* (1969/70), which combined two women making love with the entry of Soviet

zagrljaju i ulazak sovjetskih oklopnih kola u Prag 1968., te uz njega postavlja kameru usmjerenu prema promatraču/ici koji samoga sebe vidi uključenog u sliku na dvadeset ekrana. U novijoj povijesti umjetnosti čak se ni ovakvi radovi još ne dovode u vezu s društvenim pokretima. Vostellovo korištenje televizijskih monitora znači s jedne strane daljnji razvoj uvlačenja pozicije gledatelja u djelo, poznato još od Diega Velázqueza (što će se od 1960-ih godina nastaviti primjenjivati i u videoumjetnosti), a s druge strane znači i reakciju na sveprisutnost vijetnamskog rata kao prvog televizijskog rata u povijesti.

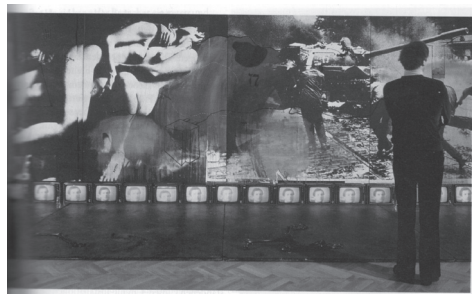
### Granice umjetnosti i revolucionarna svakodnevna praksa

Kako je SI bila dio opće radikalizacije umjetničkih strategija, tako je praćena unutrašnjim borbama i isključivanjima iz grupe, negdje od 1962. prešla je na forsiranje njihovih daljnjih radikalnih koraka. Radikalnost se sastojala prije svega u zahtjevu da se odvrćanjem od proizvodnje slika radi na „uzdizanju umjetnosti“, što je podrazumijevalo da bi

ona trebala poslužiti kao revolucionarni posrednik između društveno podijeljenih područja, s jedne strane politike i s druge umjetnosti. Odsada su društvene promjene stajale na istaknutom mjestu situacionističkih spisa i akcija.<sup>7</sup> Ideja vodilja za konstrukciju situacija imala je za cilj da ljude oslobodi od života u uvjetima kasnog kapitalizma koji se smatralo otuđenim, te da preko neotuđenih komunikacija pokrene sve aspekte komercijaliziranog i birokratiziranog „u smjeru izazivanja jedne snažne akcije koja će obuhvatiti sveukupno društvo“ (Baumeister/Negator 2005., 39). Cilj „uzdizanja umjetnosti“ bila je dakle svakodnevna revolucionarna praksa. Običnom preživljavanju u kapitalizmu trebala se suprostaviti ponovna naklonost prema životu u okviru revolucionarnog djelovanja.

Preko svojih spisa i parola, kao i svojim sudjelovanjem u studentskim savjetima, situacionisti /situacionistkinje nisu odigrali beznačajnu ulogu u Pariškom svibnju '68. Njihov se utjecaj sastojao upravo u tome da oni fokus svojih praksi nisu ograničili niti na Pariz ili Francusku, niti na 1968. On se

UMJETNIČKA  
UMJETNOST I  
UMJETNIČKA  
ŠAKA  
LIKOVNA  
UMJETNOST OKO  
GODINE 1968.



ART  
PROPOSITION  
AND THE  
ARTIST'S FIST\*  
VISUAL ARTS  
AROUND 1968



troops in Prague in 1968 and additionally directed a camera at the observer, who could see him or herself drawn into the picture on twenty screens. In recent art history, even such artworks have mostly been interpreted without any reference to social movements. Vostell's use of television screens partly indicated an increase of observer involvement in the artwork, which had evolved since Diego Velázquez (and was anyway continued by video art, which emerged in the 1960s), but was also a reaction to the omnipresence of the Vietnam war as the first TV war in history.

### Limits of Art and Revolutionary Everyday Practice

Although SI was a part of that general radicalization of artistic strategies, from around 1962 it began, accompanied by internal struggles and exclusions from the group, to reinforce them with further radical moves. This radicalism consisted above all in the claim of rejecting the production of images and working on the „abolition of art“, which was

understood as the revolutionary mediation of the socially separated fields of politics and art. From that moment onwards, the social transformation was decidedly in the focus of situationist movements and actions.<sup>7</sup> The idea of constructing situations, which had given situationism its name, aimed at liberating people from their life under the circumstances of late capitalism, which was diagnosed as alienated, and at using non-alienated communication in order to „mobilize for universal social action“ (Baumeister/Negator 2005, 39) all aspects of evaluated and regulated life. The aim of „abolishing art“ was thus a revolutionary everyday practice. It was supposed to counter the mere survival in capitalism though re-appropriating life in revolutionary action.

