

ivana bago

## činjenica da postoji institucionalna kritika važnija je od onoga što bi o njoj moglo biti napisano

## the fact that there is institutional critique is more important than what could be written about it

▼ Sjećate li se institucionalne kritike? Istim pitanjem naslovljen je temat prvog broja online časopisa *Transversal*,<sup>1</sup> kojemu je cilj aktualizirati, odnosno detektirati obnovljenu aktualnost onoga što je u povijesti umjetnosti označeno pojmom “institucionalne kritike”. Za razliku od drugih uvriježenih pojmova kojima se klasificiraju umjetnički pravci i strategije, ovu sintagmu često nalazimo unutar znakova navoda, kao da autori/ce pri njenom ispisivanju osjećaju stanovitu nelagodu, znakovima navoda upućujući da se ne identificiraju u potpunosti s ovom, povijesno zadanom nomenklaturom. Zaista, naziv sadrži priličan stupanj ambigviteta: što točno označava pridjev “institucionalna”, te nije li upotreba riječi “kritika” pomalo ishitrena i naivna: nije li ona pretjerano jednosmjerna i neposredna da bi označila poziciju koja podrazumijeva itekako puno ironije i dvosmislenosti?

U članku *Od kritike institucija do institucije kritike* Andrea Fraser govori o genealogiji samog pojma koji se počeo koristiti 80-ih godina među sudionicima nezavisnog studijskog programa pri muzeju Whitney,<sup>2</sup> i to više kao interni termin kojim su se profesori i studenti referirali na umjetničke prakse koje su se razvile tijekom 60-ih i 70-ih, prvenstveno kroz djelovanje umjetnika poput Daniela Burena, Michaela Ashera, Hansa Haackea i drugih, a koje su se temeljile na propitivanju i dekonstrukciji mehanizama proizvodnje i prezentacije suvremene umjetnosti. Fraser istovremeno upozorava na današnju istrošenost pojma, kao i često svođenje njegova značenja na doslovno shvaćenu kombinaciju dviju riječi. Pojam institucije svodi se tek na skup umjetničkih institucija (mreže galerija, muzeja itd.) koje posjeduju moć, pa “kritika” podrazumijeva aktivno suprotstavljanje institucijama, odnosno uspostavlja opoziciju umjetnik - institucija, pa čak i

● Do you remember institutional critique? The same question is used as the title of the first issue of the web journal *Transversal*,<sup>1</sup> the aim of which is to bring up to date, or rather detect the revived relevance of what art history has defined as “institutional critique.” Unlike other common terms that serve to classify artistic movements and strategies, this syntagm is often found within quotation marks, as if the authors somehow felt uncomfortable while using it and wished to indicate that they did not identify themselves entirely with this historically given nomenclature. Indeed, the phrase contains a considerable degree of ambiguity: what exactly is meant by the adjective “institutional” and isn’t the use of the word “critique” maybe bit hurried and naïve? Is this term not too straightforward and direct for denoting a position that includes a considerable amount of irony and ambivalence?

In her article *From the Critique of Institutions to an Institution of Critique*, Andrea Fraser speaks of the genealogy of the term that was first used in the 1980s, among the participants of the Whitney Museum Independent Study Program, primarily as an internal phrase with which professors and students referred to the artistic practices that had developed during the 60s and 70s, chiefly owing to the activity of artists such as Daniel Buren, Michael Asher, Hans Haacke, and others, practices that were based on the questioning and deconstruction of the mechanisms of production and presentation in contemporary art. At the same time, Fraser indicates that the term has become worn-out and frequently reduced to a literal translation of the combination of the two words. The term “institution” is reduced to a number of art institutions (a network of galleries, museums, etc.) that possess power, so that “critique” indicates an active confrontation with these

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<sup>1</sup> transversal 01/06: do you remember institutional critique?, <http://transform.eipcp.net/transversal/0106>

<sup>2</sup> Whitney Museum Independent Study Program.

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<sup>1</sup> transversal 01/06: do you remember institutional critique?, <http://transform.eipcp.net/transversal/0106>

umjetnost - institucija. Iz takvog poimanja institucionalne kritike proizlazi nerijetko romantičarska razočaranost današnjom "institucionaliziranošću institucionalne kritike" (činjenicom da mnogi od gore navedenih umjetnika imaju retrospektive u velikim muzejima poput Guggenheima, koji su nekada cenzurirali i otkazivali njihove izložbe), te idealizirana projekcija davnog "herojskog" doba u kojem su umjetnici navodno iz pozicije "izvan" sistema poduzimali subverzivne akcije "protiv" institucija. Fraser upozorava na neutemeljenost takvih komentara, podsjećajući da su strategije "institucionalne kritike" oduvijek bile dio sistema, jer nema umjetnosti koja bi bila izvan sistema - svaki čin izvan sistema umjetnosti jednostavno više nije umjetnički čin. Ne postoji "izvan" institucije - sve što radimo kao umjetnici, kritičari, kustosi itd., radimo isključivo pod pretpostavkom da smo unutar sistema, unutar

institutions and establishes the opposition artist-institution or even art-institution. Such an understanding of institutional critique often originates in the romanticist disillusionment with the today's "institutionalisation of the institutional critique" (the fact that many of the aforementioned artists have had their retrospectives in great museums such as Guggenheim, which before used to censor and cancel their exhibitions) and an idealized projection of the bygone "heroic" times, in which artists undertook subversive actions "against" the institutions, allegedly from a position "outside" the system. Fraser points out the lack of foundation for such comments, reminding that the strategies of "institutional critique" have always been a part of the system, since there is no art outside of it - any act taking place outside of the art system is simply no longer an act of art. There is no "outside" the institution - all that we do as artists,

1. Gordan Karabogdan i Nikica Klobučar, Enigma objekta, 2005. (Ijubaznošću autora) / Enigma of the Object, 2005 (courtesy of the artists)



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- <sup>3</sup> ANDREA FRASER, From the Critique of Institutions to an Institution of Critique, *Artforum*, 2005, XLIV, 1, pp. 278-283.
- <sup>4</sup> Dickie je na formulaciju institucionalne teorije umjetnosti (iznesenu prvi put u članku *Defining Art iz 1969.*) bio potaknut slavnim člankom Arthura C. Dantoa *The Artworld*, u kojem Danto, raspravljajući na primjeru Warholovih *Brillo* kutija govori o "atmosfera" znanja o umjetnosti, njenoj povijesti i teoriji kao preduvjetu da bi se nešto doživjelo kao umjetnost i razlikovalo od ne-umjetnosti.
- <sup>5</sup> BRANKO FRANCESCHI, Četiri primjera relativizma u hrvatskoj suvremenoj umjetnosti, Biennale quadrilaterale 1, MMSU, Rijeka, 2005.
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- <sup>2</sup> ANDREA FRASER, From the Critique of Institutions to an Institution of Critique, *Artforum*, 2005, XLIV, 1, 278-283.
- <sup>3</sup> Dickie was inspired to formulate his institutional theory of art (first postulated in the article *Defining Art from 1969*) by the famous article *The Artworld* by Arthur C. Danto, in which the author uses the example of Warhol's *Brillo* boxes in order to discuss the "atmosphere" of knowledge on art, its history, and theory as a precondition for experiencing something as art and distinguishing it from non-art.
- <sup>4</sup> BRANKO FRANCESCHI, Četiri primjera relativizma u hrvatskoj suvremenoj umjetnosti [Four examples of relativism in contemporary Croatian art], Biennale quadrilaterale 1, MMSU, Rijeka, 2005.

institucije, jer tu instituciju svojim djelovanjem sačinjavamo, odnosno "institucija je u nama".<sup>3</sup> Stav Andree Fraser u skladu je s institucionalnom teorijom umjetnosti Georgea Dickieja, po kojoj je umjetnost samo ono što je dio "svijeta umjetnosti", ono što je označeno umjetnošću od strane onih koji imaju moć takvog označavanja, tj. onih koji su već dio institucije i koji imaju mogućnost širenja ili skupljanja područja koju ona obuhvaća.<sup>4</sup>

Ovakvu argumentaciju (svojevrsnu "osuđenost" na institucionaliziranost institucionalne kritike, pa tako i bilo kojeg oblika kritičkih i aktivističkih umjetničkih praksi) moguće je "iskušati" na jednom od recentnih primjera s domaće scene: projektu [www.enigmaobjekta.com](http://www.enigmaobjekta.com) Gordana Karabogdana i Nikice Klobučara. Dvojica mladih autora izveli su ilegalnu akciju "posuđivanja" odnosno privremene krađe, umnožavanja i besplatne distribucije DVD-a s radovima Josepha Beuysa prikazanim u sklopu izložbe kolekcije Georgea Pompidou *Enigma objekta - enigma moderniteta*, održane 2005. godine u organizaciji zagrebačkog Muzeja suvremene umjetnosti. Radilo se o osobnoj reakciji na doživljaj izloženog postava ove velike svjetske kolekcije, koji je shvaćen kao imperijalistička manifestacija moći: velika nacija poput Francuske pokazuje svoje sakupljeno blago u tranzicijskoj zemlji čija je umjetnost desetljećima isključena iz zapadnjačkih prikaza povijesti umjetnosti, a samim time i iz velikih kolekcija poput ove. Problematičan je bio i sam postav izložbe, u kojem su radovi Josepha Beuysa smješteni u posljednju prostoriju na izložbi, presnimljeni na jedan DVD na kojem su se vrtjeli jedan za drugim na istom monitoru, pri čemu su organizatori propustili ponuditi hrvatski prijevod, što ukazuje na pristup u kojem je, parafrazirajući Gorana Trbuljaka, činjenica prisutnosti velikog imena na izložbi važnija od rada koji stoji iza njega i komunikacije tog rada s publikom. Akcija tako postaje akcija "spašavanja" Josepha Beuysa iz sterilnog okoliša monumentalne izložbe, kao i iz okvira ekskluzivne dostupnosti umjetničkog rada u vlasništvu galerije ili muzeja, što je u suprotnosti s Beuysovim načelima i idealima. Karabogdan i Klobučar nisu bili uhvaćeni na djelu, ali su neposredno nakon akcije na stranici [www.enigmaobjekta.com](http://www.enigmaobjekta.com) preuzeli odgovornost za ovaj čin, uz iskaze koji govore o razlozima za akciju te detaljno opisuju njezin tijek. Organizatori su, naravno, reagirali; dok su kustosi, kritičari i umjetnici izvan MSU-a javno podržali akciju, u medijima se vijest o njoj znala naći i u rubrikama "crne kronike", popraćena dugačkim člancima koji su je intonirali kao "skandal", još jednom potvrđujući pretpostavku kako je skandaloznost jedini siguran put da suvreme-

critics, curators, etc. we do exclusively with the supposition that we are within the system, within the institution, because our activities is what constitutes this institution, or rather "the institution is inside of us".<sup>2</sup> The position of Andrea Fraser agrees with the institutional theory of art as formulated by George Dickie, according to whom art is only that which is a part of the "artworld," having been marked as art by those who have the power to do the marking, i.e. those that are a part of the institution already and thus have the ability of expanding or restricting the area it covers.<sup>3</sup>

