

## paradigme mrtvih kutova i sivih zona

## paradigms of dead angles and grey zones

1. Ive Tabar: *Evropa IV*, Galerija Kapelica, Ljubljana, 2007, foto / photo: Miha Fras

2. Boris Šincek: *Pucanj, Break 2.1*, Ljubljana, 2002., kadar iz videa / Shooting, *Break 2.1*, Ljubljana, 2002, video still

● “Ne bi bilo točno ustvrditi da je zatvor plod novih kodova. Forma zatvora antedatira svoju sistematsku upotrebu unutar kaznenog sistema. Bila je već konstituirana unutar pravnog aparata kada su, pomoću socijalnog tijela, razvijene strategije distribucije pojedinaca - njihovog fiksiranja u prostoru, klasificiranja, uzimanjem iz njih maksimuma u vremenu i snazi, treniranjem njihovih tijela, kodiranjem njihova neprekidnog ponašanja, održavanja njihove savršene vidljivosti; stvaranjem oko njih aparata nadzora, registracije, i zabilježbe; konstituiranjem na njima tijela znanja koje je akumulirano i centralizirano.”, kaže Foucault pišući o institucijama u *Disciplini i kazni*.<sup>1</sup>

Sve te riječi koje navodi u svom opisu društvenog sustava podsjećaju na *CSI Las Vegas* ili već koji drugi *CSI*. Onaj trenutak u kojem tijelo prelazi u vlasništvo sustava, jer je mrtvo, i onda se na njemu izredaju svi činovnici sustava sa svim najnovijim tehnološkim dostignućima i s nepogrešivošću policijskog njuha pronadu ubojicu.

Ali isključivo uz pomoć fizičkih dokaza, ne na osnovi psiholoških “trla baba lan”.

Mi svi volimo *CSI*, jer pokazuje kako sustav nikad ne griješi i kako se na nj uvijek možemo osloniti.

A *CSI* je izravno rezultat sustava, sve nadziranijeg i kontroliranijeg, sa sve manjim stupnjem slobode u odnosu na ograničenja na račun sigurnosti. Suvremene teorije iznalaze da čovjek upravo želi biti nadziran i sniman. No, prisjetimo se kako se glupo osjeća prosječni europski pušač u SAD-u, pušeći cigaretu na cesti među žicarima i luđacima. Ili kakav čudan osjećaj besmisla izaziva činjenica da morate ostaviti svoju bocu vode prije ulaska u avion.

Svrha je ovoga teksta pokazati, na osnovi nekoliko umjetničkih radova, na koji način ponašanje sustava i njegova čvrstoća utječu na um-

▼ “It would not be true to say that the prison was born with the new codes. The prison form antedates its systematic use in the penal system. It had already been constituted outside the legal apparatus when, throughout the social body, procedures were being elaborated for distributing individuals; fixing them in space; classifying them; extracting from them the maximum in time and forces; training their bodies; coding their continuous behaviour; maintaining them in perfect visibility; forming around them an apparatus of observation, registration and recording; constituting on them a body of knowledge that is accumulated and centralized,” as Foucault has stated, writing on institutions in his *Discipline and Punish*.<sup>1</sup>

These words from his description of the social system may remind us of the *CSI Las Vegas* or any other *CSI* for that matter: the moment in which the body passes into the possession of the system, since it is dead, it becomes prey of system officials, with their latest technological achievements and their exactness of police instinct, who then find the murderer.

But they do it exclusively with the help of physical evidence, not on the basis of psychological “hearsay”.

We all love the *CSI*, since it shows that the system is never wrong and that we can always rely on it.