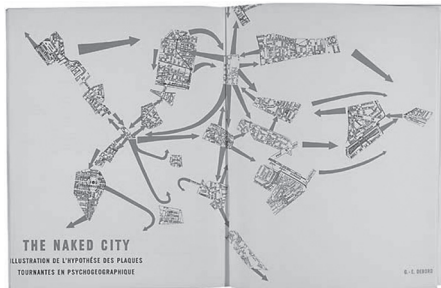
With their writings and slogans, as well as their participation in student councils, the situationists played a significant role in the Paris May of 1968. But their influence was precisely in the fact that they did not reduce the focus of their practice

nije ograničio ni samo na umjetnost, iako se njihov otklon od produkcije slika još uvijek odražavao u (umjetničkoj) uporabnoj grafici pobunjenih. Ovi akcionističko-umjetnički posteri i plakati često se sastoje samo od slova i znakova (umjesto slika), pa time ipak uvažavaju situacionističku kritiku slika.

Ako je situacionistička politika slike nastojala uspostaviti što je moguće veće udaljevanje od reklame, tada je pop-art zagrizao upravo u ovaj sasvim suprotan smjer. Međutim, i takvi popartistički radovi, koji su se izravno oslanjali na određene konzumerističke proizvode i proizvodili se u serijama, na taj su način značajno utjecali na propusnost granica između umjetnosti i svakodnevnog života, čime su uništili onu važnu iluziju o umjetničkom polju kao području genijalnog stvaralaštva. Na taj način pop-art je izmijenio središnje mehanizme unutar umjetničkog polja,<sup>8</sup> ali svojim svjesnim služenjem tržištu zatvara se pred društvenim pokretima. Ironija i refleksivnost nisu se bavili

kritikom muzejskih i galerijskih sistema, nego su ih čak poticali na njihovu još bolju tržišnu ulogu. Tobažnja lakša dostupnost djela umjetnosti je otvorila nove, ne više tako visoko postavljene kulturne kodove, koji su bili pristupačniji kupcima srednje klase. Kritiku reprezentacije i uzdizanja umjetnosti u životu u važnim se područjima umjetničkog područja zamišljalo drugačije.

„Dismantle the power machine of art!”<sup>9</sup> proglasila je npr. japanska umjetnička grupa Bikoyōtō, te se polazeći od te kritike institucija umjetničkog područja priključila radikalnim studentskim protestima 1968./69. Radikalizaciju umjetničkih protesta proizašlu iz kritike umjetničkih institucija poticao je i minimalistički umjetnik Carl Andre za Art Workers Coalition (New York, 1969.). Rješenje problema umjetnika može se prije svega naći u tomu da se „oslobodimo umjetničkog pogona”. Time bi se na primjer okončali problemi oko zapostavljanja crnačkih i privilegiranja bjelačkih umjetnika i umjetnica. Makar velika većina umjetnika/umjetnica uopće



either to Paris or to France, much less to the events of 1968. They did not reduce it to art either, for that matter, even though their rejection of image production was reflected in the (artistic) applied graphic art of the rebels. These actionist/artistic posters and billboards were often relying exclusively on fonts and signs (instead of images), thus adopting the situationist criticism of images. Whereas the situationist image policy sought to achieve the greatest possible distance from commercial images, Pop Art went exactly in the opposite direction. But even such artworks, which directly imitated certain consumer products, reproducing them in series, made the borders of art towards everyday life permeable and ruined the important illusion about the field of art and the ingenious act of creation. In this way, Pop Art changed the central mechanisms within the field of art,<sup>8</sup> but also distanced itself from social movements through the fact that it consciously served the market. Irony and reflexivity did not stop at

the criticism of museum and gallery system, but rather challenged it to intensify its commercial function. Moreover, the apparently easier access to artworks brought middle class clients closer to art, and they were no longer narrowly tied to the codes of high culture. However, some important segments of the field of art had a different idea of the criticism of representation and of transfer of art into life. „Dismantle the power machine of art!” - proclaimed the Japanese art group Bikoyōtō and joined the radical student protests of 1968/69 on the basis of this criticism of institutions that belonged to the field of art. Radicalization of artistic protest on the basis of a criticism of artistic institutions was also demanded by the minimalist artist Carl Andre for Art Workers Coalition (New York, 1969). In his opinion, the solution for artists' problems was to be found primarily in „getting rid of the art machinery.” In this way, for example, the discrimination of black artists and the privileged position of white ones would also come to an

nije odustala od toga da u najširem smislu i dalje radi na postavljanju estetičkih pitanja, ipak se u najrazličitijim umjetničkim pokretima s jedne strane nanovo definirala uloga umjetničkih radova – slovački umjetnik Július Koller je naglasio (1967./68.) da njegove anti-slike trebaju „angažirati umjesto aranžirati“ – a s druge strane se tražio organizacijski priključak na društvene pokrete.

