

branko franceschi

**biennale kvadrilaterale:  
muzej moderne i suvremene umjetnosti,  
rijeka, hrvatska**

**biennial of quadrilateral:  
museum of modern and contemporary art,  
rijeka, croatia**

► Muzej moderne i suvremene umjetnosti u Rijeci ima dugu povijest organiziranja manifestacija koje u prezentaciji suvremene umjetnosti zahvaćaju geografski i/ili po dubljoj unutrašnjoj i povijesnoj logici povezane prostore. Uzimajući u obzir da je javnost nakon slavnog *Biennala mladih umjetnika Jugoslavije*, održavanog od 1960. do 1991. godine, i okončanog propašću bivše države, te potom nakon *Biennala mladih Mediterana*, koje ga je naslijedilo između 1993. i 1997. godine, naprosto očekivala novu međunarodnu izložbu vizualnih umjetnosti, bilo je samo pitanje odluke koji regionalni format unutar kurentnog geopolitičkog konteksta, diskursa suvremene umjetničke prakse i strategije same institucije ima smisla. Bilo je jasno da su očekivanja zbog uspješnosti prethodnih bijenálnih manifestacija vrlo visoka. Isto tako, procjena financijske podrške uobičajenih resursa: osnivača institucije Grada Rijeke, Ministarstva kulture RH i Primorsko-goranske županije, ukazivala je na to da bez formata manifestacije koji bi privukao sredstva iz ciljane regije njena trajnost postaje upitna.

Stoga su koncepcija i odluka koja je uslijedila izrazito pragmatične. Tradiciju regionalnih manifestacija Muzej je ovaj puta zasnovao na diplomatskoj inicijativi Kvadrilaterale koja obuhvaća Hrvatsku, Italiju, Mađarsku i Sloveniju. Sve ove sada susjedne i nezavisne države u jednom trenutku svoje povijesti bile su kroz različite kombinacije uključene u zajedničku državu i živjele su isto kulturno ozračje. Dinamika političkih događaja tijekom dvadesetog stoljeća istodobno je ukazala kako na krhkost kulturne povezanosti tako i na njezinu vitalnost. Pokazalo se i to da je kultura ne samo poslovični most među narodima, nego da njezino u suštini tolerantno i pozitivističko ozračje uvijek ima snage i volje pružiti model us-

● Museum of Modern and Contemporary Art in Rijeka has had a long tradition of organizing events that present contemporary art by encompassing spaces that are interrelated geographically and/or according to some deeper inner and historical logic. Taking into account the fact that after the famous Biennial of Young Yugoslav Artists (1960-1991), which was suspended with the fall of Yugoslavia, as well as the Biennial of Young Mediterranean Artists as its heir for the period of 1993-1997, the public was simply expecting a new international exhibition of visual arts, it was only a matter of decision which regional format would be considered best with regard to the current geo-political context, the discourse of contemporary artistic practice, and the strategy of the institution as such. Given the success of the past biennial events, expectation were bound to be high. Besides, the estimates of financial support from the usual resources: the City of Rijeka as the founder of the Biennial, as well as the Croatian Ministry of Culture and Primorsko-goranska County, led to the conclusion that its survival would be rather questionable without an appropriate format that would attract finances from the rest of the target region.

Therefore, the concept of the present Biennial and the corresponding decisions have been outspokenly pragmatic. The new tradition of regional manifestations has been based on the diplomatic initiative within the Quadrilateral, which encompasses Croatia, Italy, Hungary, and Slovenia. These adjacent states, all of them now independent, have at one time of their history and in different combinations formed part of one and the same state and breathed the same cultural atmosphere. The dynamics of political events in the 20th century has indicated the precariousness of their cultural links, but also