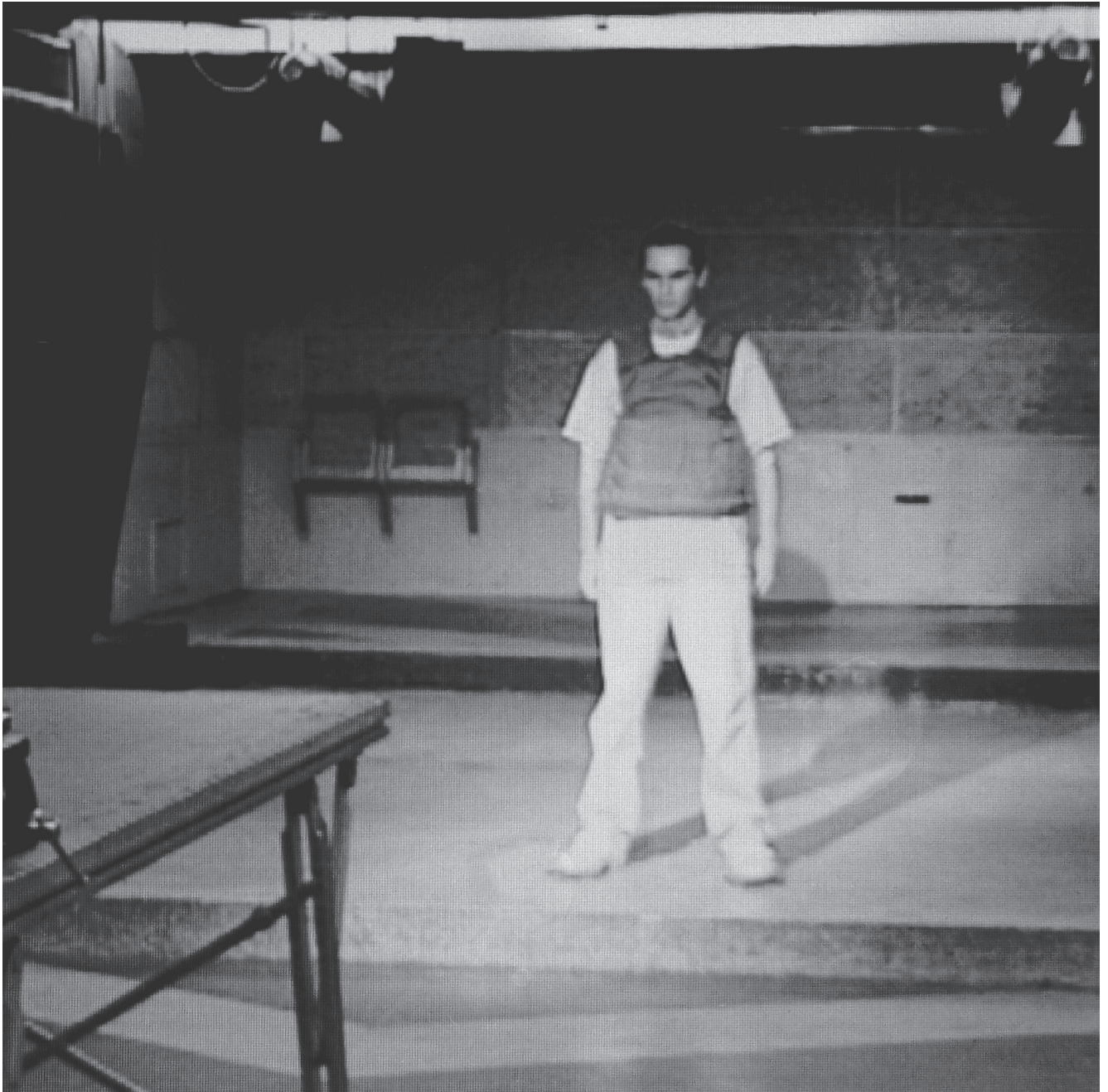
And the *CSI* is a direct result of the system, which is more and more controlled and guarded, with less and less freedom regarding the limitations imposed for the sake of security. Modern theories have established that humans want to be controlled and recorded. But let us think of how stupid an average European smoker feels in the US when he is forced to smoke his cigarette in the street, among pushers and freaks. Or that strange feeling of senselessness when you

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<sup>1</sup> MICHAEL FOUCAULT, *Discipline and Punishment*, u: *Foucault Reader*, 1984., 214.

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<sup>1</sup> MICHAEL FOUCAULT, *Discipline and Punish*, in: *Foucault Reader*, 1984, p. 214.