Situacionisti/situacioniste su k tome u postojeću psihogeografiju gradskog prostora uveli svoju umjetničku praksu preselivši je u javni prostor. Time su već ukazali na dva „mjest“ koja će se kroz razne aspekte materijalne kritike, kritike institucija i uključivanje publike, oko 1968. iskristalizirati kao središnja mjesta umjetnosti: s jedne strane individualno tijelo sa svom svojom omeđenosti i ranjivosti (koje je ovdje geografija netom oblikovala kroz skitanje i otvoreni prostor koji se besciljnim hodanjem<sup>10</sup> smatrao već konstruiranim). Otkriće ulice kao mjesta umjetnosti 1960-ih godina ne treba smatrati kao njezino rastvaranje prema

političkoj demonstraciji. U njoj se mnogo više ukrštavaju aktivna kritika institucije muzeja i proširenje umjetničko-performativnih strategija s tradicijom javnog izražavanja političke volje. Austrijska umjetnica VALIE EXPORT vodila je u proljeće 1968. svojeg kolegu Petera Weibla na uzici i na sve četiri kroz stari centar Beča (*Aus der Mape der Hundigkeit* (Iz mape Pseći život, 1969.), i pričvrstila si je posebno pripremljenu kutiju, obješenu s nekom zavjesom ispred golih grudi, dozvoljavajući muškim prolaznicima da ih dodirnu, a da pritom ne smiju skrenuti pogled (*TAPP UND TASTKINO*, 1968.). Time se među ostalim, s jedne strane, demonstrirala zatvorenost tijela u patrijarhalne strukture. A s druge strane ovdje se postavlja fundamentalno pitanje modernog dualizma u odnosu na privatno i javno. Oboje nastaje kao nastavak feminističkih umjetničkih akcija poput *Cut Piece* Yoko Ono (1964.), gdje umjetnica daje gledateljima/gledateljicama na raspolaganje škare i poziva ih da joj režu haljine s tijela. Proizašlima iz tematiziranja

UMJETNIČKA  
UMJETNOST I  
UMJETNIČKA  
ŠAKA  
LIKOVNA  
UMJETNOST OKO  
GODINE 1968.



ART  
PROPOSITION  
AND THE  
ARTIST'S FIST\*  
VISUAL ARTS  
AROUND 1968

end. Even though most artists were far from abandoning their work on topics that were aesthetical in the broadest sense of the word, various artistic movements were redefining the role of artistic work – the Slovakian artist Július Koller emphasized (1967/68) that the anti-images he was producing were meant to „engage, not arrange“ – and at the same time seeking an organizational link to the social movements.

Moreover, with the psycho-geography situated in the city, the situationists transferred their artistic practice into public space. In doing so, they already indicated two „places“ that crystallized as central for art around 1968 from various standpoints of material criticism, criticism of institutions, and public involvement: the body in its bondage and vulnerability (constituting geography by moving around) and public space (identified as a construct by that movement).

The discovery of the street as a site of art in the 1960s should not be understood as its dissolution in political

demonstration. Rather, it combined active criticism of the museum as an institution and an expansion of artistic/performative strategies through the tradition of public and the expression of political will. The Austrian artist VALIE EXPORT led her colleague Peter Weibel on a leash, walking on all four, through the centre of Vienna in Spring 1968 (*Aus der Mape der Hundigkeit*, 1969) and hanged a specially constructed box, supplied with a curtain, on her naked breasts, asking male passers-by to feel them, and they could not avoid her gaze while doing so (*TAPP UND TASTKINO*, 1968). What was thus demonstrated was, on the one hand, the integration of the body in patriarchal structures. On the other hand, what was taking place was a fundamental questioning of the modern dualism of private and public. Both were the result of feminist artistic actions such as *Cut Piece* by Yoko Ono (1964), in which the artist placed herself at the disposal of the observers and encouraged them to cut her clothes off her body. In



ranjivosti tijela i daljnjeg razvoja performativnih sredstava, ovim akcijama iskazivala se nužnost nalaženja nekog proširenog političkog pojma pomoću kojeg bi se mogla jasno prikazati relevantnost tobožnje privatnog. Time su ovakvi performansi obuhvatili i političke konfrontacije, tipične za povijest feminističkih pokreta. Kada se filmskoj autorici Helke Sander u vezi s njezinim prilogom – govorom na 23. konferenciji predstavnika Njemačkog socijalističkog studentskog saveza (SDS) u studenom 1969. zaprijetilo da će je (muški) predstojnik zaobići, došlo je do legendarnog bacanja rajčica feministice Sigrid Rüger na muškarce u predsjedništvu. Sander je prije toga pod parolom „Osobno je političko“ opisala posebnost oblika postojanja žena i optužila potiskivanje s time povezanih problema u područje privatnog.