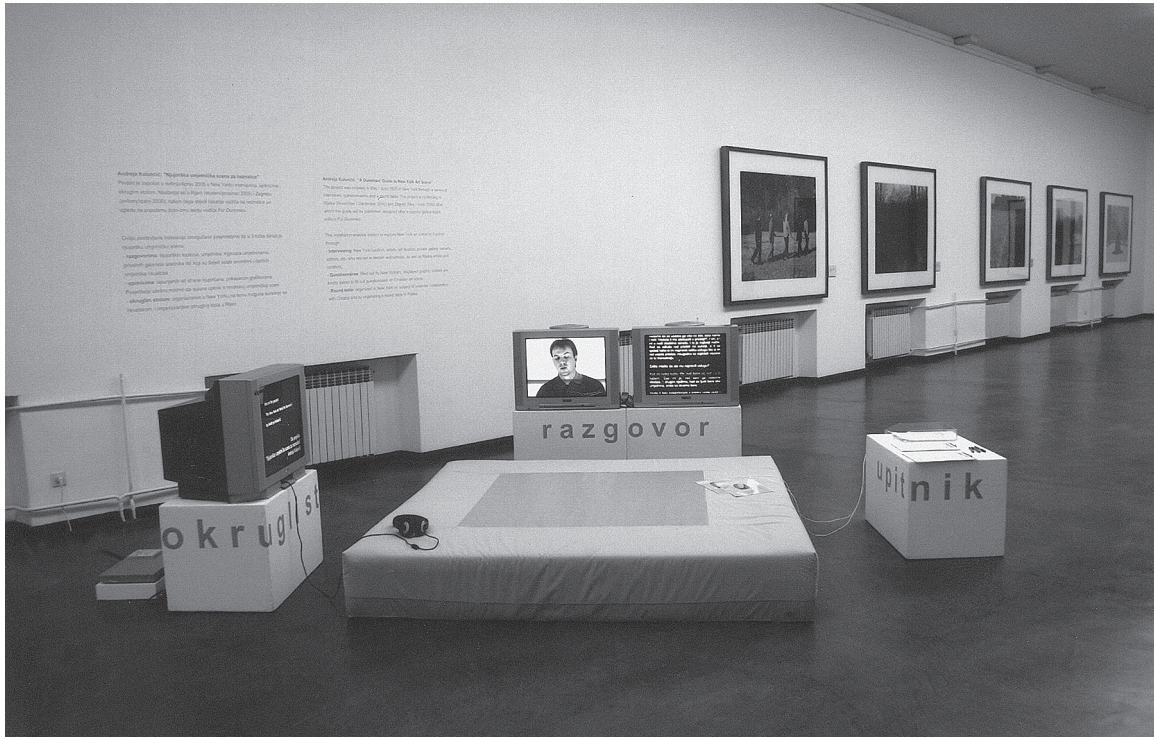


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1. Stražnji plan, ravno /  
 Background, in the middle:  
 Sandra Sterle, Integracija:  
 Tko se želi igrati?, 2004.,  
 trokanalna video-  
 instalacija / three-channel  
 video installation  
 Stražnji plan, desno /  
 Background, to the right:  
 Szilvia Reischl, Ordinary  
 double coffin, 2005.  
 Desno / Right: grupa IRWIN,  
 radovi iz serije Like to Like,

2004., fotorekonstrukcije  
 akcija grupe oho / photo-  
 reconstructions of actions  
 by oho group  
 Sredina / In the middle:  
 Andreja Kulunčić,  
 Njujorška umjetnička  
 scena za neznalice,  
 multimedijalni projekt  
 / multimedia project,  
 2005./2006.





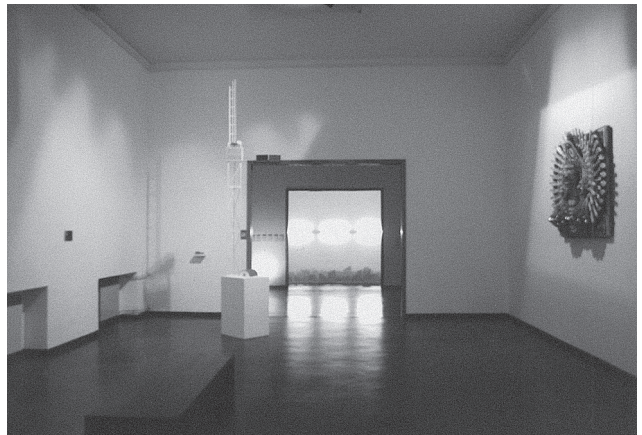
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**2. Andreja Kulunčič, Njujorška umjetnička scena za nezalnice, multimedijalni projekt / multimedia project, 2005./2006. Desno / To the right: grupa IRWIN, radovi iz serije Like to Like, 2004, fotorekonstrukcije akcija grupe OHO / IRWIN group, from Like to Like series, 2004, photo-reconstructions of actions by OHO group**

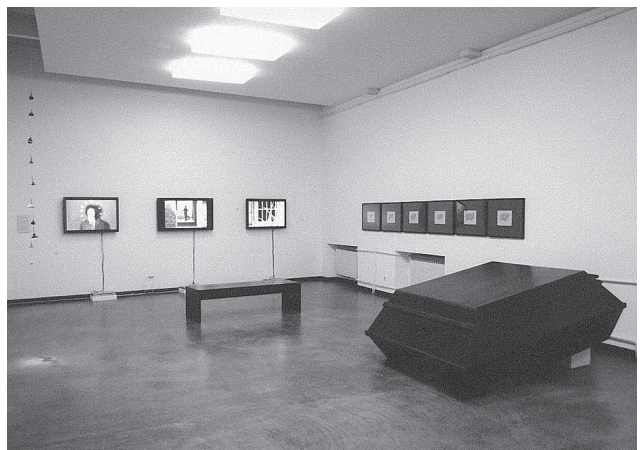
**3. Prvi plan, lijevo / Front, to the left: Adam Kokesch, Bez naziva / Untitled, 2005. Prvi plan desno / Front, to the right: Kristian Kožul, Oltar, 2005., vlasništvo Filip Trade / property of Filip Trade Stražnji plan / Background: Alfredo Pirri, Bez naziva, instalacija / Untitled, installation, 2005.**