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<sup>2</sup> Opis jednog od njegovih performansa preuzet je iz razgovora objavljenog u *Zarezu* 98/2003. "Instalacija s mesom - grkljanima i plućima - uvodim u trenutku kada započinju tibetanske mantrе. Riječ je o drugoj slici performansa gdje proljevam tri litre mlijeka po površini crnog kvadrata. S jedne strane kvadrata nalazi se zavezan bunt knjiga na čijem je vrhu postavljena zelena knjiga s ispisanom riječju ETIKA, a s druge strane položene su tri daske za komadiranje mesa. Na dvjema daskama nalaze se iznutrice, a na trećoj čavlom pribijen McDonald'sov hamburger. Za vrijeme trajanja mantri ritualno se okrećem po kvadratnoj površini mlijeka i naizmjenično udaram glavom o "zelenu etiku" i iščupane iznutrice."

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<sup>2</sup> The following description of one of his performances has been taken from an interview published in *Zarezu* 98/2003: "I am introducing the meat installation - involving entrails such as throats and lungs - parallel to the Tibetan mantras. On the second picture from the performance, I am spilling three litres of milk on a black square surface. On one side of the square, there is a fixed bunch of books, on the top of which there is a green book with the word ETHICS inscribed, while on the other side there are three chopping boards for meat. On two of them, there are various entrails and a McDonald's hamburger is fixed on the third one with a nail. During the mantras, I am *ritually* turning around on the square surface covered with milk and bumping my head alternately at the "green ethics" and the torn-out entrails."

jetničke radove i u kojoj mjeri labilnost sustava i njegovo nefunkcioniranje, rupe u sustavu i mrtvi kutovi - toliko tipični za područje bivše Jugoslavije, pogoduju stvaranju zanimljivih umjetničkih radova. Nastao je na iskustvu rada na *National Review of Live Art* u Velikoj Britaniji i Australiji i na osnovi razgovora s mnogim inozemnim kustosima i umjetnicima o njihovim iskustvima rada u Beogradu, Zagrebu i Ljubljani.

#### NEKI PRIMJERI

Na *National Review of Live Art* u Glasgou, međunarodnom festivalu performansa i određenih teatarskih formi, prije tri godine nastupio je Robert Franciszty, umjetnik iz Hrvatske koji se vrlo angažirano bavi pravima životinja. Kustosica festivala Nikki Millican izabrala ga je među ostalim hrvatskim performerima, vjerojatno tragajući za izvornim balkanskim performansom s ritualističkim pristupom.<sup>2</sup> U trenutku kada je Franciszty trebao izvesti svoj performans ispostavilo se da na festivalu ne postoji osoba koja bi mu izvadila bočicu krvi iz ruke. Naime, autor je došao u pratnji svoje asistentice i svi su bili uvjereni da će to ona napraviti. Franciszty se pak oslonio na organizatore festivala, misleći da će mu naći nekog da mu izvadi krv. Međutim, legalni sustav u Velikoj Britaniji ne dopušta liječnicima i medicinskim sestrama da vrše medicinsku praksu izvan medicinskih institucija. Drugim riječima, sustav kažnjava "zloupotrebu", a sve što je izvan upotrebe u svrhu tretiranja bolesnog tijela koje "pripada" medicinskom sustavu smatra se zloupotrebom. I tako je ritualistički performans Roberta Francisztyja ostao bez svojeg vrhunca.

S druge strane, rad kontroverznog beogradskog umjetnika Zorana Todorovića uopće ne bi bio moguć u sustavu koji nije spreman "zažmiriti" na jedno oko.

Štoviše, taj umjetnik koristi slabosti i ljudski udio u samom sustavu kako bi propitao maglovite etičke granice na koje se društvo oslanja. U radu *Agalma* Todorović nudi galerijskim posjetiteljima obrok spravljen od "ljudetine". Pri tom naravno nije ozlijedio nijedno ljudsko biće, već je iskoristio ostatke estetske kirurgije. Nepoželjni višak, koji danas više nema nikakvu funkciju, vratio je nazad na početak životnog kruga - pred usta ljepotica i ljepotana.