This type of argumentation (that we are sort of "condemned" to the institutionalisation of institutional critique and thus also of any type of critical or activist artistic practices) can be "tested" on a recent example from the Croatian art scene: the [www.enigmaobjekta.com](http://www.enigmaobjekta.com) project by Gordan Karabogdan and Nikica Klobučar. These two young artists have performed an illegal action of "borrowing", or rather temporarily stealing, multiplying, and freely distributing a DVD with performances by Joseph Beuys that was presented at the exhibition of the George Pompidou Collection *Enigma of the Object - Enigma of Modernity*, which took place in 2005, in organization of the Museum of Contemporary Art in Zagreb. It was a personal reaction to the impressions from the exhibition of this great collection of worldwide reputation, which was understood as an imperialist demonstration of power: a great nation such as France was showing off with the treasures it had accumulated, in a transition country whose art had been excluded for decades from all Western overviews of art history, including the great collection such as the one presented. Another problematic moment was the exhibition set-up, since the Beuys exhibits were located in the furthest room, recorded on a DVD that was played over and over again on the same monitor. The organizers had even considered it superfluous to supply it with Croatian translation, which indicated an approach in which, to paraphrase Goran Trbuljak, the fact of the presence of a great name on the exhibition was more important than the work behind it and the communication of that work to the audience. Thus, the action of the two artists became an action of "saving" Joseph Beuys from the sterile environment of that monumental exhibition, as well as from the exclusive accessibility of art that is owned by a gallery or a museum, which would have been entirely opposed to Beuys's principles and ideals. Karabogdan and Klobučar were not caught red-handed, but soon after the action they took responsibility for the act on the [www.enigmaobjekta.com](http://www.enigmaobjekta.com) webpage, with statements that explained the reasons for their action and described its progress in detail.

na umjetnost osvoji veću medijsku pozornost. Muzej je pokrenuo tužbu protiv Karabogdana i Klobučara, koja je kasnije odbačena: sud je klasificirao ovaj čin kao "beznačajno djelo", pozivajući se na zakonsku odredbu kojom se, među ostalim, beznačajnima proglašavaju djela neurazumljivih osoba i djece (što opet potvrđuje percepciju umjetnosti kao beznačajne, neozbiljne aktivnosti koja ne posjeduje snagu iniciranja društvenih promjena).<sup>5</sup> Zanimljivo je da se tijekom izložbe dogodila i jedna "prava" krađa - neidentificirani počinitelj ukrao je DVD s filmovima umjetnika koji su djelovali unutar pokreta *Fluxus*. Budući da se o ovoj krađi počinitelj nikada nije javno oglasio, odnosno da su prateće okolnosti, razlozi i potencijalna umjetnička motivacija ostali nepoznatima, ovu "akciju" ne možemo smatrati umjetničkim činom - ona je "zaista" kažnjivo djelo otuđivanja vlasništva, pa je mala vjerojatnost da bi i ona na sudu bila proglašena "beznačajnom". U takvoj situaciji čini se da je ponuđen izbor međusobno isključivih opcija: može se biti ili umjetnik ili kriminalac. Istrгнуvši Beuysov umjetnički rad iz "enigmatičnog" okoliša koji ga je određivao, stvorivši vlastitu "enigmu objekta" činom preuzimanja odgovornosti, obrazloženjem akcije, njenom formalizacijom u obliku internetske stranice, te korištenjem umjetnosti i prava na slobodu umjetničkog izražavanja kao alibija pred sudom, mladi umjetnici su cjelokupni događaj neminovno transformirali u umjetnički rad koji traži svoje mjesto u recentnoj povijesti suvremene umjetnosti, u okviru strategija institucionalne kritike.

Namjera pokretanja javne rasprave o mjestu Josepha Beuyasa u suvremenoj umjetnosti danas, kao i aktualnim pitanjima prava na autorsko vlasništvo, što možemo iščitati kao neke od ciljeva projekta, pada u drugi plan, a primarnom postaje rasprava o samim umjetnicima i umjetničkoj akciji koja, koliko god bila subverzivna, nikako ne može ostati izvan sistema, sve dok je označena kao umjetnost. Najbolji pokazatelj toga je predstavljanje ovoga rada u okviru hrvatske selekcije na izložbi *Biennale kvadrilaterale* u MMSU u Rijeci te njegovo naknadno uvrštavanje u kolekciju istoga muzeja. Umanjuje li takva institucionalna kanonizacija snagu i subverzivnost akcije, u raspravama o umjetnosti orijentiranoj prema oblicima društvenog aktivizma, ostaje otvorenim pitanjem upravo zbog apriornog razgraničenja i tek relativne propusnosti između polja umjetnosti i aktivizma, umjetnosti i kriminala, odnosno umjetnosti i života.

Akcija Karabogdana i Klobučara označila je i povratak strategija institucionalne kritike na velika vrata u hrvatskoj suvremenoj umjetnosti. Odgovarajući na pitanje s početka teksta, ovdje

Of course, the organizers were quick to react; and while the curators, art critics, and artists outside the Museum of Contemporary Art were publicly supporting the action, some of the mass media included it in their "gossip" section, accompanied by long articles labelling it a "scandal", which once again proved the theory that scandal is the only safe way for contemporary art to attract more attention with the public. The museum pressed charges against Karabogdan and Klobučar, which were later rejected: the court classified the act as "insignificant", basing itself on a legal regulation that defines as insignificant acts committed by children and legally unaccountable persons (which again shows that art tends to be perceived as an insignificant and trivial activity that lacks all power for initiating social change).<sup>4</sup> It is interesting that there also occurred a "real" theft during the exhibition - an unidentified perpetrator stole a DVD with films by artists of the Fluxus movement. Since nobody has ever claimed responsibility for this theft and its circumstances, reasons, and possibly artistic motivation have remained unknown, the "action" cannot be considered art - it is "indeed" a culpable deed of alienating property and it is improbable that the court would have proclaimed it "insignificant". Apparently, this situation only leaves a choice between two mutually exclusive alternatives: one can be either an artist or a criminal. By extracting Beuyas's art from the "enigmatic" environment that was defining it and by creating their own "enigma of the object" in their act of claiming responsibility, explaining the action, and formalizing it on a webpage, by using art and their right to artistic expression as an alibi before the judge, the young artists inevitably transformed the whole happening into a work of art, which demanded its own place in the recent history of contemporary art, among the strategies of institutional critique.

Thereby, the intention of launching a public debate on the place of Joseph Beuyas in contemporary art and on copyright issues, which can be taken as one of the goals of this project, was pushed into the background, while the main role was given to the debate on the artists themselves and their artistic action, which - although subversive - by no means remained outside the system, as long as it was marked as art. The best indicator for that is the fact that the action was presented in the Croatian selection at the *Biennale quadrilaterale*, which took place at the Museum of Modern and Contemporary Art in Rijeka, and was later included in its collection. Whether this institutional canonization diminished the power and the subversive character of the action, remains an open question in discussing social engagement in art precisely because of the fact

2. Goran Trbuljak, Činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano, 1973. (Ljubaznošću Instituta za suvremenu umjetnost)

3. Tomo Savić Gecan, 2005. Venecija, Italija, Hrvatska izložba na 51. Venecijanskom bijenalu (Ljubaznošću Umjetničke galerije Dubrovnik) / Venezia, Italy, 51 Biennale di Venezia: Croatian Exhibition (courtesy of Umjetnička galerija Dubrovnik)



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<sup>6</sup> Analogan spoj zaigranosti i subverzije Trbuljak izvodi 1976. godine, kada u katalog jugoslavenske selekcije na venecijanskom Bijenalu (na kojem nije nastupao u ulozi umjetnika, već "primijenjenog umjetnika" - dizajnera kataloga), bez znanja selektora i urednika kataloga, dodaje "zvjezdicu", grafički znak za fusnotu, pored svog imena u impresumu. Trbuljak time svome imenu u kontekstu ove prestižne manifestacije osigurava dodanu vrijednost, postajući umjetnikom na Bijenalu, bez znanja selektora koji mu je dao ulogu dizajnera, a sama intervencija postaje svojevrsnim kapitalom, pa umjetnik upravo ovaj rad, odnosno upravo "kapitalizaciju" tog čina danas, predstavlja u formi umjetničke knjige na hrvatskoj selekciji na Bijenalu u Veneciji 2005. godine. (Nekoć fusnota s praznom referencom sada dobiva sadržaj:

ću pokušati ocrtati kratku povijest ovih strategija u domaćem kontekstu i njihovu obnovljenu aktualnost zamjetnu u radu nekolicine umjetnika, ali i umjetničkih institucija.

Mjesto prvog "institucionalnog kritičara" u hrvatskoj suvremenoj umjetnosti zasigurno zaslužuje Goran Trbuljak. Krajem 60-ih godina Trbuljak izvodi prvu akciju koja tematizira odnos umjetnika i sistema koji određuje uvjete produkcije i prezentacije suvremene umjetnosti i proizvodi postulate kojima se nešto vrednuje ili ne vrednuje kao umjetnički čin: istovremeno benignom i subverzivnom gestom guranja prsta kroz rupu vrata Galerije suvremene umjetnosti "bez znanja uprave galerije" Trbuljak izražava svoju poziciju *outsidera*, "anonimnog umjetnika" koji tim činom ukazuje na svoju poziciju izvan sistema i ironično evocira nastojanja umjetnika da na svaki mogući način pronađu procijep, stupe u instituciju i osvoje legitimnu poziciju unutar sustava umjetnosti.<sup>6</sup> Kada, nakon nekoliko godina, dobiva priliku za prvu samostalnu izložbu u istoj galeriji, Trbuljak ne izlaže "ništa" osim plakata koji prikazuje fotografiju Galerije suvremene umjetnosti s tekstom: "Činjenica da je nekom dana mogućnost

that boundaries are set beforehand and that there is only a relative mobility between the fields of art and activism, art and crime, or art and life.

The action of Karabogdan and Klobučar also marked the splendid return of the strategies of institutional critique to Croatian contemporary art. In answering the question from the beginning of this text, I will briefly outline the history of these strategies in the local context and their revived relevance, which is manifest in the work of several artists, but also art organizations.

The pioneer of "institutional critique" in Croatian contemporary art certainly belongs to Goran Trbuljak. He performed his first action in the late 1960s, problematizing the relationship between the artist and the system that determines the conditions of the production and presentation of contemporary art and creates postulates for proclaiming or not proclaiming something an artistic act: by his benign and at the same time subversive gesture of pushing his finger through a hole in the door of the Museum of Contemporary Art "without the knowledge of the museum management", Trbuljak underlined his position of an outsider, an "anonymous artist"

“Potreba da se tekstu doda fusnota važnija je od onoga što bi u njoj moglo biti napisano 30 godina kasnije. 2005.”)