**4. Prvi plan, desno. / Front, to the right: Szilvia Reischl, Ordinary double coffin, 2005. Stražnji plan / Background: Sandra Sterle, Integracija: Tko se želi igrati?, 2004., trokanalna videoinstalacija / three-channel video installation**

**5. Prvi plan, lijevo / Front, to the left: Maja Licul, Bez naziva / Untitled, 2005. Stražnji plan / Background: Alfredo Pirri, Bez naziva, instalacija / Untitled, installation, 2005.**



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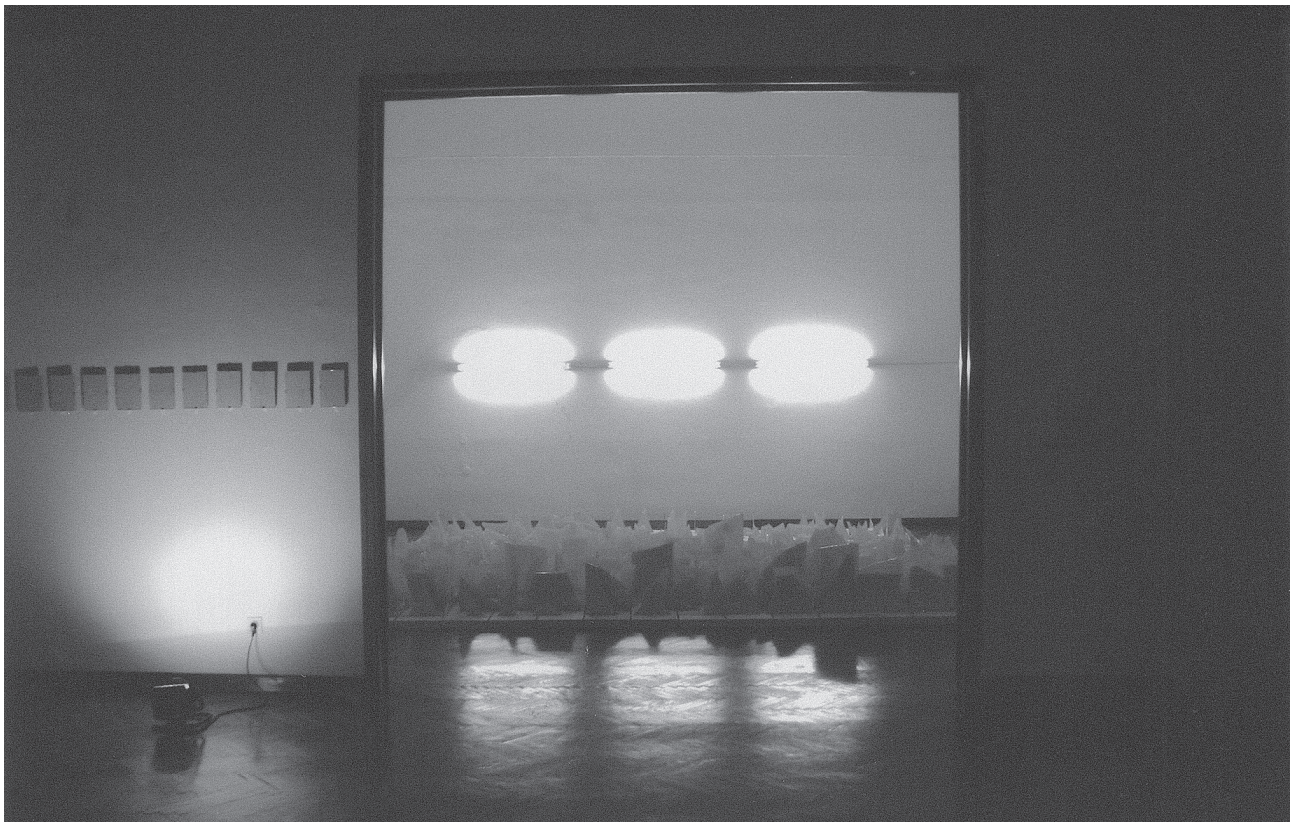


postave ili obnove šireg kulturnog habitusa, te da se iz tog razloga njoj utječe i sfera političkog odlučivanja. U slučaju Kvadrilaterale tri njezine članice zemlje su Europske unije, a Hrvatskoj je taj status prioritetni politički cilj. Grad Rijeka, uz to svojim geografskim položajem i povijesno-kulturnim habitusom predstavlja idealno stjecište utjecaja, ideja i iskustava Istoka i Zapada, Srednje Europe i Mediterana, iskazuju unutar strategije i hvale vrijednu ambiciju u afirmiranju svoje uloge kao regionalno snažnog kulturnog, gospodarskog i političkog središta. Izravna potvrda ovih pretpostavki može se iščitati iz odluke Ministarstva kulture RH da otvorenje 2. *Biennala Kvadrilaterale* koincidira sa sastankom ministara kulture zemalja Kvadrilaterale u Rijeci.