### Strukturalne opreke i pokušaji njihova kolektivnog dokidanja

Nadovezivanje umjetničkih produkcija na društvene pokrete dogodilo se dijelom implicitno, dijelom izričito, bilo linijom političkih interesa, bilo linijom politika identiteta, a nerijetko je bilo ofanzivno proklamirano: tako na primjer u prvom manifestu pokreta Fluxus, koji je sastavio George Maciunas

i 1963. objavio u prvim novinama pokreta (*Fluxus Preview Review*) stoji: „FUSE the cadres of cultural, social & political revolutionaries into united front & action.“

Strukturalne suprotnosti obaju polja nisu ni na koji način mogle biti savladane same po sebi, te bi uvijek nanovo izbijale. *Kunst und Revolution (Umjetnost i revolucija)*, bio je naslov jedne od akcija Bečkih akcionista (Wiener Aktionisten) 1968., ali to nikako ne ide automatski zajedno. Bečki akcionista Otto Muehl paradigmatički natiče na ražanj politrevolucionare/kinje, koji nakon obavljenog posla ponovno „oblače svoje kućne papuče“, a lijevo orijentirani novinar Henryk M. Broder suprotno tomu 1971. osporava Muehlu ljevičarstvo i obilježava ga kao „Analfaschist“-a (analog fašista).<sup>11</sup> Iako su se umjetnički akcionizam i politički aktivizam u nekim svojim akcijskim oblicima približili (sit-in, teach-in, Happening) i međusobno oplodili, ipak je, pogotovo u Njemačkoj, postojala bitna suzdržanost prema „estetizaciji politike“ – Walter Benjamin učinio ju je konačno već 1936. središnjim mehanizmom nacionalsocijalističke propagande.<sup>12</sup> Kad pogledamo unatrag, umjesto estetizacije politike mnogima od tadašnjih aktera i sudionica bilo je mnogo više stalo do politizacije estetike. Nju je trebalo osloboditi iz dodijeljenih joj okvira, funkcija i institucija,

these actions, thematizing the body's vulnerability and the evolution of performative means served to enforce the necessity of a broader idea of politics, with the help of which one could perceive the social relevance of the allegedly private sphere. Thus, these performances also originated in the political confrontations that marked the history of the feminist movement. As the speech of film director Helke Sander at the 23th delegate conference of Sozialistischer Deutscher Studentenbund (SDS) in November 1969 was almost ignored by the (masculine) presidency, it resulted in the legendary tomato throw of feminist Sigrid Rüger. Sander had previously described the specific existence modes of the woman under the slogan „Private is political“ and condemned the suppression of ensuing problems into the private sphere.

### Structural Oppositions and Attempts at their Collective Solution

Association of artistic productions to social movements took place partly implicitly, partly explicitly, sometimes following political interests, at other times identity strategies, and often it was proclaimed very offensively: for example, in the first manifesto of the Fluxus movement, authored by George

Maciunas and published in 1963 in the first journal of the movement (*Fluxus Preview Review*): „FUSE the cadres of cultural, social & political revolutionaries into united front & action“.

Nevertheless, the structural oppositions of the two fields could not be surpassed in a self-understandable way and they would always erupt anew. *Kunst und Revolution*, as was the title of an action by Wiener Aktionisten (1968), was everything else but an easy and automatic association. The Viennese actionist Otto Muehl paradigmatically condemned the new petty-bourgeois character of political revolutionaries, which would „put on their comfy slippers“ as soon as the work was done, but the leftist journalist Henryk M. Broder responded by denying Muehl's leftism in 1971 and described him as an „anal fascist“.<sup>9</sup> Even though artistic actionism and political activism came close in some forms of actions (sit-in, teach-in, happening), pollinating each other, there were also fundamental reserves against an „aestheticization of politics“ on the side of political leftists, especially in Germany – after all, Walter Benjamin denounced it as early as 1936 as one of the central mechanisms of Nazi propaganda.<sup>10</sup> However, one could retrospectively say that many protagonists of those

## Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
3. *Med.* To cause a discharge from, as in purging.

**flux** (flŭks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. *Med.*  
**a** A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. **b** The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, **PURGE** the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — **PURGE THE WORLD OF "EUROPANISM"!**

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*

**PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,**  
 Promote living art, anti-art, promote **NON ART REALITY** to be fotly grasped by all peoples, not only critics, dilettantes and professionals.

**7. Chem. & Metal.** **a** Any substance or mixture used to promote fusion, e.p. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and lime-tone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as to in

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

trebalo ju je otvoriti i radikalizirati.

Jedan od oblika te politizacije estetike bili su pokušaji da se učinci umjetničkih praksi prošire izvan samog umjetničkog polja. To se dogodilo na više različitih načina, a jedan od njih bio je direktno obraćanje publici. Tako je na primjer jedan od umjetnika na izložbi „Ciklus eksperimentalne umjetnosti“ („Zyklus experimenteller Kunst“; *Ciclo de Arte Experimental*, 1968.) priređenoj u Rosariju u Argentini doslovno shvatio uključivanje gledatelja/gledateljica: pozvana umjetnička publika bila je zatvorena u jednoj galeriji i tamo ostavljena sasvim sama, da bi ju se natjeralo na tjelesnu reakciju. Takve prvobitno umjetničko-institucionalno-kritički motivirane akcije bile su s obzirom na pooštrene političke odnose nedavno usmjerene protiv građanske pasivnosti te su djelomično pod motom ključnih riječi „avangarda“ i „revolucija“<sup>13</sup> premostile strukturalne prepreke između političkog i umjetničkog polja. Prekoračenja takve vrste naći ćemo u mnogim zemljama Latinske Amerike tijekom 1960-ih i 1970-ih godina. Može li se to pripisati autoritarnim režimima u kojima se moglo vrlo jasno identificirati protivnike, ipak ostaje i dalje za diskusiju.<sup>14</sup> Izražavanje nastojanja za uzdizanjem granica umjetnosti, politike i svakodnevnog života – uzdizanjem koje ovdje