7 ANA DEVIĆ, *Zidne legende*, katalog hrvatske selekcije Venecijanskog bijenala, 2005.

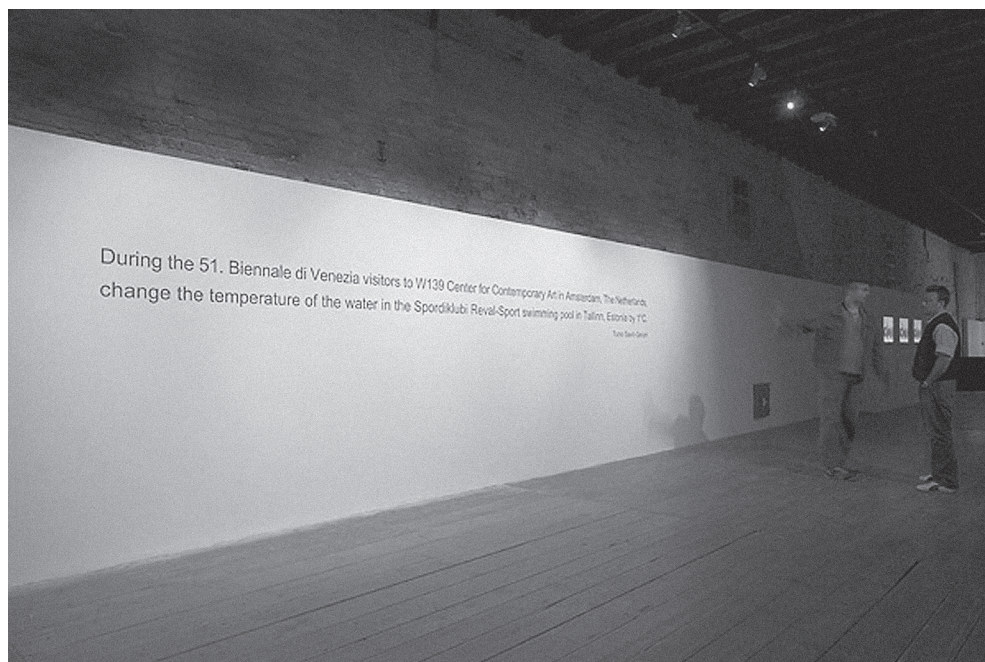
5 Trbuljak enacted an analogous fusion of playfulness and subversion in 1976, by adding an “asterix”, a graphic sign for a footnote, to his name in the masthead of the catalogue for the Yugoslav selection at the Venice Biennale (where he did not participate as artist, but as an “applied artist” - designing the catalogue), without the knowledge of the selector and the editor of the catalogue. In this way, he placed added value to his name in the context of that prestigious manifestation and became an artist at the Biennale without the knowledge of the selector, who had assigned him the role of graphic designer, while the intervention as such became a sort of investment, presented by the artist (that is, the “capitalization” of the act today) in the form of an art book on the Croatian selection at the Biennale of 2005 (once a footnote with empty reference, and now supplied with a content: “The need to add a footnote to the text is more important than what it might contain 30 years later. 2005.”).

da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano”. Na izložbi u Galeriji SC 1971. godine Trbuljak na plakatu pak prikazuje svoj foto-portret uz izjavu da ne želi pokazati ništa novo ni originalno. Takvim pristupom, Trbuljak je otišao korak dalje od primjene konceptualnih strategija “dematerijalizacije” i dokidanja umjetničkog djela kao objekta: izlažući rad koji tematizira samo umjetničko djelovanje, dekonstruira i prokazuje modernističke mehanizme prema kojima karizmatična ličnost umjetnika i neminovna originalnost umjetnikova rada predstavljaju najvažniji kriterij u valorizaciji umjetnosti. Ironija ovoga rada počiva upravo u činjenici da se njime stvara nova paradigma u kontekstu hrvatske suvremene umjetnosti, pa se svakim sljedećim radom koji odbacuje konvencionalne mehanizme proizvodnje i prezentacije umjetnosti njegov autor sve više afirmira unutar sustava u kojem djeluje, što nas, dakako, opet vraća u neminovnost institucionalizacije strategija institucionalne kritike.

Umjetnik srednje generacije u čijem radu možemo prepoznati duhovno srodstvo s Goranom Trbuljakom jest Tomo Savić Gecan. Kako utvrđuje Ana Dević, i Savić Gecan je umjetnik koji gotovo nikad “ništa” ne izlaže.<sup>7</sup> Premda njegove radove ne možemo smatrati neposrednom kritikom, komentarom ili iskazom osobnog stava o sus-

drawing attention to his place outside the system and ironically evoking the artist’s effort to find a crack in it by all means, to enter the institution and conquer a legitimate position for themselves within the art system.<sup>5</sup> A few years later, when he had his first solo exhibition at the same gallery, Trbuljak exhibited “nothing” but a poster with a photograph of the Museum of Contemporary Art and the following inscription: “The fact that someone has been given a chance of having an exhibition is more important than what he will exhibit.” At his exhibition in the SC Gallery, which took place in 1971, Trbuljak presented a poster with his self-portrait, along with the statement that he did not want to show anything new or original. With this approach, Trbuljak went a step further from merely applying the conceptual strategies of “de-materialization” and abolishing artwork as an object: by exhibiting something that problematized the very activity of an artist, he deconstructed and exposed the modernist mechanisms according to which the charismatic personality of an artist and the indispensable originality of his work constituted the most important criteria in evaluating art. The paradox of his work was precisely in the fact that it created a new paradigm in the context of Croatian contemporary art; thus, each new work of art that rejected the conventional mechanisms of art production and art

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8 Detaljnije o pojedinačnim projektima u: ANA DEVIĆ, nav. dj. i ANA DEVIĆ, "Call X For Art", *Život umjetnosti*, 2001., 64. Posljednji tekst raspravlja o Savić Gecanovim *Telefonskim projektima*, u kojima su kustosi angažirani da, putem govorne poruke na telefonskoj sekretarici, posjetiteljima tumače rad koji "ne postoji". Ovaj rad u najvećoj mjeri sadrži direktnu "konfrontaciju", ali ujedno i neraskidivu vezu između "umjetnika i sistema", odnosno sistema proizvodnje i sistema prezentacije umjetnosti. On je uistinu postavljen kao "izazov", naročito ako uzmemo u obzir da je osmišljen kao "logični" razvoj iz činjenice da prvobitno zamišljeni projekt nije bilo moguće realizirati zbog nedostatka sredstava.

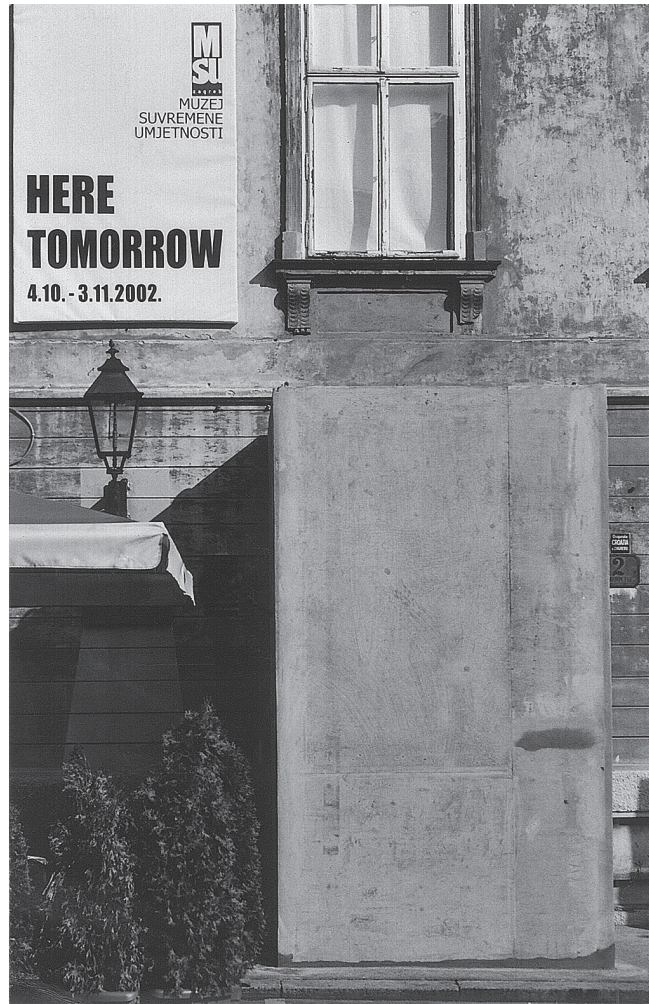
6 ANA DEVIĆ, *Zidne legende* [Wall legends], catalogue of the Croatian selection for the Venice Biennale 2005.

7 For more details on individual projects, see: ANA DEVIĆ, op. cit., and ANA DEVIĆ, "Call X For Art," *Život umjetnosti*, 2001, p. 64. The latter text discusses Savić Gecan's *Telephone Projects* (*Telefonski projekti*), in which the curators were engaged at interpreting to the audience an artwork that "did not exist" through an answering machine. This work included a maximum of direct "confrontation", but also an unbreakable tie between "the artist and the system," that is, the system of production and the system of presentation of art. It was truly set up as a "challenge", especially if one takes into account that it was created as a "logical" outcome of the fact that the originally conceived project could not be realized because of the lack of finances.

tavu umjetnosti, njenim institucijama i vlastitom mjestu unutar te mreže, svaki projekt ovog umjetnika svoje temelje pronalazi u neprestanom osvješćivanju specifičnog konteksta u kojem nastaje: fizičkog i simboličkog prostora galerije ili muzeja unutar kojih realizira rad. S jedne strane, riječ je o *site-specific* radovima no, paradoksalno, mjesta njihove realizacije zapravo su međusobno sasvim izmjenjiva, jer je u konačnici svako od njih u metonimijskom odnosu sa sveukupnim sistemom suvremene umjetnosti - svaki izložbeni prostor za Savić Gecana je maketa "svijeta umjetnosti". U svojim ranijim radovima Savić Gecan se bavio opažanjem interijera tog svijeta, vršio intervencije u prostor, detektirao jedva vidljive elemente te ih uvećavao, zazidavao ulaze u galeriju, mijenjao parkete izlagačkih prostora, dokumentirao nepostojeće prostorije te se poigravao s gledateljevima očekivanjima i moći zapažanja, izmiještao urede i djelovanje voditelja galerije iz "nevidljivih" prostora u središte izložbenog prostora, čineći ih izložbenim objektima, "izazivao" kustose da posjetiteljima tumače njegov rad koji se sastoji od "ničega" itd.<sup>8</sup> Iako nikada ne napušta ovaj "boravak u zatvorenom prostoru", prostore umjetnosti u svojim kasnijim projektima Tomo Savić Gecan dovodi u relaciju s geografski i značenjski udaljenim prostorima, uspostavljajući među njima interakciju i uzročno-posljedične veze. Zid dimenzija koje bi zagradile jedan od prostora unutar Moderne galerije u Zagrebu ne postavlja u galeriju, već u zagrebački park Maksimir, stvarajući istovremeno duhovitu i uznemirujuću relaciju "ključa i brave" između dva potpuno raznorodna mjesta koja se nadopunjuju u odnosu punog i praznog: prostorija može dobiti svoj zid jedino ako se Moderna galerija "premjesti" u Maksimir, gdje zid stoji poput kakvog nedefiniranog objekta bačenog iz svemira. Umjesto da zatvori galeriju, ovog puta odlučuje ju rastvoriti, izbaciti zid i suočiti ga sa svijetom izvan svijeta umjetnosti - gotovo da je riječ o žudnji jednog svijeta za drugim. Čini se da i sve kasnije Savić Gecanove radove pokreće upravo ova žudnja: kako izići iz zidova svijeta umjetnosti i spojiti se s drugim svijetom odnosno ostaviti trag negdje drugdje. Kretanje posjetitelja galerije W139 u Amsterdamu u Nizozemskoj tijekom *Venecijanskog bijenala 2005.* koje je utjecalo na zagrijavanje vode u jednom bazenu u Talinnu u Estoniji tako nije tek apsurdna dosjetka: iako bismo uzalud tražili zajedničke konotacije, odnosno iako je uspostavljena veza sasvim arbitrarna, ova jednostavna jednadžba uzroka i posljedice funkcionira kao snažna ilustracija žudnje za moći umjetnosti da proizvede promjenu, da ne ostane zatvorena unutar granica samorefleksije i samoreferencijalnosti. Kao da primjenjuje

presentation was actually establishing its author within the system in which he was active - which brings us back to the inevitability of institutionalisation of strategies of institutional critique.