Koncepcija samog *Biennala*, uz uvažavanje ambicije osnivača, grada Rijeke, i Ministarstva kulture, da Muzej moderne i suvremene umjetnosti treba postati institucija nadnacionalne važnosti, koju iskazuju planiranjem i izgradnjom nove zgrade Muzeja, uvažava objektivne prostorne i financijske okolnosti institucije. Propozicije se stoga zasnivaju na afirmaciji održive kvantitete, sublimirane u razradi broja četiri, koji je kardinalan za određivanje kvadrilateralnosti: četiri kustosa iz svake od četiriju zemalja biraju četiri umjetnika iz svoje zemlje. Također će za svako izdanje manifestacije novi kustoski tim, koji određuje organizator u suradnji s kustosima prethodnoga *Biennala*,

their vitality. It has become evident that culture does not merely serve as the common bridge between the nations: its essentially tolerant and positive atmosphere has always been capable and willing of establishing or reviving a broader cultural setting, which is why it has also served as a reference point for the domain of political decisions. In the case of Quadrilateral, three of its states are members of the European Union and the same has been a political priority for Croatia. Beside the fact that the city of Rijeka is an ideal converging point of influences, ideas, and experiences from both East and West, Central Europe, and the Mediterranean because of its geographic position and its historical and cultural setting, it has also demonstrated in its strategy the praiseworthy ambition of asserting its role as a powerful cultural, economic, and political centre of the region. Direct evidence for these claims can be found in the decision of the Croatian Ministry of Culture that the opening of the 2nd Biennial of Quadrilateral should coincide with the meeting of ministers of culture from the involved states in Rijeka.

The conception of the Biennial answers to the aspiration of the city of Rijeka as its founder, as well as the Ministry of Culture, namely that MMSU should become an institution of supranational importance. This aspiration has found its expression in the planning and construction of the museum, while taking







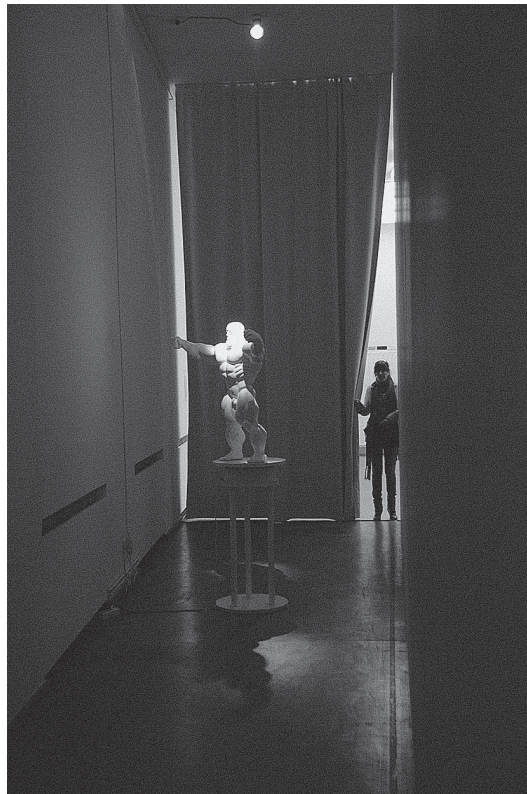
6. Prvi plan / Front:  
 Paolo Ravalico Scerri,  
 - lijevo / to the left:  
 Bubble Man, 2007.,  
 videointervencija na 3  
 ekrana, DVD loop / video  
 intervention on 3 screens,  
 DVD loop  
 - desno / to the right:  
 MaleDico in Furore, 2007.,  
 videointervencija na 2  
 ekrana, DVD loop / video  
 intervention on 2 screens,  
 DVD loop  
 Drugi plan / Background:  
 Mark Požlep, Konačna  
 bitka, 2007.  
 foto / photo: Istog Žorž

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7-8. Ivan Fijolić, INRI  
 Off Show, skulptura/  
 sculpture, 2007., obojani  
 akristal, postament  
 s elektromotorom,  
 vlasništvo zbirke Filip  
 Trade / painted Acrystal,  
 postament with an  
 electromotor, property of  
 Filip Trade  
 foto / photo: Istog Žorž

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odrediti i novu temu čija univerzalnost i aktualnost treba nadilaziti regionalno određenje manifestacije. Tako su Giuliana Carbi, Branko Franceschi, Janos Sùgar i Igor Španjol, tj. kustoski tim prvoga *Biennala*, za temu izabrali relativizam<sup>1</sup> kao prevladavajuće ili znakovito obilježje duhovnog ozračja sadašnjeg civilizacijskog trenutka, a kustoski tim drugog izdanja manifestacije, u sastavu Rita Kálmán, Sabina Salamon, Nevenka Šivavec i Vittorio Urbani, odlučio se za eksplikaciju kurentnog statusa heroja kulture<sup>2</sup> u civilizaciji globalne nadmoći neoliberalnog kapitalizma.