treba shvatiti u čisto hegelijanskom smislu ukidanja i čuvanja, u što je uključena i kritika reprezentacije, bile su kolektivne umjetničke prakse i organiziranje u zajednice. Kolektivno organiziranje dogodilo se s jedne strane kao reakcija na isključivanje i diskriminaciju (putem društveno hegemonističkih, drugih grupa ili putem institucija). Mnogi su umjetnički kolektivi nastali u feminističkom kontekstu, kao na primjer grupa u Sjedinjenim Američkim Državama *Women Artists in Revolution* ili *Women's International Terrorist Conspiracy from Hell* (WITCH),<sup>15</sup> Međutim, povod njihovu nastanku nije bio samo položaj manje vrijednosti. Jer s druge strane kolektivi su se općenito organizirali i s programatskim ciljem, kako bi se prakticiralo nove, neotuđene i neindividualizirane oblike života i rada. U njima se manifestiralo posebno odbacivanje modela genijalnog umjetničkog individuuma uz općenitu kritiku individualizacije društvenih pokreta. Pored uloge koju je u tome zauimalo objavljivanje vlastitih časopisa, osnivanje kolektiva time je predstavljalo jedno od rijetkih stvarnih strukturalnih preklapanja između umjetničkih i društveno angažiranih praksi, tako da sadržajna i/ili osobna preklapanja između oba područja u tom smislu nisu bila nikakva rijetkost, ni u Latinskoj Americi, niti u Japanu ili Senegalima.<sup>16</sup> Neki

times cared more about politicizing the aestheticism than about aestheticizing politics. The intention was to liberate aestheticism from its defined frameworks, functions, and institutions, to open and to radicalize it.

A form of this politicization of aestheticism were the attempts at expanding the effects of artistic practices beyond the field of art. That occurred in a number of ways, among others by directly addressing the audience. For example, the „Cycle of Experimental Art“ (*Ciclo de Arte Experimental*, 1968) organized by artists in Rosario/ Argentina, understood the inclusion of the observers quite literally: The invited audience was enclosed in a gallery and left alone there in order to force it to react with their bodies. Such actions, originally motivated by the criticism of institutions, were eventually, in view of the deteriorating political circumstances, directed against the silence of bourgeoisie. Partially they managed to surpass, under the keywords of „vanguard“ and „revolution“,<sup>11</sup> the structural barriers between the fields of politics and art. Cross-fertilizing of this type can be found in many Latin American countries in the 1960s and 1970s. Whether it was primarily due to their authoritarian regimes, in which one could easily identify enemies, remains to be discussed.<sup>12</sup>

An expression of the aimed abolition of borders between art, politics, and everyday life – abolition was understood completely in the Hegelian sense of abolishing and preserving – in which the criticism of representation joined in, were collective artistic practices and organizing in collectives. Collective organization was, on the one hand, a reaction to exclusions and discriminations (by socially hegemonic groups or institutions). Many artistic collectives were created in the feminist context, such as the American groups *Women Artists in Revolution* and *Women's International Terrorist Conspiracy from Hell* (WITCH).<sup>13</sup> But they were not created only from minority positions. Collectives were also founded generally, with the programmatic intention of practising new, non-alienated, and non-individualized forms of life and work. They combined a particular rejection of the model of ingenious artistic individual with a more general criticism of individualism in social movements. Thus, beside the role played by certain journals, the founding of collectives represented one of the few actual structural overlappings between artistic and socially engaged practices; thus we could say that substantial and/or personal overlappings between the two realms were no rarity in this respect, be it in Latin America,

su adaptirali Che Guevarinu *fokus teoriju*<sup>17</sup> umjetničkih ciljeva, poput na primjer Guerilla Art Action Group, koja je u njujorškom Muzeju moderne umjetnosti 1970. održala pobožne molitve pred Picassovom *Guernicom* u spomen djece umorene u Vijetnamu, ili Guerilla Art Collective Project, kojim su te iste godine u San Diegu pod naslovom *Ship to...* na fakultetskom kampusu ostavljene plastične vrećice napunjene mesom. Drugi su se priključili pokretima tek nakon što bi isti bili potučeni (Meksiko) ili nakon što su doživjeli poraz (Senegal): grupa *Laboratoire Agit-Art* osnovana u Dakaru 1973./74. formirana je nakon što se učvrstio antikolonijalni pokret, ali pokazuje, ako ćemo povjerovati opisu Okwua Enwezora, sve bitne aspekte kolektiva u Japanu, Zapadnoj Njemačkoj ili Argentini koji bi se s njim mogli usporediti: njihov je cilj bio da karakter formalističkih, uz objekt vezanih umjetničkih praksi promijene u prakse koje će biti „based on experimentation and agitation, process rather than product, ephemerality rather than permanence, political and social ideas rather than aesthetics“.<sup>18</sup>