An artist from the middle generation whose work shows some spiritual affinity with that of Goran Trbuljak is Tomo Savić Gecan. As Ana Dević has observed, Savić Gecan is another artist that almost never exhibits "anything".<sup>6</sup> Even though his work cannot be considered as direct criticism, comment, or expression of his personal attitude on the art system, its institutions, or his own place within that network, each of his projects is based on the incessant recognition of the specific context in which it has been created: the physical and symbolic space of a gallery or a museum in which he has brought it to life. On the one hand, his art is site-specific, but paradoxically the sites of its creation are fully interchangeable, for eventually each of them enters a metonymic relationship with the entire system of contemporary art - for Savić Gecan, each exhibition space is a model of the "artworld." In his earlier work, Savić Gecan was involved in observing the interior of that world, he intervened in those spaces, detected some barely visible objects and magnified them, walled in gallery entrances, changed floors in the exhibition venues, documented non-existing rooms and played with the spectator's expectations and powers of perception, moved the offices and activities of gallery directors from "invisible" spaces to the centre of exhibition venues, thus turning them into exhibits, "provoked" the curators into interpreting his work that consisted of "nothing", presenting it to the visitors, etc.<sup>7</sup> Even though he never abandoned these "enclosed spaces," in his later projects Tomo Savić Gecan brought the art spaces into a relationship with geographical and semantically distant spaces, establishing interaction and causal links between them. A wall so enormous that it could establish a separate space within the Gallery of Modern Art in Zagreb was not set up within the gallery, but in Maksimir Park, thus establishing a witty and disturbing relationship of "the key and the lock" between two completely different places, complementing each other in terms of full and empty: the room could have its wall only by "transferring" the Gallery of Modern Art to Maksimir, where the wall stood like an undefined object thrown down from the outer space. Instead of closing the gallery, this time the artist decided to open it up, to throw out the wall and confront it with the world beyond the artworld - almost as if to express the longing of one world for the other. It seems that all later work by Savić Gecan was motivated precisely by that longing: how to break



4. Zlatko Kopljar, 2000.,  
MSU, Zagreb

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teoriju o leptirovom efektu, Savić Gecan čini da koraci posjetitelja galerije pale i gase svjetla u drugim prostorima, zaustavljaju pokretne stepenice u prodajnim centrima, dok koraci prolaznika gradskih trgova miču zidove njegova ateljea.

Rušenje granica između umjetnosti i ulice, umjetnosti i života već dugo je težnja mnogih umjetnika i pokreta u povijesti suvremene umjetnosti. Zlatko Kopljar je ovu idealističku težnju i snagu vjere u polje mogućnosti kojima umjetnost raspolaže dojmljivo ilustrirao u performansu održanom u Ostravi u Češkoj, gdje je čekićem razbijao zidove Galerije 761 u čemu mu se pridružila i publika kojoj se prethodno predstavio dijeleći letke s natpisom: "Ja sam umjetnik koji želi promijeniti svijet". Kopljareva izravnost, iskrenost i odvažnost podsjećaju na "herojsko doba" strategija institucionalne kritike i umjetnosti 60-ih i 70-ih godina prošloga stoljeća, rečenica kojom se umjetnik predstavlja postaje parola, poklik koji

out of the artworld walls and merge with the outside world, leave the trace somewhere else. Therefore, the fact that during *Venice Biennale 2005* the movement of the visitors to W139 Center for Contemporary Art in Amsterdam, The Netherlands, influenced the warming up of water in some pool in Tallinn, Estonia was not just an absurd witticism: even though we could hardly find any common connotations and even though the link is completely arbitrary, that simple equation of cause and effect functioned as a powerful illustration of lust for the power of bringing about change rather than remaining enclosed within the boundaries of self-reflection and self-referentiality. As if applying the theory of the butterfly effect, Savić Gecan made the steps of the gallery visitors turn the lights on and off in other rooms or stop the escalators in shopping malls, while the steps of passers-by on various city squares were moving the walls in his studio.



poziva na akciju, korak dalje od Jermanove konstatacije: "Ovo nije moj svijet". Spomenuti performans Zlatka Kopljara vraća nas i romantičarskom mitu umjetnika kao nadčovjeka; međutim, ovdje nije riječ o povratku modernističkog, transcendentnog i bezinteresnog subjekta, nego o korištenju subjektivne pozicije kao temelja za izgradnju prostora intersubjektivnosti i neposrednih veza sa stvarnošću oko sebe. Kopljar tako zidove nije samo rušio, nego ih je i gradió: ulazna vrata MSU-a u Zagrebu 2004. godine privremeno je zazidao ogromnim betonskim zidom, onemogućujući tako zaposlenima ulazak u muzej. Za razliku od Savić Gecana, čiji radovi nikada ne nose jednosmjernu i jasnu poruku (možda time upućujući i na nemogućnost neposrednog djelovanja), Kopljar se koristi borbenijim i izravnijim metodama i strategijama, kako bi eksplicitno i kritički ukazao na probleme i strukture koje su odgovorne za njihovo rješavanje.

Sličnu izravnost pronalazimo i u seriji slika Željka Kipkea pod nazivom *Kletve*. "Portretima" nekih od najvažnijih institucija kulture Grada Zagreba Kipke pridružuje poznatu narodsku strategiju bacanja uroka poput "Glibili i dalje u istom blatu", "I ne probudili se više", itd. Ti radovi nisu kritika u smislu Kopljarevih radova koji ukazuju na problem ali i na mogućnost, ili barem vjeru i nadu, u njegovo rješenje: za institucije kojima se Kipke obraća nade jednostavno više nema i sve veze umjetnika i sustava su (barem nominalno) prekinute.

Radovi Trbuljaka, Gecana, Kopljara i Kipkea imaju puno dodirnih točaka s radovima konceptualnih umjetnika poput već spomenutih Burena, Haackea, Ashera i drugih, u kojima je čest postupak bio upravo dekonstrukcija samog izložbenog prostora kao metoda razotkrivanja i rušenja kompleksnih odnosa unutar mreža institucija suvremene umjetnosti. Učestali postupci bile su fizičke intervencije u sam izložbeni prostor (pomicanje zidova, otkrivanje temelja galerije, premještanje rekvizita itd.), te performansi, akcije i različite geste usmjerene na razotkrivanje ili poigravanje modelima funkcioniranja "svijeta umjetnosti", kao i neposrednih demonstracija opozicije sistemu. Zanimljivu intervenciju u izlagački prostor izveo je Igor Grubić na izložbi "Što, kako i za koga: povodom 152. godišnjice Komunističkog manifesta" u organizaciji kustoskog kolektiva WHW - Što, kako i za koga 2000. godine. Izložba je bila postavljena u prostoru tzv. "Meštrovićevog paviljona", današnjeg Doma hrvatskih likovnih umjetnika koji je tijekom svoje sedamdesetogodišnje povijesti izmijenio niz funkcija, uvijek u skladu s izmjenama političkih struktura i vlasti. Iz vremena nakon Drugog svjetskog rata, kada je Dom iz džamije pretvoren u Muzej narodne revoluci-

Erasing the borders between art and the street, art and life - that has been the goal of many artists and movements in art history for quite a while. Zlatko Kopljar impressively illustrated this idealist desire, as well as the power of faith in the realm of possibilities that art possesses, in the Czech town of Ostrava, in a performance where he was tearing down the walls of Gallery 761 with a hammer - in which he was joined by the audience, to whom he had previously presented seven sheets of paper with words forming the sentence: "I am the artist who wants to change the world." Kopljar's directness, honesty, and courage remind of the "heroic era" of the strategies of institutional critique and art in the 1960s and 1970s, the sentence he used to present himself became a slogan, a war cry calling for action, a step beyond Jerman's statement: "This is not my world." This performance by Zlatko Kopljar brings us back to the romanticist myth of the artist as an *Übermensch*; however, we are not dealing with the return of a modernist, transcendental, and disinterested subject, but rather with using the subjective position as a basis for building up a space of intersubjectivity and of immediate links with the reality that surrounds us. Thus, Kopljar has not only torn down walls, he has also built them: in 2004, he temporarily walled in the entrance of the Museum of Contemporary Art in Zagreb by a huge concrete wall, preventing the employees to enter the museum. Unlike Savić Gecan, whose art has never carried a straightforward and clear message (perhaps wishing to indicate the impossibility of direct action), Kopljar has used more combative and direct methods and strategies in order to point a critical finger to the problems and structures that are responsible for their solution.

The same directness can be observed in the series of paintings by Željko Kipke, entitled *Kletve* [Curses]. To the "portraits" of some of the most important cultural institutions in Zagreb Kipke added curses according to the well-known folk strategy, such as "May you keep wallowing in the same mire," "May you never wake up," etc. These artworks are no longer criticism in the same sense as Kopljar's art, which points to a problem, but also to a possibility, or at least faith and hope, in its solution: for the institutions Kipke addresses, there is simply no hope and all ties between the artist and the system have been (at least nominally) interrupted.

The art of Trbuljak, Gecan, Kopljar, and Kipke has a number of common points with that by conceptual artists such as those mentioned earlier - Buren, Haacke, Asher, and others - who have often applied precisely the procedure of deconstructing the exhibition space as a method of dis-

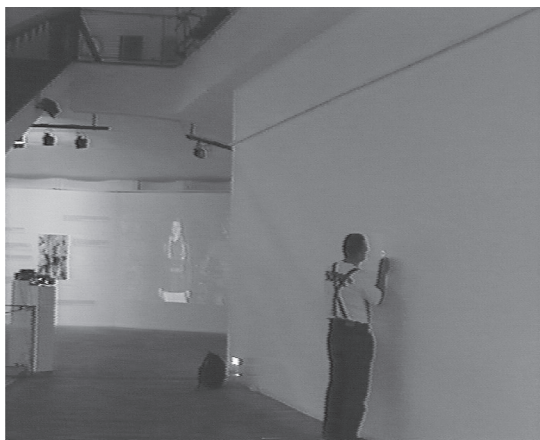
5.-6. Igor Grubić, Iza zastora, 2000.  
(Ijubaznošću autora) / Behind the  
Curtain, 2000 (courtesy of the artist)

je, sačuvan je monumentalni mural Ede Murtića, s temama NOB-a, koji se za vrijeme spomenute izložbe još uvijek nalazi u prostoru, ali skriven iza posebno sagrađene drvene pregrade, koja simbolizira i nastojanja tadašnje vlasti za potiskivanjem sjećanja na prošlost. Grubić otvara malu rupu na pregradi kroz koju se posjetiteljima za vrijeme ove izložbe razotkriva pogled na skriveni mural, a samim time i pogled na socijalističku prošlost koju se nastojalo zaboraviti. Istovremeno, Grubićev rad upozorava kako nijedan izlagački prostor nije tek neutralna "bijela kocka", već nužno u sebi sadrži slojeve vlastite prošlosti i ideologija koje bitno utječu na ono što je u njemu poželjno, kao i ono što je nepoželjno za prikaz.