U ovom trenutku financijske mogućnosti organizatora, osim pokrivanja uobičajenih troškova cjelokupnog *Biennala*, ne mogu uključiti potpunu produkciju radova, nego se izbor selektora dodatno ograničava na već u potpunosti producirane ili djelomično producirane radove. Upravo se u za sada neiskorištenoj mogućnosti kvadrilateralnog *fundraisinga*, odnosno aktivnijeg financijskog sudjelovanja ostalih zemalja sudionica, naziru potencije razrade manifestacije i jačanje njene ideje regionalne kohezije na području suvremene vizualne umjetnosti. Sadržaji koji se trebaju razviti u neposrednoj budućnosti uključuju radna putovanja kustosa u druge države

into account its objective spatial and financial circumstances. Therefore, the Biennial's propositions have been based on the principle of sustainable quantity, reflected in the number four, which is essential for its quadrilateral character: four curators from each of the four countries are expected to make a selection of four local artists. For each occurrence of the Biennial, there is a new team of curators, appointed by the organizer in agreement with the curators of the previous Biennial. That new team is supposed to agree on a topic that should be characterized by universality and actuality surpassing the regional quality of the manifestation. Thus, Giuliana Carbi, Branko Franceschi, Janos Sùgar, and Igor Španjol, the team of curators from the first Biennial, have settled on the theme of relativism<sup>1</sup> as the most dominant or prevailing feature of mental constellation in our contemporary civilization, whereas the team of curators appointed for the second Biennial, consisting of Rita Kálmán, Sabina Salamon, Nevenka Šivavec, and Vittorio Urbani, has decided on elucidating the current status of cultural heroes<sup>2</sup> in the civilization of globally dominating neo-liberal capitalism.

At this moment, apart from covering the basic costs of the Biennial, the organizer's funds are insufficient to finance the production of art in its entirety, which means that the selectors are additionally limited to those works of art that have already been completely or partly produced. It is precisely in the yet unexplored possibility of quadrilateral fundraising, i.e. in motivating the other member states to participate more actively, that we can see the potential of our manifestation to grow, which would also intensify regional cohesion in the area of contemporary visual arts. Activities that should evolve in the near future include working visits of curators to the other states of the Quadrilateral, which would enable them to acquire better knowledge of contemporary artistic practice, strengthen their contacts with other artistic settings, and eventually intensify regional exchange and cooperation, which is already taking place on the level of economy. The next steps would consist of an exhibition touring through the member states, with the inclusion of residential programmes for artists and experts, and various types of exchange within the academic setting, which should increase cooperation between the countries that still lack proper contacts despite the fact that they are spatially close and connected through common interests. It should be added that the existing national, institutional, and individual strategies do not consider that the cultural cooperation within the Quadrilateral should be their primary interest. Their attention has always been turned to the financially lucrative and media-exposed space of the Western hemisphere – Europe and USA – with some shifts towards exotic and currently interesting global destinations. Correcting that obsession with the West, rather common in the global cultural sphere, is one of the unspoken, but

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<sup>1</sup> Relativizam je u primjeni pojam starog porijekla, no postao je značajka suvremenog svijeta. Razlog je očit: živimo u svijetu velikih mogućnosti komunikacija, gdje se kulture i svjetonazori susreću, a pitanja izbora između njih često nisu rješiva. Osim toga, naša je zapadnjačka civilizacija kao svoje temeljno dostignuće proglasila načelo tolerancije. Za mnoge, tolerancija i relativizam jesu povezani pojmovi: odbiti govoriti o usporednoj vrijednosti kulturnih modela ili svjetonazora znači prihvatiti njihovo međusobno uvažavanje. Takvo ispreplitanje pojmova izazvalo je i reakciju protiv relativizma, kojoj upravo u ovom trenutku svjedočimo u kontekstu naše civilizacije. Kritičari asociraju relativizam

uz gubitak jasne svijesti o vrijednostima (spoznajnim, moralnim i drugima). Rasprava o relativizmu, ukratko, u samom je središtu trenutnog promišljanja naše zapadnjačke civilizacije. Početak rasprave o relativizmu najčešće je vezan s određenim vrijednosnim pojmovima, što je pogrešno. Relativizam samo kaže da različiti sustavi nisu međusobno sumjisljivi. Ostaje stvar pojedinca (ili kulturalne skupine) koji će moralni, spoznajni, estetski sustav za sebe prihvatiti. Elvio Baccarini "O temi", Newsletter 1, BQ\_1, MMSU, 2005.