Što se inače događa s ostacima estetske kirurgije? Nakon razgovora s Robom La Frenaisom, kustosom organizacije *The Arts Catalyst* iz Velike Britanije, ustanovili smo da bi, bez obzira gdje završili ostaci operacija, bilo praktički potpuno nemoguće doći do takvog "materijala" za umjetnički rad u toj zemlji. Činjenica da je neki liječnik samoinicijativno dopustio da neki umjetnik fotografira proces operacije i uzme ostatak s ope-

are made to leave your bottle of water before you board on a plane.

The aim of this text is to show, on the basis of several works of art, the way in which the behaviour of the system and its stability influence art and the extent to which its instability and poor functioning, holes in the system, and its dead angles - so typical for the region of former Yugoslavia - facilitate the creation of interesting artworks. It is a result of my personal experience, gathered while participating in the *National Review of Live Art* in Great Britain and Australia, as well as my interviews with a number of foreign curators and artists about their experiences while working in Belgrade, Zagreb, and Ljubljana.

#### SOME EXAMPLES

Three years ago, the *National Review of Live Art*, an international festival of performance and theatrical forms taking place in Glasgow, featured Robert Franciszty, an artist from Croatia who is very much involved in animals' rights. The curator of the festival, Nikki Millican, selected him among several Croatian performers, probably searching for an authentic Balkan performance with ritualistic approach.<sup>2</sup> But when Franciszty's performance was about to take place, it turned out that there was nobody at the festival to take an ampoule of blood from his arm, for the artist had come accompanied by an assistant and everyone was convinced that she would do it, while Franciszty relied on the festival organizers. However, the British legal system prohibits doctors and nurses from exercising their profession outside of medical institutions. In other words, the system punishes the "abuse", which basically includes anything that is not done for the purpose of healing a sick body, since that body "belongs" to the medical system. Thus, the ritualistic performance of Robert Franciszty remained without its climax.

On the other hand, work of the controversial Belgrade artist Zoran Todorović would be completely impossible outside a system that is ready to "close an eye" upon a thing or two.

Moreover, this artist uses the flaws and the human factor in the system in order to question the blurred borderlines of ethics on which the society is based. In his performance entitled *Agalma*, Todorović offered to the gallery visitors a meal prepared of human meat. Of course, he did not harm any human being in order to do that, but used the remnants from plastic surgery. Thus, he returned the unwanted surplus, left without a function, to the beginning of its life cycle - the mouth of beautiful men and women.

What happens normally to the remnants from plastic surgery? During an interview with Rob La

racije, a da ga nije ni pitao što će mu to, u legalističkim sustavima punim paranoje sasvim je nezamisliva.

U tom je kontekstu također zanimljiv problem na koji je naišao australski umjetnik Stelarc, kada je pokušao doći do ostataka vlastite operacije za umjetnički rad. Pitanje koje se javlja jest tko te zapravo posjeduje od trenutka kada sustav intervenira na tvom tijelu? Čiji su tvoji ostaci?

Za rad Zorana Todorovića ključno je upravo to što koristi instituciju umjetnosti kako bi neustrašivo ukazao na više ili manje opravdanu zasnovanost društvenih rituala i tabua, na nepromišljenost ljudske uključenosti u sustav, na izmanipuliranost, zavedenost i zaspalost pojedinaca unutar sustava. "Njegov svet nije svet integracije ljudskog principa, već svet razlaganja idealiteta i, svakako, 'nužne laži' velikih humanističkih konstrukcija realnosti. Todorović nas suočava sa neizvesnom doslovnošću, na primer bola i izvesnošću kulturalne artikulacije svakog neizgovorivog i nesaznatljivog suočenja sa bolom ili opasnošću u sistem vrednosti jednog društva, kulture ili čak civilizacije. Nema samog bola ili same opasnosti, već bol ili sama opasnost jesu višeznačne monete ulaganja u konstruisanje ili dekonstruisanje društvene realnosti (istine, norme, svakodnevice)."<sup>3</sup>

Zanimljivu upotrebu medicinske institucije pronalazimo kod slovenskog performerera Ive Tabara. On zarađuje za život kao medicinski brat, a stručno znanje ključno je i za njegov umjetnički rad. U seriji performansa koristi medicinsku opremu izvedeći vrlo radikalne tjelesne zahvate. Njegovu performansi često imaju političku pozadinu, gdje Ive Tabar problematizira mentalnu higijenu slovenskoga homo politicusa i posebno slovenski odnos prema primanju u Europsku uniju.