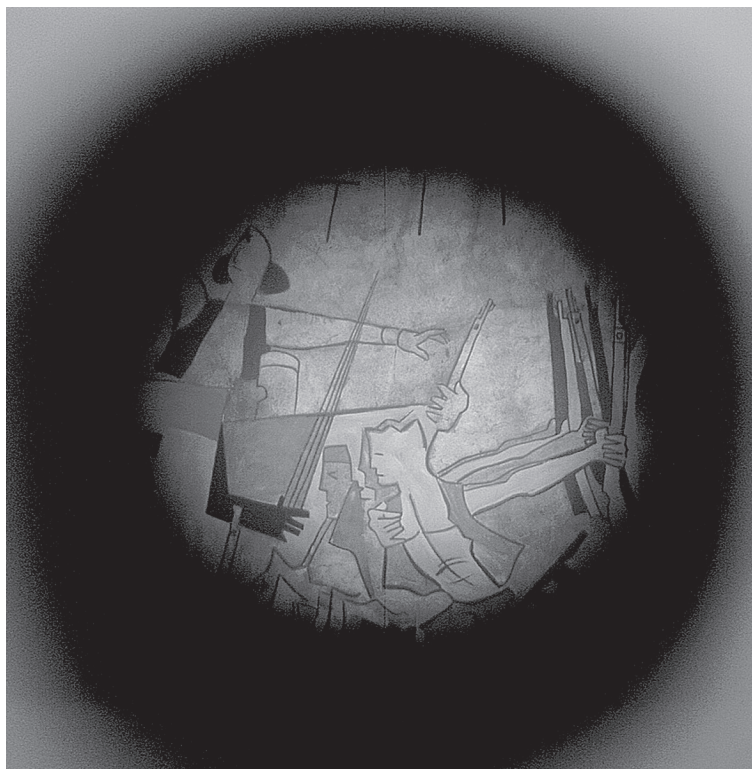
Kako je umjetnost sve više izmicala zarobljenosti unutar "bijele kocke", sam izložbeni prostor prestao je biti osnovnom preokupacijom i pred-uvjetom sudjelovanja u sustavu: umjetnost se sve više odvaja, premješta i odvija u tzv. "relacijskoj" sferi, usmjerena na razvijanje suradivačkih i participativnih projekata, te istraživanje intersubjektivnih odnosa: poticanje interakcije između autora/rada i publike, uključivanje pojedinih socijalnih skupina u osmišljavanje i tijek umjetničkog projekta, pretvaranje samog čina socijalne interakcije (npr. druženja ili godišnjeg odmora) u umjetnički rad. U skladu s povećanim interesom za obuhvaćanje šireg društvenog konteksta,













closing and destroying the complex relationships within the networks of contemporary art institutions. A rather frequent procedure has been the physical intervention in the exhibition space (moving walls, exposing the foundations of the gallery, shifting the equipment, etc.), but also performances, actions, and various gestures centred on disclosing or playing with the ways the "artworld" functions, and even directly demonstrating the opposition to the system. An interesting intervention into an exhibition space was performed by Igor Grubić at the exhibition "What, How and for Whom: on the occasion of the 152<sup>nd</sup> anniversary of the Communist Manifesto", curated by the WHW curatorial collective in 2000. The exhibition was taking place at the so-called "Meštrović pavillion", today the House of Croatian Visual Artists Association, which, in the course of its seventy-year long history, has changed a number of functions, always in accordance with the exchanging of political structures and governments. From the time following the Second World War, when the House was transformed from a mosque into a People's Revolution Museum, a monumental mural by Edo Murtić, glorifying the Antifascist Resistance Movement, was preserved. At the time of the aforementioned exhibition, the mural is still inside the building, but hidden behind a specially constructed wooden

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<p><b>Mara Kolić</b> nastavnički odjel rođena: Dubrovnik 18.7.1970. upisala 1989 diplomirala 1994</p>	1990	
<p><b>Josip Zanki</b> grafički odjel rođen: Zadar 14.3.1969. upisao 1989 diplomirao 1994</p>		
<p><b>Daniela Cikatić</b> grafički odjel rođena: Split 3.11.1969 upisala: 1990 diplomirala 1996</p>		
<p><b>Irena Hodžić</b> grafički odjel rođena: Zagreb 1.9.1971. upisala 1990 diplomirala 1994</p>		
<p><b>Tanja Jovanović</b> nastavnički odjel rođena: Zagreb 24.2.1972. upisala 1990 diplomirala 1999</p>		
<p><b>Sabina Ljubić</b> nastavnički odjel rođena: Zagreb 19.11.1971 upisala 1990 diplomirala 1998</p>		
<p><b>Sanja Nogić</b> nastavnički odjel rođena: Zaprješić 8.2.1969. upisala 1990 diplomirala 1996</p>		
<p><b>Zvonimir Orčić</b> nastavnički odjel rođen: Zagreb 4.6.1967. upisao 1990 diplomirao 2000</p>		
<p><b>Tanja Parlov</b> nastavnički odjel rođena: Ljubljana 3.12.1969. upisala 1990 diplomirala 1996</p>		
<p><b>Željko Badurina</b> grafički odjel rođen: Zagreb 17.6.1966. upisao 1991 diplomirao 1996</p>		1991
<p><b>Snježana Karamarko</b> grafički odjel rođena: Split 11.12.1970. upisala 1991 diplomirala 1996</p>		
<p><b>Božena Končić</b> grafički odjel rođena: Zagreb 5.10.1967. upisala 1991 diplomirala 1996</p>		
<p><b>Magdalena Pederin</b> grafički odjel rođena: Split 16.8.1968. upisala 1991</p>		

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umjetnost prisvaja i metodologije drugih znanstvenih i humanističkih disciplina poput sociologije, psihologije, ekonomije itd., zadobivajući sve izraženiju istraživačku komponentu. Radovi nastali tijekom sljedeće “faze” institucionalne kritike 80-ih i 90-ih godina do danas bave se prvenstveno istraživanjem intersubjektivnih i strukturnih odnosa unutar pojedinih institucija te šireg sustava umjetnosti, često se koristeći metodama složenih anketa, intervjua, klasifikacije itd.

Nekolicina umjetnika/ca mlade generacije na hrvatskoj sceni svoje radove temelji na strategijama istraživačkih i participativnih praksi, a neki od njih i u okviru “tematike” kojom se bavi “institucionalna kritika”. Umjetnik mlade generacije u

screen, that symbolizes also the aspirations of the then political structures for suppressing the memories about the past. Grubić opens a small hole in the screen through which, during the exhibition, the visitors can access the view onto the hidden mural, as well as the socialist past which was intended to be forgotten. At the same time, Grubić’s work warns us that no exhibition space is a neutral “white cube” but instead, it necessarily consists of layers of its own past and ideologies which have a considerable impact on what is the desirable and especially, the undesirable content for display.

As art has escaped its confinement within the white cube, the exhibition space as such ceased

čijem se dosadašnjem radu "svijet umjetnosti" javlja kao jedna od osnovnih preokupacija jest ranije spomenuti Gordan Karabogdan. Na svojoj diplomskoj izložbi pod nazivom *Analiza klase Šutej* održanoj u Galeriji VN u Zagrebu 2004. godine Karabogdan se bavi svim studentima koji su Likovnu akademiju završili u klasi prof. Miroslava Šuteja. Diplomskom izložbom, koja označava kraj studija i početak profesionalne karijere, Karabogdan postaje jedan u dugačkom nizu studenata koji su diplomirali u klasi nekoga profesora, te umjesto "standardne" studentske izložbe umjetnik odlučuje analizirati članstvo i povijest "kluba" kojemu i sam pripada. Uz pomoć ankete, koju šalje svim dosadašnjim studentima klase prof. Šuteja, prikupljaju se odgovori na pitanja poput sistema biranja mentora na Akademiji, odnos mentora i studenta, pitanje "utjecaja" osobne poetike mentora na rad učenika, efikasnost Akademije pri infiltriranju studenata u tokove suvremene umjetničke scene, profesije kojima se nekadašnji studenti danas bave i mjere u kojoj su uopće vezani uz umjetnost itd. Budući da istraživanje otkriva značajan broj imena koja nisu aktivni sudionici scene, cijela analiza navodi i na razmišljanja o mogućnostima i preduvjetima profesionalnog uspjeha po završetku školovanja.

Na izložbi u Galeriji Močvara 2005. godine Karabogdan je sakupio i izložio svu literaturu o suvremenoj umjetnosti, dostupnu u knjižnicama i knjižarama Zagreba, a prilikom *Trijenala kiparstva 2006.* godine objavio je "čitanku" pod nazivom *Rani radovi* u kojoj je sakupio diplomatske radove povjesničara umjetnosti koji djeluju kao kustosi, kritičari i teoretičari na lokalnoj sceni. Karabogdanovi projekti nikada ne sadrže eksplicitan zaključak ili poruku. Čini se da ih pokreću prije svega znatiželja, sakupljački poriv i potreba za konstruiranjem cjelovite slike o pojedinim segmentima vezanim uz sustav obrazovanja, proizvodnje i prezentacije suvremene umjetnosti i protagonista uključenih u ove procese. U svim navedenim istraživanjima riječ je o sakupljanju i prezentaciji podataka, čime se simulira objektivnost znanstvenog istraživanja u kojem nije ponuđen niti eksplicitno kritički ni afirmativni zaključak. Potencijal kritičnosti počiva u odabiru same teme, a zadatak donošenja zaključaka prepušten je publici. Upravo je ova nedorečenost subverzivni element koji izaziva nelagodu: nikada nije do kraja jasno želi li umjetnik provocirati ili ga vodi tek "znatiželjan duh" i želja za sistematizacijom činjenica. Izlaganje pogledu javnosti diplomskih radova kritičara i kustosa nužno zadire i u biografije ljudi koji su ih napisali, njihove interese iz studentskih dana koji se uglavnom ne podudaraju s današnjima i tekstove kojima se nužno ne ponose; okupljanje "svog

to be viewed as the main preoccupation and precondition for participating in the system: art has increasingly detached and transposed itself, moving to the so-called "relational" sphere, focusing on cooperation and participation projects, and investigating the relationships between various subjects. Thus, it has encouraged interaction between the author/artwork and the spectators, involving certain social groups in the process of conceiving and realizing an art project, and even transforming social interaction (such as socializing or going on vacation) into art. Meanwhile, in accordance with the increased interest in encompassing a broader social context, it has even appropriated the methodologies of other scientific and humanistic disciplines, such as sociology, psychology, economy, etc., thus adopting an outspoken element of research. The artworks created during this "phase" of institutional critique, from the 80s and 90s until today, have focused primarily on investigating the intersubjective and structural relationships within individual institutions and the art system at large, often employing methods such as elaborate questionnaires, interviews, classifications, etc.