Za samu umjetničku produkciju uspostavljanje ovakvih izvanestetskih kriterija bilo je posljedicom mnogoznačnih naizmjeničnih odnosa između političkog protesta, društvenih

pokreta i umjetničke produkcije. Ta različita nastojanja, umjetnost u politici i/ili u svakodnevnom životu istodobno treba podignuti, a kritiku reprezentacije radikalizirati, ali isto tako i učinke jednog novog razumijevanja umjetničkog materijala, proširene kritike institucija i uključivanja publike. I onda se ponovno tu i tamo oba ta pola susreću u oblicima kolektivnih organiziranja: tako je i Joseph Kosuth u travnju 1969. održao predavanje na Open Hearing der Art Workers Coalition, a Jörg Immendorff, suosnivač Lidl-grupe, u nadi da će naići na široku reakciju studentskih i političkih pokreta pretvorio je svoje akcije u organizirane bitke za jeftini stambeni prostor i protiv spekulacija sa zemljištem, u takozvanu „solidarnost unajmitelja“.<sup>19</sup>

#### PRIJEVOD S NJEMAČKOG NADA VRKLIJAN-KRIŽIĆ

<sup>1</sup> Općenito o umjetničkim pozicijama oko 1968. usporedi Syring 1990.

<sup>2</sup> Raunig 2005., 167.

<sup>3</sup> Bourdieu, 2001: 398f.

<sup>4</sup> Raunig, 2005., 15.

<sup>5</sup> Kastner, 2007., 11ff.

<sup>6</sup> Kao jedan uspješni pokušaj u tom smislu, usporedi Camnitzer/Farver/Weiss, 1999.

<sup>7</sup> Baumeister/Negator (2005.: 24ff.) podrazumijeva četiri faze u povijesti SI-a: „Osnivanje i dominaciju umjetnika (1957.–1962.)“, „Teorijsku praksu (1962.–1966.)“, „Teoriju prakse i stavke za revolucionarnu organizaciju (1966.–1968.)“ i „Raskol i samorazrješenje (1968.–1972.)“.

in Japan, or in Senegal.<sup>14</sup> Some adapted Che Guevara's focus theory to fit their artistic purposes, such as the Guerrilla Art Action Group, which in 1970 held a memorial service for children murdered in Vietnam in front of Picasso's *Guernica* in New York Museum of Modern Art, or the Guerrilla Art Collective Project, which in the same year laid plastic bags filled with meat on the university campus in San Diego, under the title *Ship to...*. Others based themselves on certain movements after those had been defeated (Mexico) or lost power (Senegal): for example, Laboratoire Agit-Art, a group formed in Dakar in 1973/74, which came into existence only after the anti-colonial movement had lost momentum. However, if we trust the description by Okwui Enwezor, it showed all the essential aspects of analogous collectives from Japan, West Germany, or Argentina: its goal was to transform the character of artistic practices from formalistic and object-related to such that would be „based on experimentation and agitation, process rather than product, ephemerality rather than permanence, political and social ideas rather than aesthetics.“<sup>15</sup>

The evolution of these extra-aesthetic criteria for artistic production was itself an effect of various mutual influences between the political protest, social movements, and artistic

production. At the same time, various tendencies to dissolve art in politics and/or everyday life and to radicalize the criticism of representation were also consequences of a new understanding of artistic material, an extended criticism of institutions, and the involvement of audience. Every now and then, the two currents would meet in the forms of collective organization: thus, Joseph Kosuth gave a speech at the Open Hearing of the Art Workers Coalition in April 1969 and Jörg Immendorff, hoping for an extended reaction in student and political movements, transformed the actions of the Lidl-Gruppe, which he had founded, into an organized struggle for affordable living and against land speculations: the so-called „tenant solidarity“.

<sup>1</sup> For a general overview of artistic positions around 1968, see Syring 1990.

<sup>2</sup> Raunig 2007, 184.

<sup>3</sup> Bourdieu 2001, 398f.

<sup>4</sup> Raunig 2007, 17f.

<sup>5</sup> Kastner 2007, 11ff.

<sup>6</sup> For a successful attempt in this respect, see Camnitzer/Farver/Weiss 1999.

<sup>7</sup> Baumeister/Negator (2005, 24ff) discern four phases in the history of SI: „Gründung und Künstlerdominanz (1957-1962)“, „Praxis der Theorie (1962-1966)“, „Theorie der Praxis und Ansätze zur revolutionären Organisation (1966-1968)“, and „Spaltung und Selbstauflösung (1968-1972)“.