Radikalne i često autodestruktivne akcije Ive Tabara, u svim visoko razvijenim sustavima u kojima je "bio-moć" na snazi u punom smislu te riječi, ne bi bile dopuštene. Naime, Tabar je svoje medicinske instrumente iskoristio kako bi si ugurao kateter gotovo do srca (fibrilacija) u performansu koji je posvetio svojoj supruzi Eleni; kako bi unio kroz nos i želudac tri litre tekućine i potom je istim putem vratio nazad (*Intubacija pri punoj svijesti*), iščupao si je nokat kako bi ga zaljepio na skulpturu slovenskog nacionalnog simbola - čovječje ribice. U svom posljednjem performansu realizirao je metaforičnu slovensku izreku da je bolje rupa u koljenu od - u tom slučaju - ulaska Slovenije u Europsku uniju. Performans nosi naziv *Luknja v sistemu, buža v kolenu*, no Tabarov pristup opet nije bio nimalo metaforičan. Pomoću medicinskog svrdla probušio si je rupu u kosti koljena, zbog čega sljedećih mjeseci nije mogao stati na nogu.

Frenais, curator of *The Arts Catalyst* organization from Great Britain, it was established that, no matter where the operation remnants ended, it would be practically impossible to get hold of such "material" for art purposes in that country. The fact that Todorović could find a doctor that not only allowed him to photograph the operation process, but also gave him the remnants without even asking what the artist intended to do with them, is completely unimaginable in paranoid legalist systems.

An interesting case in this context is that of the Australian artist Stelarc, who met with considerable problems when he wanted to get hold of his own operation remnants for art purposes. The question to ask here is who actually owns you from the moment when the system intervenes on your body? Whom do your remnants belong to?

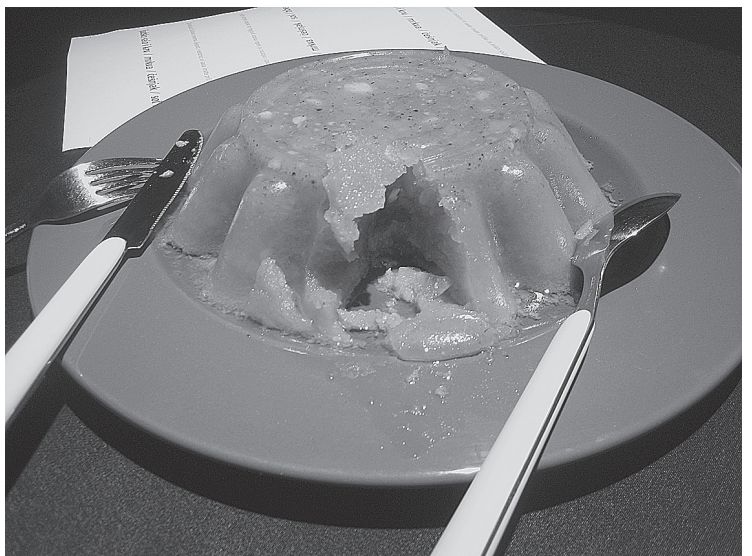
The crucial aspect of Zoran Todorović's work is that he uses the institution of art in order to indicate fearlessly the more or less justified foundation of social rituals and taboos, the absence of all reflection on the enclosure of people within the system, and the way individuals are manipulated, seduced and lulled to sleep in the system. "His world is not a world of integration of the human principle, but a world of disintegration of all idealities and, of course, the 'necessary lie' of the great humanistic constructions of reality. Todorović confronts us with an uncertain literalness, for example of pain, and the certainty of the cultural articulation of any unutterable and unknowable confrontation with pain or danger within the value system of a society, culture, or even civilization. There is no pain or danger as such: the pain and the danger are ambiguous currencies for investing in the construction or deconstruction of social reality (truth, norm, everyday life)."<sup>3</sup>