Several artists of younger generation present on the Croatian scene have based their work on the strategies of research and participation practices, some of them within the "themes" of "institutional critique". Gordan Karabogdan is certainly among the artists for whom the "artworld" has been among the basic preoccupations. At his graduating exhibition, entitled *Analysing Šutej's Class [Analiza klase Šutej]*, which took place in 2004 at the VN Gallery in Zagreb, Karabogdan focuses attention on the students that graduated from the Academy of Fine Arts in the class of Prof. Miroslav Šutej. Since the graduating exhibition normally marks the end of one's studies and the beginning of a professional career, Karabogdan was about to join the large number of students who graduated in the class of that particular professor, which is why he decided to substitute a "standard" student exhibition with an analysis of the history of the "club" that he himself belonged to. By means of a questionnaire, which he had sent to all the previous students of Prof. Šutej, he collected answers to questions such as, for example, the system of selecting mentors at the Academy, the mentor-student relationship, the "influence" of mentor's personal poetics on his student's work, the Academy's efficiency in infiltrating their students into the contemporary art scene, the careers that the former students were presently pursuing, the extent to which they remained connected to art, etc. Since the enquiry revealed a considerable number of names that were no longer actively participating



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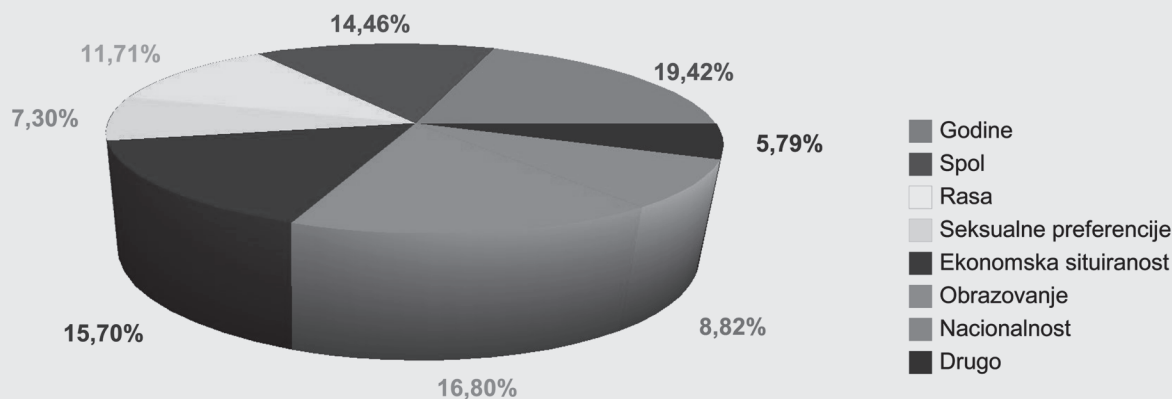
našeg znanja” o suvremenoj umjetnosti na jedno mjesto samo po sebi izaziva nelagodu, evocirajući nužnu ograničenost svakog znanja, naročito znanja o umjetnosti u društvu u kojem je ona smještena na margine društvenog interesa; a pregled “klase Šutej” podsjeća na brojnost onih koji nikada nisu “uspjeli” na sceni suvremene umjetnosti, unatoč stjecanju akademske naobrazbe.

Istraživačke strategije integralni su dio rada i umjetnice Andreje Kulunčić, no u njezinu slučaju riječ je o kompleksnim istraživanjima unutar projekata koji se često realiziraju u suradnji sa stručnjacima iz neumjetničkih disciplina, i koji se nerijetko razvijaju i po nekoliko godina. Projekti Andreje Kulunčić gotovo uvijek nastaju kao reakcija na specifičan socijalni ili kulturalni kontekst zemlje, grada, institucije ili događanja u okviru kojih će taj rad biti realiziran. Tako primjerice, u sklopu festivala *Ordered States* u Austriji, koji tematizira red kao idealni princip političkog i društvenog života jedne države, Kulunčić realizira projekt *Samo za Austrijance*: najmanje prestižne i najniže plaćene poslove (prostitucija, čišćenje, itd.) koje u Austriji većinom obavljaju imigranti, plaćeni “na crno”, putem oglasa u lokalnim novinama autorica nudi isključivo visoko obrazovanim Austrijancima s iskustvom u pojedinim područjima. Poziv na sudjelovanje u programu *Manifeste 4* u Frankfurtu 2002. godine također “iskorištava” kako bi, na primjeru suvremene

in the art scene, the analysis actually provoked a number of questions on the possibilities and preconditions of professional success after the graduation.

For his exhibition at Močvara Gallery (2005), Karabogdan collected and exhibited all the literature on contemporary art he could find in Zagreb libraries and bookshops, while for the *Sculpture Triennial of 2006*, he issued a “textbook” called *Early Works [Rani radovi]*, in which he had collected the M.A. theses of art historians active as curators, art critics, and theoreticians on the local scene. Karabogdan’s projects never include an explicit conclusion or message. Apparently, they are motivated primarily by curiosity, the collector’s drive, or the need to reconstruct an integral picture consisting of specific segments related to the system of education, production and presentation of contemporary art, as well as the protagonists involved in these processes. In all of his projects, he is collecting and presenting data, thus simulating the objectivity of scholarly research, in which no explicitly critical or affirmative conclusion is offered. The critical potential is contained in the very choice of the topic, while the task of making conclusions is left to the audience. It is precisely this vagueness that functions as a subversive element causing discomfort: it is never completely clear whether the artist’s intention has been to provoke or just to express his

## Koji faktori limitiraju uspjeh na njujorškoj umjetničkoj sceni?



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7. Andreja Kulunčić, *Umjetnici iz...*, 2002. (ljubaznošću autorice) / *Artists From...*, 2002 (courtesy of the artist)

9. Andreja Kulunčić, *Newyorška umjetnička scena za početnike*, 2005. (ljubaznošću autorice) / *NY Art Scene for Dummies*, 2005 (courtesy of the artist)

umjetnosti, problematizirala ekonomske razlike između Istoka i Zapada, kao i otvorila pitanje odnosa ekonomije, novca i umjetnosti općenito, statusa umjetničkog posla i rada u, s jedne strane, visokokapitalističkim zemljama Zapadne Europe orijentiranim na odnose ponude/potražnje i proizvodnju dobiti i, s druge, u istočnoeuropskim zemljama u procesu tranzicije, u kojemu stari modeli sve lošije funkcioniraju, dok se novi ne osmišljavaju. U urbani prostor grada postavljeno je dvadesetak *city-lights* plakata koji, prisvajajući strategije reklamne industrije, prikazuju fotografije deset umjetnika - sudionika *Manifeste*, uz informacije o zemlji iz koje dolaze, prosječnoj plaći te zemlje u 2001. godini, te njihovoj osobnoj financijskoj i materijalnoj dobiti od bavljenja umjetnošću u istoj godini (upitnici o osobnoj dobiti umjetnika prethodno su odaslani svim sudionicima *Manifeste*). Na plakatima se ne nalaze imena umjetnika, tako da oni prestaju biti pojedinačni slučajevi a postaju predstavnici kulturno-ekonomske situacije pojedinih zemalja. Međutim, upravo ova strategija simuliranja znanstvene objektivnosti djeluje kao provokativni element koji potiče na razmišljanje i raspravu o sistemima i premrežavanjima umjetnosti i novca, kao i očitim razlikama u sponzoriranju, produkciji i vrednovanju umjetnosti u zemljama Zapadne i Istočne Europe. Projekt *Artists From...* progovara ujedno i o samoj *Manifesti*, osmišljenoj kao

“spirit of curiosity” and his affinity for the systematisation of facts. Exposing the M.A. theses of art critics and curators to the public eye has necessarily involved revealing the biographies of people who wrote them and the interests they used to have in their student days, interests that mostly do not match with those of today, as well as texts that they are mostly not too proud of. Similarly, collecting “all our knowledge” on contemporary art in one place must produce discomfort by itself, since it indicates the necessary limitedness of all knowledge, especially knowledge on art in a society that has pushed it to the margins of social interest; and the overview of the “Šutej class” indicates how many of its members have never “made it” to a career on the contemporary art scene, despite their academic achievements.

Research strategies likewise form an integral part of the work presented by artist Andreja Kulunčić, but in her case these are complex enquiries within projects that are often realized in cooperation with experts from non-artistic disciplines and sometimes evolve for years. Projects of Andreja Kulunčić are almost regularly a reaction to a specific social or cultural context of a country, city, institution, or event, in which the particular artistic action is taking place. Thus, for the *Ordered States* festival in Austria, which focused on order as the ideal principle of the political and social life of a state, Kulunčić realized her

▽  
 9 Za razliku od ovog projekta koji temi pristupa istovremeno ozbiljno, ali i s ironijskom i kritičkom distancom, zanimljivo je da na tržištu postoji nekolicina knjiga koje, u duhu zapadnjačke "literature samopomoći", nude umjetnicima zapakirane recepte i savjete kako razvijati karijeru i uspjehi kao umjetnik. Primjerice, jedna od njih, *Success Now! for Artists, već na koricama upućuje na nedvosmislenu definiciju i karakter umjetničkog uspjeha, kojima se knjiga vodi: slovo "s" u naslovu pretvoreno je u oznaku za američki dolar, a u podnaslovu se nalazi zanimljiva kovanica koja spaja umjetnost i poduzetništvo: A Motivational Guide for the Artrepreneur.*

10 Sergej Pristaš: Destabilizacija fiksnih uloga. Razgovor s Antonijom Majačom, Frakcija 39-40/2006.

○  
 8 It is interesting that, unlike this project, which treated its topic seriously, but with some ironical and critical detachment at the same time, there are several books on the market that, in the spirit of Western "self-help literature," offer ready-made recipes and advice to artists as to how they should develop their careers and succeed in the artworld. For example, the book entitled *Success Now! For Artists* clearly points to its definition and the character of artistic success on its very cover, by having the letter "s" in the title turned into the symbol for USD and by adding a subtitle with an interesting coined word relating art and entrepreneurship: *A Motivational Guide for the Artrepreneur.*

9 SERGEJ PRISTAŠ, Destabilization of Prescribed Roles. Interview with Antonia Majača, Frakcija 39-40/2006.

10 Destabilisation of fixed roles, Frakcija, 39-40/2006.

europsko bijenale, koji spaja Istočnu i Zapadnu Europu: iako je samo 16 od 78 sudionika odgovorilo na pitanja, što je rezultiralo nemogućnošću donošenja pouzdanih statistika, sama činjenica da je upitnike dobilo 26 umjetnika iz istočnoeuropskih, a 52 iz zapadnoeuropskih zemalja, od čega je 18 ženskih a 60 muških umjetnika, te da većina zapadnoeuropskih sudionika nije na njega odgovorila, ipak ostavlja dovoljno prostora za razmišljanje i nagađanje o realnom "stanju stvari".