<sup>2</sup> *Kulturni heroj* nije ni zanimanje ni bolest, pa se vjerojatno zato nitko nikad nije sustavno bavio normiranjem tog statusa, iako je postojao još u

pradavnim domorodačkim mitologijama kao izumitelj, revolucionar, utemeljitelj roda, ponegdje i kao varalica ili polubog. Nama ostaje pitanje: tko je on danas? U svakom slučaju proglašavanje *heroja kulture* krajnje je demokratski čin, jer ga bira većina; pojedinac može imati svog heroja, ali taj u pravilu ostaje anonimna izvan kolektivne memorije. *Heroj kulture* socijalna je kategorija i kulturni fenomen koji možemo promatrati na nacionalnom i globalnom nivou, a BQ 2 ima šansu produbiti temu *kulturnog heroja* pod pretpostavkom da socijalne prilike svake od četiriju susjednih zemalja generiraju druge i drugačije heroje. Sabina Salamon, "O temi", Newsletter 1, BQ\_2, 2007.



članice Kvadrilaterale, što bi im omogućilo bolje poznavanje suvremene umjetničke prakse, jačanje kontakata s njihovim umjetničkim sredinama, te u konačnici snažniju regionalnu razmjenu i suradnju, adekvatnu onoj koja se već događa na ekonomskom planu. Sljedeći korak bila bi turneja izložbe po zemljama članicama, a uključivanje rezidencijalnih programa umjetnika i stručnjaka i razmjena unutar akademskog miljea samo su daljnje karike u lancu mogućnosti koje bi trebale pospješiti tješnju suradnju unutar danas razdvojenih, a prostorno i interesno bliskih zemalja. Nije naodmet priznati da postojeće nacionalne, institucionalne i individualne strategije kulturnu suradnju unutar Kvadrilaterale ne drže svojim primarnim interesom. Pažnja je kao i uvijek okrenuta financijski lukrativnom i medijski eksponiranom prostoru zapadne hemisfere, Europe i SAD-a, s pomacima k egzotičnim i kurentno zanimljivim globalnim destinacijama. Upravo je ispravljanje ove opće opsesije unutar globalne kulturne sfere jedan od neizrečenih, ali latentno prisutnih ciljeva manifestacije i nadamo se prvi od koraka koji će regiju na korist njezinih građana i umjetnika učiniti samodostatnijim kulturnim okruženjem u odnosu na postojeću dominantnu podjelu kulturne sfere po kojoj cijela regija ima marginalno značenje. Na ovom se pravcu očekuje snažnija suradnja kako specijaliziranih izdanja tako i medija iz regije, te u daljnjoj budućnosti uspostava funkcionalnog umjetničkog tržišta. Jedna od pretpostavki manifestacije bio je i skup izdavača umjetničkih revija iz regije koji je s uspjehom održan tijekom njezina prvog izdanja, a u vrijeme pisanja ovoga teksta još nije jasno hoće li se prikupiti potrebna financijska sredstva da se sličan skup održi i tijekom njezina drugog izdanja.

*Biennale Kvadrilaterale*, kao što smo već nagovijestili, ima i zadaću pomoći pozicioniranju Muzeja moderne i suvremene umjetnosti na mapi relevantnih kulturnih središta, vodeći se idejom kako internacionalni renome najviše doprinosi nacionalnom i lokalnom probitku. Međutim, *Biennale* je dobrodošao poligon i za eksplicijaciju stavova institucije unutar područja njezine specijalizacije. MMSU je dio svoje reputacije stekao pružajući podršku i dajući priliku mladim umjetnicima tijekom desetljeća kada nisu imali prilike izlagati, a pogotovo ne u renomiranim muzejskim institucijama. U međuvremenu, počevši od kraja osamdesetih, situacija se drastično promijenila, tako da su danas mladi umjetnici – iz više razloga, koji ne mogu biti predmetom ovoga teksta – postali favorizirani segment umjetničke sfere, pa angažman oko njihova predstavljanja prestaje imati specifičnu težinu i važnost. Bijenalni mladih umjetnika koje smo naveli na početku ovoga teksta (valja pridodati da je MMSU i dalje dio asocijacije *Biennale mladih umjetnika Europe i Mediterana* i odgovoran je za hrvatsku selekciju), koji su dugo vremena bili sinonim riječke institucije, osim statusa pridali su joj i ne do kraja određen *image* institucije zadužene za

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<sup>1</sup> Relativism as a notion, at least in application, has ancient origins... However, relativism has become a characteristic of the modern world. The reason is obvious: we live in a world of great communication possibilities, where cultures and worldviews meet, very often leading to unsolvable choice issues... Speaking of relativism, we should consider the fact that our western civilization has proclaimed a tolerance principle as its founding achievement. For many, tolerance and relativism are related notions: to reject talking of comparative value of cultural models and worldviews means to accept their mutual respect. Such notional intertwining has also caused reaction against relativism, which actually is currently witnessed within our civilizational context. Critics associate relativism with a loss of clear awareness of values