<sup>8</sup> Cf. Zahner 2006.

Usp. Zahner, 2006.

<sup>9</sup> "Razoružajte mašinu moći!"

<sup>10</sup> Sintagma se odnosi na situacionistički koncept *dérivea* koji označava besciljno, intuitivno kretanje gradskim ulicama (op. ur.).

<sup>11</sup> Usp. Raunig, 2005., 174.

<sup>12</sup> Usp. Papenbrock, 2007., 148.

<sup>13</sup> Usp. Longoni, 2007.

<sup>14</sup> Usp. Ramírez, 2000., 97, koja u svom odličnom pregledu približava ovu interpretaciju.

<sup>15</sup> Usp. Jones/Butler, 2007., 134.

<sup>16</sup> Za umjetnički kolektivizam usp. Stimson/Sholette, 2007., i sve navode u njemu koji se bave 1960-im godinama, potvrđujući i opisujući veze s društvenim protestnim pokretima.

<sup>17</sup> Poznata je i pod nazivom *foco theory* (op. SKR).

<sup>18</sup> ... koje će se "temeljiti na eksperimentiranju i agitaciji, procesu a ne proizvodu, prolaznom prije nego trajnom, radije političkim i društvenim idejama nego estetskim". Enwezor 1999., 111/112.

#### Literatura:

Baumeister/Negator 2005. = Biene Baumeister/Zwi Negator, *Situationistische Revolutionstheorie. Eine Aneignung*, Stuttgart, 2005.

Bourdieu 2001. = Pierre Bourdieu, *Die Regeln der Kunst. Genese und Struktur des literarischen Feldes*, Frankfurt a. M., 2001.

Buchloh 1990. = Benjamin H. D. Buchloh, "Von der Ästhetik der Verwaltung zur institutionellen Kritik. Einige Aspekte der Konzeptkunst von 1962-1969", u: Marie Luise Syring (ur.): *Um 1968. Konkrete Utopien in Kunst und Gesellschaft*, Städtische Kunsthalle Düsseldorf, Köln, 1990., 86-99.

Camnitzer/Farver/Weiss 1999. = Luis Camnitzer, Jane Farver i Rachel

Weiss, "Foreword", u: *Global Conceptualism. Points of its Origin, 1950s-1980s*, katalog izložbe, Queens Museum of Art, 28. 4.-29. 8. 1999., New York, 1999, VII-XI.

Enwezor 1999. = Okwui Enwezor, u: *Global Conceptualism. Points of its Origin, 1950s-1980s*, Queens Museum of Art, 28. 4.-29. 8. 1999., New York, 1999., 108-117.

Godfrey 2005. = Tony Godfrey, *Konzeptuelle Kunst*, Berlin 2005.

Jones/Butler 2007. = Amelia Jones und Connie Butler, "History Makers. Amelia Jones talks to Connie Butler about the upcoming exhibition 'WACK!, Art and the Feminist Revolution'", *Frieze*, 105, London, March 2007., 133-139.

Kastner 2007. = Jens Kastner, *Transnationale Guerilla. Aktivismus, Kunst und die kommende Gemeinschaft*, Münster, 2007.

Longoni 2007. = Ana Longoni, "'Vanguardia' y 'revolución', ideas-fuerza en el arte argentino de los 60/70", *Brumaria. prácticas artísticas, estéticas y políticas*, Madrid, 2007., 61-77.

Papenbrock 2007. = Martin Papenbrock, "Happening, Fluxus, Performance. Aktionskünste in den 1960er Jahren", u: Martin Klimke und Joachim Scharloth (Hg.): *Handbuch 1968. Zur Kultur- und Mediengeschichte der Studentenbewegung*, Stuttgart/Weimar 2007., 137-149.

Ramírez 2000. = Mari Carmen Ramírez, "Taktiken, um in Widrigkeiten zu gedeihen", u: Sabine Breitwieser (Hg.): *Vivencias/Lebenserfahrung*, Wien/Köln, 2000., 61-104.

Raunig 2005. = Gerald Raunig, *Kunst und Revolution. Künstlerischer Aktivismus im langen 20. Jahrhundert*, Wien, 2005.

Stimson/Sholette 2007. = Blake Stimson und Gregory Sholette (Hg.): *Collectivism after Modernism. The Art of Social Imagination after 1945*, Minneapolis/London, 2007.

Conceptualism. Points of its Origin, 1950s-1980s, exhibition catalogue, Queens Museum of Art, 28 April - 29 August 1999, VII-XI. New York, 1999.

Enwezor 1999 = Okwui Enwezor, in: Queens Museum of Art (Hg.): *Global Conceptualism. Points of its Origin, 1950s-1980s*, exhibition catalogue, Queens Museum of Art, 28 April - 29 August 1999, 108-117. New York, 1999.