U kontekstu govora o strategijama institucionalne kritike potrebno je spomenuti još dva projekta Andreje Kulunčić. U Umjetničkoj galeriji u Dubrovniku u sklopu izložbe *Dubrovnik: Here and Elsewhere* 2003. godine Kulunčić preusmjerava interes za umjetnike i u prvi plan stavlja publiku dubrovačke galerije i njihov odnos prema umjetnosti, kao i mišljenje o programu "njihove", dubrovačke, galerije tijekom 2002. godine. Predstavljani su upitnici namijenjeni posjetiteljima kao i inicijalni rezultati, video zapisi su prikazivali izjave građana Dubrovnika o suvremenoj umjetnosti, posjetitelji su imali mogućnost napisati komentare i postaviti ih na zidove galerije, a projekt je imao i diskurzivno-teorijski element: u prostoru su bile postavljene knjige koje problematiziraju odnos umjetnosti i publike, a održan je i okrugli stol na istu temu.

Tijekom rezidencije u galeriji Art in General u New Yorku, Andreja započinje dugoročni projekt *Newyorška umjetnička scena za neznalice*. Zatekavši se u "središtu" svijeta umjetnosti, gdje svi dolaze okušati svoju sreću i postati slavni, ovaj projekt nastoji demistificirati i istražiti puteve i strategije postizanja uspjeha na internacionalnoj umjetničkoj sceni, te istražiti različite definicije i način poimanja uspjeha u suvremenoj umjetnosti. U sklopu projekta bit će objavljena i istoimena knjiga koja prisvaja formu popularnih vodiča ili knjiga koje nude instant znanja za "početnike" iz područja kulture, znanosti, popularne psihologije itd.<sup>9</sup>

Unatoč brojnim primjerima strategija "institucionalne kritike" u hrvatskoj suvremenoj umjetnosti, jedan od rijetkih tekstova u kojemu se eksplicitno govori o fenomenu institucionalne kritike je intervju Sergeja Pristaša s Antonijom Majačom,<sup>10</sup> voditeljicom Galerije Miroslav Kraljević, što zapravo i nije tek puka slučajnost. Galerija Miroslav Kraljević mjesto je na kojem je Tanja Dabo izvela poznati niz performansa laštenja poda galerije: tijekom 2001. godine umjetnica je laštala pod galerije neposredno pred otvorenje svake od izložbi, propitujući time smisao i učinak umjetničkog rada, te istražujući svoju poziciju unutar sustava umjetnosti. Performansi nisu bili otvoreni za javnost, a jedan od performan-

project *For Austrians Only*: she published an ad in a local newspaper, in which she offered the least prestigious and worst paid jobs (prostitution, cleaning, etc.), which are in Austria mostly done by immigrants and paid illegally, exclusively to highly educated Austrians with experience in certain fields. The invitation to participate in the *Manifeste 4* programme in Frankfurt (2002) she also "used" in order to problematize, on the example of contemporary art, the economic differences between East and West and put on debate the relationship between economy, money, and art in general, between the status of doing art in the highly developed capitalist countries of Western Europe, oriented on the offer-demand relationship and the production of profit, and the transitional countries of Eastern Europe, in which old models are ceasing to function, but the new ones are slow in evolving. Some twenty city-lights posters were placed all over the urban space, adopting the strategies of advertising industry in order to show photographs of ten artists - participants of *Manifesta* - with the information on the country they had come from, the average income in that country for 2001, and their personal financial and material profit from artistic activity in that year (questionnaires on personal income had been previously sent to all the participants of *Manifesta*). There were no names on the posters, so the artists ceased to be individual cases and became the representatives of cultural and economic situation in their particular country. However, it was precisely this strategy of simulating scientific objectivity that functioned as an element of provocation, encouraging reflection and discussion on the systems and cross-networking of art and money, as well as the obvious differences in sponsoring, production, and evaluation art in the countries of Western and Eastern Europe. At the same time, the *Artists From...* project was saying something about *Manifesta* itself, since it was conceived as a European bienial, connecting Eastern and Western Europe: but even though only 16 of 78 participants filled in the questionnaire, which made it impossible to arrive to any reliable statistics, the very fact that they had been sent to 26 artists from Eastern Europe and 52 from Western Europe, of which 18 were female and 60 male, and that most Western European artists failed to reply, offers enough material to reflect upon and make conjectures on the actual "state of affairs."

While speaking about strategies of institutional critique, one should mention two more projects by Andreja Kulunčić. At the Art Gallery of Dubrovnik, in the framework of the exhibition entitled *Dubrovnik: Here and Elsewhere* (2003), Kulunčić sought to redirect the interest away from

sa izvela je pred tadašnjim voditeljem Galerije Brankom Franceschijem, u pozi kakvog rimskog cara naslonjenog na uredski stol. Kako tijekom posljednjih nekoliko desetljeća figura kustosa u suvremenoj umjetnosti zadobiva sve veću važnost, mnogi umjetnici i umjetnički projekti fokusiraju se upravo na istraživanje ove “napetosti” u odnosima umjetnika i kustosa, koja se prije svega veže uz pretpostavljeni autoritet prvoga nad drugim, a potom i na činjenicu da kustosi sve više postaju “autori” izložbi, a sve manje je njihova uloga svedena na organizaciju i promociju umjetničkog rada.

Istovremeno, i sami kustosi odnosno institucije suvremene umjetnosti, pronalazeći nove modele rada i odnosa prema umjetničkoj produkciji, pokazuju interes za preispitivanjem vlastitih pozicija unutar sistema umjetnosti. U tzv. trećem valu institucionalne kritike upravo su institucije postale te koje “provode” ili potiču “institucionalnu kritiku”, iniciranjem posebnih projekata koji problematiziraju pitanja vezana uz muzejsko-galerijski sustav ili pozivajući umjetnike da se kritički referiraju na djelovanje pojedinih institucija i kontekst koji ih određuje.

Za Galeriju Miroslav Kraljević 2006. godina bila je jubilarna godina koja je ujedno značila i početak novog razdoblja. Jedna od programskih linija galerije tijekom 2006. godine bila je orijentirana upravo na umjetničke projekte koji propituju status i ulogu galerije te druge važne aspekte cjelokupnog umjetničkog sustava. Tako se projekt *Susjedstvo* autorica Ane Bilankov i Antonije Majače, kroz radionicu sa studentima i njihov angažman u procesu konceptualizacije i realizacije rada, bavio “izlaskom” galerije u neposredni okoliš četvrti u kojoj djeluje, istražujući protagoniste drugih javnih djelatnosti u susjedstvu, poput kafića, restorana, frizerskog salona, automehaničarske radnje, tržnice itd., objavljujući na neki način prisutnost galerije u neposrednoj blizini i pozivajući na sudjelovanje u njenim aktivnostima i recipročnost u “korištenju usluga”. U video intervjuima sa “susjedima” oni govore o svom poznavanju funkcije i programa galerije, navikama i razlozima za posjećivanje ili neposjećivanje izložbi, te sami daju sugestije za sadržaje koje bi željeli vidjeti u galeriji. Na otvorenju izložbe, koje je osmišljeno prije svega kao druženje između djelatnika galerije, redovite “art” publike i samih “susjeda”, organizirana je tombola u kojoj su se osvajale nagrade u vidu usluga koje prostori u susjedstvu nude, poput besplatne frizure, masaže ili večere.

Projekt Ane Hušman *Razmjena* vodi se srodnim “relacijskim” načelima uspostavljanja interakcije umjetnika, galerije i društvenih skupina koje inače ne sudjeluju u svijetu suvremene

the artists, to the visitors of the gallery and their attitude towards art, as well as their opinion on the programme of “their” Dubrovnik gallery during 2002. She presented questionnaires intended for the visitors and the initial results, along with the video streaming that showed interviews with the citizens of Dubrovnik on contemporary art. Moreover, visitors had the possibility of writing commentaries and fixing them on the gallery walls, and there was also a discursive/theoretical element to the project: there were books laid out that problematized the relationship between art and the public, with a round table taking place on the same topic.

During her residency at Art in General in New York, Andreja started her long-term project *New York Art Scene for Dummies*. Having found herself at the “centre” of the artworld, where everyone comes to try their luck and become famous, she conceived of this project as demystifying and investigating the ways and strategies of achieving fame on the international art scene, as well as questioning various definitions and ways of understanding success in contemporary art. The project will also include a book publication: *New York Art Scene for Dummies*, written in the form of popular guides and books that offer instant knowledge for the “beginners” in various fields of culture, science, popular psychology, etc.<sup>8</sup>

Despite, any examples of strategies of institutional critique in Croatian contemporary art, one of the few texts in which it is discussed is the interview by Sergej Pristaš with Antonia Majača,<sup>9</sup> director of Miroslav Kraljević Gallery, and that is not accidental.<sup>10</sup> Miroslav Kraljević Gallery is the place where Tanja Dabo made her famous series of performances of polishing the gallery floor: during 2001, the artist polished the gallery floor before openings of each of the exhibitions, questioning the meaning and effect of an art work, and exploring its own position within the system of art. The performances were closed for the audience and in one of them, she polished the floor of the gallery before the former gallery manager Branko Franceschi, who was leaning against the office desk in the posture of a Roman emperor. Since the figure of the curator has been gaining on importance in the past few decades, a number of artists and art projects have focused precisely on investigating that “tension” in the relationship between the artist and the curator, which is primarily linked to the supposed authority of the former over the latter, as well as the fact that the curators have been increasingly turning into the “authors” of exhibitions rather than merely organizing and promoting art.

At the same time, the curators themselves, or rather the institutions of contemporary art,





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10. Ana Hušman, *Razmjena ili Što nismo znali o amaterizmu*, 2006. (Ijubaznošću Galerije Miroslav Kraljević) / *Exchange or What We Did Not Know About Amateurism*, 2006 (courtesy of Galerija Miroslav Kraljević)

11. Lara Badurina, *Work in Progress*, 2006. (Ijubaznošću Galerije Miroslav Kraljević) / *Work in Progress*, 2006 (courtesy of Galerija Miroslav Kraljević)

umjetnosti. Ana Hušman je usmjerila svoje istraživanje na povijest galerije odnosno njenu transformaciju iz galerije KUD-a INA u respektabilnu izlagačku instituciju, otvorivši prostor galerije upravo onima za čiji rad suvremena umjetnost ne pokazuje interes: slikare amatere, “nedjeljne slikare”, članove likovne sekcije Kulturno-umjetničkog društva INA-e. Na izložbi su predstavljeni radovi troje autora, uz popratnu dokumentaciju koja donosi informaciju o njihovoj motivaciji za bavljenje umjetnošću, odnosu prema svojim primarnim profesijama te o samom procesu nastanka pojedinih radova. Usporedo s prezentacijom slikara amatera u Galeriji Miroslav Kraljević, u prostoru Galerije KUD-a INA-e organizirane su izložbe odnosno prezentacije troje suvremenih umjetnika mlađe generacije, u izboru članova likovne sekcije društva.