An interesting use of medical institution is that of the Slovenian performance artist Ive Tabar. He earns for his living as a nurse and his professional knowledge is crucial for his art. In a series of performances he is using medical equipment in order to perform very radical interventions on his body. His performances often have a political background, problematizing, for example, the mental hygiene of the Slovenian *homo politicus* and especially the Slovenian attitude towards membership in the European Union.

The radical and often self-destructive actions of Ive Tabar would have been forbidden in all highly developed systems, in which "bio-power" is on in the full sense of the word. Namely, Tabar has used his medical instruments in order to insert a catheter almost to his heart (fibrillation) in a performance dedicated to his wife Elena; to insert three litres of fluid into his stomach through the nose and return it the same way (*Intubation*

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<sup>3</sup> MIŠKO ŠUVAKOVIĆ, *Umetnost i njene mašine bola/smeha ili užasa/uživanja*, www.kontejner.org/hrvatski.swf

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<sup>3</sup> MIŠKO ŠUVAKOVIĆ, *Umetnost i njene mašine bola/smeha ili užasa/uživanja* [Art and its machinery of pain/laughter or terror/pleasure], www.kontejner.org/hrvatski.swf



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- 4 The starting point for the performance was the fact that the artist, Boris Šincek, was an officer of the Croatian army during the recent war in Croatia. Having survived the war, he staged a situation in which he was shot at again, this time in an artistic context.
- 5 OLGA MAJČEN, *Otporan na metke* [Bullet-proof], <http://www.ugdubrovnik.hr/venecija2005/boris.htm>
- 6 MIŠKO ŠUVAKOVIĆ (as in n. 3).

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- 4 Polazišna točka samog performansa je činjenica da je umjetnik Boris Šincek bio časnik Hrvatske vojske tijekom Domovinskog rata. A nakon što je preživio rat, inscenirao je situaciju da ponovno pucaju u njega, ovoga puta u umjetničkom kontekstu.
- 5 OLGA MAJČEN, *Otporan na metke*, <http://www.ugdubrovnik.hr/venecija2005/boris.htm>
- 6 MIŠKO ŠUVAKOVIĆ (bilj. 3)

Za sve performanse Tabar je iskoristio sustav koji ga okružuje. Bolnica u kojoj radi postala je njegov atelje, a kolege bolničari uključili su se u njegove umjetničke projekte kao asistenti.

Njegova poruka, naravno, nije poruka s kojom se bolnica u kojoj je zaposlen poistovjećuje, a i, kao što možemo naslutiti, malo je ljudi među Tabarovim kolegama razumjelo značenje njegova rada. No, bitno je da su sudjelovali, jer u našem domaćem sustavu "tko će kome nego svoj svome" mnogo je jača deviza nego u razvijenijim sustavima koji podrazumijevaju pravne posljedice.

Drugim riječima, američka, britanska ili njemačka bolnica vjerojatno bi bile medijski razape-te, možda zatvorene, a američki bi Tabar završio u drugoj bolnici, ali kao pacijent.

Činjenica da je unutar sustava nadzor zaka-zao pomogla je i Borisu Šinceku da ostvari svoj performans *Pucanje*.<sup>4</sup> Naime, performans je izveden nakon što su pištolj i pancirka doprem-ljeni iz Hrvatske u Sloveniju bez znanja carinika, a kustos je pristao na sve posljedice koje mu je mogao donijeti čin pucanja u čovjeka, ukoliko bi ga ozlijedio.