(cognitive, moral, and others)... Shortly, debate on relativism lies in the very centre of present reflection in our western civilization. Associating debate on relativism with a value notion of tolerance is often linked to a loss of true acceptance of values... But, such a view is completely wrong. Relativism only claims that different systems are not mutually commensurable. An individual (or a cultural group) is left with a decision choice: which moral, cognitive, or aesthetic system to adopt. Elvio Baccarini, "On the Topic," Newsletter, BQ\_1, MMSU, 2005 [Translation adapted from: <http://www.mmsu.hr/en/bq/baccarini.html>]

<sup>2</sup> The culture hero is neither a vocation, nor a disease, which is a probable reason why nobody never systematically engaged in standardization of that status, although the culture hero existed in ancient native

mythologies as an inventor, revolutionary, clan founder, sometimes a trickster or semi-god. We are left with a question – who is the culture hero today? In any case, proclamation of the culture hero is an extremely democratic act, since s/he is chosen by majority. An individual can have his/her hero who, as a rule, remains anonymous, outside the collective memory. The culture hero is a social category and a cultural phenomenon that can be observed at both national and global levels. BQ\_2 has a chance of deepening the theme of the culture hero, presuming that social conditions in each of four neighbouring countries (Hungary, Italy, Slovenia and Croatia) generate other and different heroes. Sabina Salamon, "On the Topic," Newsletter, BQ\_2, 2007 [translation: <http://www.culturenet.hr/vi/english/read.asp?id=1551&cat=17>]

latently present aims of this manifestation and we hope that it will be the first step in making the region more self-sufficient in terms of culture, to the benefit of its citizens and artists, since the dominant division of cultural sphere has assigned only a marginal significance to this region. We are certainly hoping for a more intense collaboration in this respect, in terms of specialized publications and regional media, which would lead to the creation of a functional art market in the future. A crucial event in this direction was the symposium of publishers of art journals from the region, which took place during the first Biennial. However, at the moment it is not clear whether sufficient funds can be raised in order to organize a similar symposium during the second Biennial.

As we have already mentioned, Biennial of Quadrilateral also has the task to help the Museum of Modern and Contemporary Art to establish itself on the map of relevant cultural centres, whereby it has been guided by the idea that good international reputation contributes best to national and local welfare. However, the Biennial is also a welcome opportunity for



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mlade umjetnike. Spajanjem tih spoznaja došlo se do zaključka da kurentna bijenalna manifestacija treba biti ne samo usklađena s transdisciplinarnim obilježjem suvremene umjetničke produkcije, nego i s njezinim transgeneracijskim pristupom. Stoga *Biennale Kvadrilaterale* svom kustoskom timu ne postavlja ni generacijska ni ikakva druga ograničenja.

Čitatelj ovoga teksta mogao bi sasvim pogrešno zaključiti kako umjetnička izvrsnost nije u žarištu manifestacije. Daleko od toga. Ne samo da je svrha svake institucionalne prezentacije predstaviti ono najbolje, nego je to ujedno i jedini način da ona ponavljajući kritički hvaljena izdanja razvije i održi ozbiljnu reputaciju. 1. *Biennale Kvadrilaterale* u tome je uspjelo, a ne sumnjamo da će to postići i izdanja koja slijede. Unatoč podršci samoj inicijativi u stručnim krugovima i među umjetnicima, pohvalne reakcije koje su popratile prvo izdanje manifestacije, uz sporadične reakcije u tisku i medijima zemalja Kvadrilaterale, ipak su se mahom svele na hrvatski medijski prostor. Ustrojstvo današnjice nalaže da se za međunarodni uspjeh projekta u marketing i odnose s

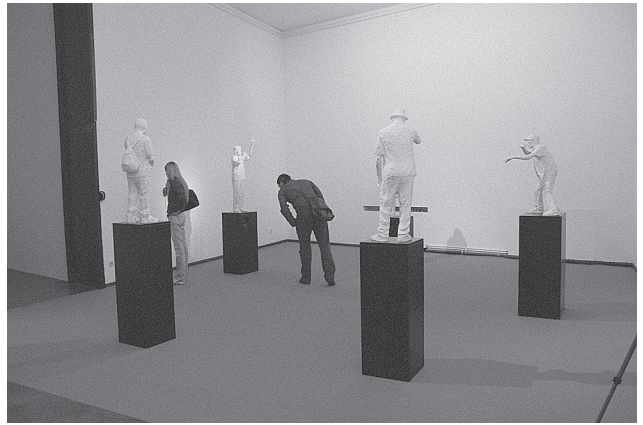
**9. Siniša Labrović,**  
**Umjetnik pase travu,**  
**performans održan**  
**prilikom otvaranja BQ 2,**  
**15.10.2007. / performance**  
**at the opening of BQ 2, 15**  
**October 2007**  
**foto / photo: Istog Žorž**