Pored tih projekata, Galerija Miroslav Kraljević producirala je i projekt Lare Badurine *Work in Progress*, u sklopu kojeg je realiziran video koji donosi razgovore s nekolicinom sudionika domaće umjetničke scene (umjetnicima, kustosima i kritičarima) na temu uvjeta produkcije suvremene umjetnosti u Hrvatskoj te održana tribina o modelima integracije umjetnika na internacionalnu scenu. Rad Marija Čaušića *Jutro u mojoj ulici* fokusirao se na uspostavljanje komunikacije između galerije i njezina neposrednog okoliša

now search for new models of working and relating to art production, questioning with interest their own position within the art system. In the so-called third wave of institutional critique, it is precisely these institutions that have “pursued” or “promoted” “institutional critique” by initiating special projects that have problematized issues related to the system of museums/galleries and inviting artists to adopt a critical attitude towards the activity of certain institutions and the context that determines them.

For Miroslav Kraljević Gallery, 2006 was a jubilee year and at the same time the beginning of a new era. One of the programmatic lines of the gallery in that year focused precisely on art projects that questioned the status and role of the gallery, as well as other important aspects of the art system in its entirety. Thus, the project on *Neighbourhood [Susjedstvo]* by Ana Bilankov and Antonija Majača took on the form of a workshop with students, involving them in the process of its conceptualisation and realization. It was about the “coming out” of the gallery into the immediate surrounding of the neighbourhood in which it was located, investigating the protagonists of other public services in the neighbourhood, such as cafés, restaurants, hairdresser, car mechanic, marketplace, etc. In this way, it basically proclaimed the gallery’s presence to the neighbours

- ulice, ali i tvrtke INA, korporativnog sponzora galerije, i njezinih djelatnika. Postavljajući znakove s citatima poznatih umjetnika o umjetnosti, Čaušić, s dozom provokacije, osvještava djelatnike INA-e, kao i svakodnevnih prolaznike, o postojanju galerije odnosno umjetničke djelatnosti općenito. Finska umjetnica Minna Henriksson, nakon dva mjeseca istraživanja tijekom boravka u Zagrebu u sklopu rezidencijalnog programa galerije, realizirala je rad *Zagrebačke bilješke* u kojem je, u vidu zidnog crteža, predstavila grafičku mrežu odnosa i suradnji između institucija, nezavisnih organizacija i umjetnika na domaćoj sceni.

Tim pristupom i programom, usmjerenim na razvoj i produkciju novih umjetničkih projekata umjesto puke prezentacije odabranih autora i radova, Galerija Miroslav Kraljević profilira se kao dinamičan i otvoren prostor, s nizom novih programskih linija, koje možda i ne očekujemo u kadrovski i fizički zapravo jako malom prostoru. Međutim, na hrvatskoj sceni je već uobičajeno da se nove strategije, nove kulturne politike i sadržaji profiliraju upravo unutar nezavisnog sektora kojega uglavnom sačinjavaju "male", ali izrazito aktivne organizacije, koje često ne raspolažu ni osnovnom prostornom infrastrukturom za rad, za razliku od velikih gradskih i državnih institucija koje po inerciji opstaju na osiguranoj političkoj i financijskoj državnoj potpori, kao i na preživjelim

and invited them to participate in its activity, to "use each other's services." In video interviews, the "neighbours" spoke of their knowledge about the function and the programme of the gallery, their habits and reasons for visiting or not visiting exhibitions, offering suggestions for what they would like to see at the gallery. At the exhibition opening, which was conceived primarily as a socializing event for the gallery employees, the regular "art" visitors, and the "neighbours", there was a lottery with prizes consisting of services offered in the neighbourhood, such as free hair-styling, massage, or a dinner at the restaurant.

The project *Razmjena* [Exchange] by Ana Hušman was based on similar "relational" principles of establishing interaction between the artist, the gallery, and the social groups that normally do not participate in the world of contemporary art. Ana Hušman centred her research on the history of the gallery, or rather its transformation from a gallery within the local KUD (translator's remark: cultural associations in times of socialism) to a respectable exhibition venue, in which process it opened up its space precisely for those whose work was largely ignored by contemporary art: amateur painters, "Sunday painters," members of the art section at the INA company. Works of three authors were exhibited, with an accompanying documentation supplying the

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11 Tijekom 2005. i 2006. Centar za dramsku imjetnost (CDU) pokrenuo je intenzivnu raspravu o ovim pitanjima, u sklopu projekta: "Kakve nam institucije trebaju?".

12 GERALD RAUNIG, *Instituent Practices*, *Transversal*, <http://transform.eicpc.net/transversal/0106/raunig/en>

13 A. FRASER, nav. dj.

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11 GERALD RAUNIG, *Instituent Practices*, *Transversal*, <http://transform.eicpc.net/transversal/0106/raunig/en>

12 A. FRASER, op. cit.

ostacima starih i provjerenih, ali neproduktivnih i neadekvatnih modela ustroja i rada. U tom smislu, nezavisne inicijative, uključujući i rad Galerije Miroslav Kraljević, djeluju istovremeno kao kritika i korektiv, te unatoč ograničenim uvjetima unutar kojih funkcioniraju, uspijevaju nadići okvire koji ih određuju i "nadomjestiti" nedostatke i propuste službene kulturne politike (odnosno nedostatke jasne kulturne politike i vizije) i institucija koje ju provode, ne samo svojim "kulturnim" programima, nego i stalnim poticanjem rasprave o "institucijama kakve nam trebaju"<sup>11</sup> i angažmana u sferi kulturnih politika. U takvoj situaciji, promišljanje i reaktualizacija strategija i umjetničkog "žanra" institucionalne kritike u domaćem kontekstu, nikako nije tek odjek analognog procesa na internacionalnoj sceni, nego je doista izraz potrebe za promišljanjem i djelovanjem u odnosu na postojeću situaciju u hrvatskoj kulturi i umjetnosti.

U svom tekstu u ranije spomenutom časopisu *Transversal*, Gerald Raunig kritizira Andreu Fraser da govorom o nemogućnosti izmicanja "institucionalizaciji" umjetnosti iznova nameće zastarjele okove autonomije.<sup>12</sup> Takva optužba, međutim, čini se neutemeljenom, jer ignorira zaključak, pa i sam naslov Fraseričina teksta.<sup>13</sup> Pored činjenice da Fraser sama eksplicitno odbacuje iluziju da je "svijet umjetnosti" u potpunosti nevezan i neovisan, pa tako i nemoćan pred "stvarnim svijetom", ona se referira na Petera Bürgera i "promašaj avangarde" (činjenicu da je želja za rušenjem autonomije umjetnosti i njene integracije u život rezultirala tek proširenjem granica, a samim time i mogućnosti komodifikacije umjetnosti), te zaključuje da je upravo ovaj "promašaj" postao podlogom za razvoj institucionalne kritike, koja nije vođena utopističkom i eskapističkom težnjom za bijegom iz okvira institucije, već osvještavanjem mjesta unutar nje i preuzimanjem odgovornosti za učinke i posljedice te pozicije, transformirajući time prakse "institucionalne kritike" u "instituciju kritike". ▽

information on their motivation for painting, their attitude towards their primary profession, and the very process of producing the particular works of art. Parallel to the presentation of these amateur painters at the Miroslav Kraljević Gallery, the Gallery of KUD INA organized an exhibition of three contemporary artists of younger generation, selected from the members of the art section.

Beside these projects, Miroslav Kraljević Gallery was the producer of a project by Lara Badurina entitled *Work in Progress*, which included a video streaming of the interviews with several figures from the Croatian art scene (artists, curators, and art critics) on the circumstances in the contemporary art production in Croatia and on the round table discussing the models of integration of artists on the international scene. The project *Jutro u mojoj ulici* [Morning in my street] by Mario Čaušić focused on establishing communication between the gallery and its immediate surrounding - the street and the INA company, the corporate sponsor of the gallery, and its employees. By fixing street signs with sentences that famous artists had said about art, Čaušić sought to make both the INA employees and the everyday passers-by aware, with a touch of irony, that there was a gallery in their neighbourhood, as well as artistic activity as such. The Finnish artist Minna Henriksson concluded her two-month research in Zagreb, in the framework of the gallery's residential programme, with an artwork entitled *Zagreb Notes*, in which she presented the graphic network of relationships and cooperation between institutions, independent organizations, and individual artists on the Croatian scene in the form of a wall drawing.

With this sort of approach and programme, focusing on the development and production of fresh artistic projects rather than a mere presentation of selected authors and their art, Miroslav Kraljević Gallery could establish itself as a dynamic and open space with a series of new programme lines, which one might not expect in such a small venue, in terms both of space and staff. However, it has become usual on the Croatian scene that new strategies, new cultural policies and contents, emerge precisely in the independent sector, mostly consisting of "small", but exceptionally active organizations, which often lack even the basic spatial infrastructure needed for their work - unlike the large municipal and state institutions, which survive by inertia, living on their safe political and financial state subsidies and the remnants of their old and reliable, but also unproductive and inadequate working structures. In this respect, independent initiatives such as Miroslav Kraljević Gallery function both as criticism and a corrective, since they

are able, despite the limitations within which they must function, to overcome the frameworks that determine them, “making up” for the lacks and failures of official cultural policy (or rather, the lack of a clear cultural policy or vision) and the corresponding institutions not only by their “cultural” programmes, but also by permanently encouraging the discussion on the “institutions that we need” and their involvement in the sphere of cultural policies. In this situation, the consideration and re-actualization of strategies and the artistic “genre” of institutional critique in the local context are by no means merely an echo of parallel developments on the international scene, but a genuine expression of the need for reflecting and acting according to the existing situation in Croatian culture and art.

In his text in the aforementioned journal *Transversal*, Gerald Raunig has criticized Andrea Fraser for writing on the impossibility of avoiding the “institutionalisation” of art, by which she puts back the old chains on autonomy.<sup>11</sup> However, this accusation seems unfounded, since it neglects the conclusion and even the title of Fraser’s text.<sup>12</sup> Beside the fact that she explicitly renounces the illusion that the “artworld” is entirely unbound and independent, and thus also powerless before the “real world,” she also refers to Peter Bürger and the “failure of the avant-garde” (the fact that the wish for overthrowing the autonomy of art and its integration in life has resulted merely in extending the boundaries and thus facilitating the commodification of art), concluding that it was precisely that “failure” which has become the basis for the development of institutional critique, which is not guided by the utopian and escapist longing for an escape from institutional framework, but strives to raise awareness about the place of art within the institution and take responsibility for the effects and consequences of that position, thus transforming the practices of “institutional critique” into an “institution of critique.” ○

— Ivana Bago, povjesničarka umjetnosti i kustosica u Galeriji Miroslav Kraljević u Zagrebu. Kao kustosica djeluje i u udruzi Kontejner - biro suvremene umjetničke prakse, Zagreb.

— Ivana Bago, art historian and curator at Miroslav Kraljević Gallery, Zagreb. She is also member of the curatorial team Kontejner - bureau of contemporary art praxis, Zagreb