"Ratnički mandat karakteriziraju drukčija pra-vila i odgovornosti - oduzimanje ljudskog života nije tabu - jednim dijelom to opravdava ideologija (ljubav prema domovini, etničkoj skupini, religiji), a drugim činjenica da postoji velika vjerojatnost da ratnik izgubi vlastiti život (ni oduzimanje nje-gova života nije tabu, štoviše - pogibija je uraču-nata u njegov mandat)."<sup>5</sup> U trenutku kada se pucanje u čovjeka odvije u nekom drugom kon-tekstu ili se kontekst promijeni, ono postaje kaž-njivo. Institucija umjetnosti ima aparat koji može opravdati takav čin nakon što je već izveden - kao u slučaju Chrisa Burdena ili Borisa Šinceka (što dokazuje izlaganje tih radova na prestižnim umjetničkim manifestacijama), no nije dovoljno snažna da spriječi posljedice koje nameće prav-na institucija. Ni najfleksibilniji sustav, naime, ne prihvaća izjavu čovjeka koji riskira svoj život kao argument. (Tu se možemo, čisto iz pravne per-spektive, prisjetiti slučaja njemačkog ljudoždera, koji je unatoč pismenoj obznani svog mrtvog lju-bavnika da je svojevrijedno "umro" kako bi postao večera, kažnjen za ubojstvo.)

Performansi poput Burdenova pucanja u avi-onu ili ranjavanja u galeriji bili su mogući u vri-jeme kada su se dogodili, u tadašnjem kontekstu, a suvremene SAD imaju tako razvijen nadzorni sustav da ti radovi na tom području jednostavno više nisu mogući. Na teritoriju bivših jugoslaven-skih država situacija u vezi s nadzorom i kontro-lom nije toliko ograničavajuća, i upravo zato su radovi poput *Pucanja* mogući. Osim što nadzorni aparat nije spreman za njih, pa ih i ne zamjećuje, djelatnici umjetničkih institucija (kustosi, organi-

in *Full Consciousness*), he has extracted one of his nails in order to glue it to the sculpture of Slovenian national symbol - the human fish. In his latest performance, he visualized the meta-phoric Slovenian saying that it is better to have a hole in the knee than to have - in this case - Slovenia in the European Union. The performance was entitled *Luknja v sistemu, buža v kolenu* [Hole in the system, hollow in the knee], but Tabar's approach was by no means metaphori-cal. With the help of medical drill, he bored a hole in his knee bone, which made him incap-able of standing on that leg for months.

In all his performances, Tabar has been using the system that surrounded him. The hospital where he works has become his studio and his colleagues have joined in his art projects as his assistants.

Of course, the hospital where he is employed does not endorse his message and one can imag-ine that there are very few persons among his col-leagues that actually understand the meaning of his work. Still, what is important is the fact that they have participated in it, for in our local sys-tems, the maxim "birds of a feather flock togeth-er" is far stronger than in the more developed systems, which presuppose legal consequences.

In other words, an American, British, or German hospital would have probably ended cru-cified by the media, perhaps even closed down, while an American Tabar would have ended up in another hospital - this time as a patient.

The loose control in a system has also helped Boris Šincek to realize his performance entitled *Pucanje* [Shooting].<sup>4</sup> It was done with a gun and a bullet-proof vest that were smuggled from Croatia to Slovenia past the border control, the curator having agreed to bear all consequences of the act of shooting in case the artist got harmed.

"The mandate of war is characterized by dif-ferent rules and accountabilities - the taking of human life is not a taboo - it is partly author-ized by ideology (love for one's homeland, ethnic group, or religion) and partly by the fact that there is a big chance of the soldier losing his own life (the taking of his life is not tabooed either, since perishing is actually counted into his mandate)."<sup>5</sup> At the moment when shooting at a human being is done in a different context or the context has changed, it becomes punishable. The institu-tion of art has an apparatus that can justify such an act retrospectively - as in the cases of Chris Burden or Boris Šincek (which is proved by the fact that their work has been presented at pres-tigious art manifestations), but is still not power-ful enough to prevent the consequences imposed by the judicial system. For even the most flexi-ble system will not accept the statement made

zatori, kritičari, snimatelji, drugi umjetnici) spremniji su na rizik, a i sâm rizik je manji.