presenting the standpoint of the Museum in its field of expertise. The Museum has built its reputation partly by supporting young artists during the decade in which they had no opportunity to exhibit, least of all in distinguished galleries. In the meantime, the situation has drastically changed, especially since the 80s, and young artists – for a number of reasons that we cannot discuss here in detail – are now a favoured segment of the sphere of art, which means that the efforts invested in their presentation no longer have equal implications and significance. The aforementioned biennials of young artists (and it should be added that MMSU is still a member of the association of Biennials of Young Artists of Europe and the Mediterranean, responsible for the Croatian selection), which used to be closely linked with the Museum in Rijeka, have given that institution its status and its unofficial image of an institution taking care of young artists. The fusion of these ideas has led to the conclusion that the current biennial manifestation should be in accordance not only with the transdisciplinary character of contemporary art production,





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10-12. Hajnal Nemeth,  
Istvan Majoros, MC  
Monument, 2003.,  
instalacija, kolekcija  
Antal-Lusztig; u fondusu  
MODEM, centra za modernu  
i suvremenu umjetnost,  
Debrecen, Mađarska /  
MC Monument, 2003,  
installation, from Antal-  
Lusztig collection; MODEM  
centre for modern and  
contemporary art,  
Debrecen, Hungary  
foto / photo: Istog Žorž



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13. Prvi plan / Front: Hajnal  
Nemeth, Istvan Majoros,  
MC Monument, 2003.,  
instalacija, kolekcija Antal-  
Lusztig; u fondusu MODEM,  
centra za modernu i  
suvremenu umjetnost,  
Debrecen, Mađarska  
/ installation, from  
Antal-Lusztig collection;  
MODEM centre for modern  
and contemporary art,  
Debrecen, Hungary  
Stražnji plan / Background:  
Zupančić, Živadinov, Turšič,  
Planit: Syntapiens, 2007.  
foto / photo: Istog Žorž

**Dokumentaciju  
vezanu uz članak  
prikupila Diana Zrilić  
/ Documentation  
collected by Diana Zrilić**

javnošću proporcionalno ulažu sredstva koja MMSU nema, za sada ih ne uspijeva pronaći, niti ih želi odvojiti od sredstava potrebnih za kvalitetnu produkciju manifestacije. U ovom trenutku, osim uobičajene komunikacije plakatom, pozivnicom i katalogom izložbe, MMSU se utječe usmenoj reputaciji, koja će re-nome manifestacije izgraditi sporije, ali stabilnije. ▶

but also with its transgenerational approach. For this reason, Biennial of Quadrilateral does not impose either generational or any other limitations to its team of curators.

The reader of this text might come to the completely erroneous conclusion that artistic excellence is not in the focus of the Biennial. Far from that: the purpose of every institutional presentation is to show what is best and the only way of preserving and increasing the Museum's reputation is to repeat those events that have reaped positive criticism. The 1st Biennial of Quadrilateral has succeeded in that task and we do not doubt that our further events will achieve the same. Nevertheless, despite the support of experts and artists to our initiative, positive reactions to the first Biennial were mostly reduced to the media space of Croatia, with only sporadic reactions in the media of Quadrilateral countries. Today's constellation requires that considerable funds should be invested in the field of marketing and public relations if a project is to achieve international success. However, MMSU is still unable to provide such funds, since it is unwilling to subtract them from the budget that is necessary to preserve the high quality of production. At this moment, apart from traditional advertising through posters, invitations, and exhibition catalogues, MMSU is resorting to oral transmission. Perhaps that will build the Biennial's reputation more slowly, but we hope that it will therefore be more permanent. ○

— Branko Franceschi (Zadar, 1959.), povjesničar umjetnosti, od 2004. godine direktor Muzeja moderne i suvremene umjetnosti u Rijeci [www.mmsu.hr](http://www.mmsu.hr). Kustos hrvatskog paviljona na 52. Venecijanskom bijenalu 2007. godine. Inicirao i koordinirao rezidencije i projekte kulturne razmjene Hrvatske i SAD (P.S.1 studio programi, Eastern European Residency Exchange) te Hrvatske i Velike Britanije (Blind Date).

— Branko Franceschi was born in Zadar, Croatia in 1959. Since 2004 he's been an executive director of the Museum of Modern and Contemporary Art in Rijeka, Croatia. He was curator for the Croatian pavilion at 52 Venice Biennial (2007). He initiated, managed and coordinated a residency for Croatian artists at P.S.1 from 2001-2007 in New York, Croatian participation in Art in General's EERE program since 2004 and

other cultural exchanges between Croatia and USA, and Croatia and Great Britain. In 2001 he worked with New Media Scotland on Blind Date, an exchange project involving artists from Croatia and Scotland.