Godfrey 2005 = Tony Godfrey, *Konzeptuelle Kunst*. Berlin, 2005.

Jones/Butler 2007 = Amelia Jones and Connie Butler, *History Makers. Amelia Jones talks to Connie Butler about the upcoming exhibition 'WACK!, Art and the Feminist Revolution'*, in: *Frieze*. Contemporary Art and Culture, Issue 105, London, March 2007, 133-139.

Kastner 2007 = Jens Kastner, *Transnationale Guerilla. Aktivismus, Kunst und die kommende Gemeinschaft*. Münster, 2007.

Longoni 2007 = Ana Longoni, "Vanguardia" and "Revolution", key concepts in Argentine art during the 60s and 70s, in: *Brumaria. prácticas artísticas, estéticas y políticas*, 203-213. Madrid, Spring 2007.

Papenbrock 2007 = Martin Papenbrock, *Happening, Fluxus, Performance. Aktionskünste in den 1960er Jahren*, in: Martin Klimke und Joachim Scharloth (ed.): *Handbuch 1968. Zur Kultur- und Mediengeschichte der Studentenbewegung*, 137-149. Stuttgart/Weimar, 2007.

Ramírez 2000 = Mari Carmen Ramírez, *Taktiken, um in Widrigkeiten zu gedeihen*, in: Sabine Breitwieser (ed.): *Vivencias/Lebenserfahrung*, 61-104. Viena/Cologne, 2000.

Raunig 2007 = Gerald Raunig, *Art and Revolution. Transversal Activism in the Long Twentieth Century*. Los Angeles, CA. 2007. Umetnost

<sup>9</sup> Cf. Raunig 2007, 290.

<sup>10</sup> Cf. Papenbrock 2007, 148.

<sup>11</sup> Cf. Longoni 2007.

<sup>12</sup> Cf. Ramírez 2000, 97, who has presented this interpretation in her excellent overview.

<sup>13</sup> Cf. Jones/Butler 2007, 134.

<sup>14</sup> On artistic collectivism, see Stimson/Sholette 2007, whereby all the essays contained in that book that deal with the 1960s confirm and describe the links to the social protest movements.

<sup>15</sup> Enwezor 1999, 111/112.

\* Translated version from the book *Weltwende 1968? Ein Jahr aus globalgeschichtlicher Perspektive*, (ed.) Jens Kastner and David Mayer, Vienna 2008: Mandelbaum.

#### Literature:

Baumeister/Negator 2005 = Biene Baumeister/Zwi Negator, *Situationistische Revolutionstheorie. Eine Aneignung*, Stuttgart, 2005.

Bourdieu 2001 = Pierre Bourdieu, *Die Regeln der Kunst. Genese und Struktur des literarischen Feldes*, Frankfurt a. M., 2001.

Buchloh 1990 = Benjamin H. D. Buchloh, *Von der Ästhetik der Verwaltung zur institutionellen Kritik. Einige Aspekte der Konzeptkunst von 1962-1969*, in: Städtische Kunsthalle Düsseldorf/Marie Luise Syring (ed.): *Um 1968. Konkrete Utopien in Kunst und Gesellschaft*, 86-99. Cologne, 1990.

Camnitzer/Farver/Weiss 1999 = Luis Camnitzer, Jane Farver, and Rachel Weiss, *Foreword*, in: Queens Museum of Art (ed.): *Global*

Syring 1990. = Syring, Marie Luise (Hg.): *Um 1968. konkrete utopien in kunst und gesellschaft*, katalog izložbe, Städtische Kunsthalle Düsseldorf, 27. 5.–8. 7. 1990., Köln.

Zahner 2006. = Nina Tessa Zahner, *Die neuen Regeln der Kunst. Andy Warhol und der Umbau des Kunstbetriebs im 20. Jahrhundert*, Frankfurt a. M./New York, 2006.

UMJETNIČKA  
UMJETNOST I  
UMJETNIČKA  
ŠAKA  
LIKOVNA  
UMJETNOST OKO  
GODINE 1968.

23

ART  
PROPOSITION  
AND THE  
ARTIST'S FIST\*  
VISUAL ARTS  
AROUND 1968

i revolucija, Umetnički aktivizam tokom dugog XX. veka. Futura publikacije, Novi Sad, 2006

Stimson/Sholette 2007 = Blake Stimson and Gregory Sholette (ed.): *Collectivism after Modernism. The Art of Social Imagination after 1945*. Minneapolis/London, 2007.

Syring 1990 = Syring, Marie Luise (ed.): *um 1968. konkrete utopien in kunst und gesellschaft*, exhibition catalogue, Städtische Kunsthalle Düsseldorf, 27 May – 8 July 1990. Cologne, 1990.

Zahner 2006 = Nina Tessa Zahner, *Die neuen Regeln der Kunst. Andy Warhol und der Umbau des Kunstbetriebs im 20. Jahrhundert*. Frankfurt a. M./New York, 2006.