Čitanje sustava u regiji kao labavog, podložnog manipulaciji i iskoristivog za razne vrlo zanimljive, neugodne i egzotične umjetničke eksperimente omogućuje idealne okolnosti koje još nisu dovoljno iskorištene na našoj umjetničkoj sceni. To je u biti privremena autonomna zona.

Naravno, to se ne tiče samo naše regije, već svih onih "pomaknutih" društava koja su omogućila dramatične radove poput nekrofilskog čina američkog umjetnika Johna Duncana u Meksiku ili projekata Santiaga Sierrea, koji na politički vrlo nekorektan način ukazuju na nepravdu društva i najkroničnije probleme vezane uz neimaštinu i bijedu, neukost, probleme s drogom, prostituciju i sl. Ili pak poput rada kineskog umjetnika Zhu Yua, koji je pojeo fetus i prošao nekažnjeno, jer je ukazao na nerješivi politički problem.

Za razliku od takvih sustava, zemlje s najjačim tržištem umjetnina i sa savršeno funkcionirajućim umjetničkim institucijama su poput Disneylanda. Tamo je postalo gotovo nemoguće naći pravu stvar među optičkim i osjetilnim varkama. Možda zato što dobra umjetnost zapravo ne egzistira unutar sustava, već u najboljem slučaju samo koristi privilegije svijeta umjetnosti kao "poligona neutilitarnih, provokativnih, ekscesnih i opasnih eksperimenata".<sup>6</sup> ▽

by a man that has risked his life as an argument. (Here we may recall the case of the German cannibal, at least from the juridical point of view, who was tried for murder even though he possessed a written statement by his dead lover that the latter had agreed to die "of his own free will" in order to become his friend's dinner.)

Performances such as Burden's shooting on an airplane or wounding in a gallery were possible at the time when they happened, but today the US have such a highly developed system of control that such art has simply become impossible. On the territory of former Yugoslavia, the situation regarding control and restraint is not that obstructive, which makes actions such as *Pucanje* possible. Beside the fact that the apparatus of control does not expect them, which is why it does not notice them either, the representatives of art institutions (curators, organizers, critics, cameramen, or other artists) are prepared to take greater risk, which is even not that great in these circumstances.

Interpreting the system in the region as lax, liable to manipulations, and utilizable for all possible interesting, distressing, and exotic art experiments, creates ideal circumstances that have not yet been used to a full extent by our art scene. In fact, it is a sort of temporary zone of autonomy.

Certainly, this does not concern only our region, but all those other "shifted" societies that have opened a way for dramatic performances, such as the necrophilic action of the American artist John Duncan in Mexico or the projects of Santiago Sierra, both of them showing social injustice and the chronic problems related to poverty and misery, ignorance, drug abuse, prostitution etc. in a way that is politically not exactly correct. We may also mention the performance of Zhu Yu, Chinese artist who has eaten a foetus and come out of it unpunished, since he was pointing to an insolvable political problem.

Contrary to such systems, countries with a highly developed art market and perfectly organized and well-functioning art institutions have become a sort of Disneyland. There it is virtually impossible to find a real thing among all the optical and sensual illusions. Perhaps it is because good art actually does not happen within the system, but at best uses the privileges of the world of art as a "polygon for non-utilitarian, provoking, excessive, and dangerous experiments."<sup>6</sup> ○

— Olga Majcen Linn započela je djelovati na suvremenoj umjetničkoj sceni 2000. godine kao organizator 26. salona mladih. Istodobno je počela surađivati na emisiji o suvremenoj umjetnosti *Transfer* na HTV-u. Sa Sunčicom Ostojić osnovala je 2002. udrugu *Kontejner - biro suvremene umjetničke prakse*, a od 2003. voditeljica je Galerije VN.

— Olga Majcen Linn, active at the contemporary art scene since 2000, when she organized the 26<sup>th</sup> Youth Salon and also cooperated in the TV programme on contemporary art called *Transfer*. In 2002, she founded an association called *Kontejner - biro suvremene umjetničke prakse* (office for contemporary artistic practice) together with Sunčica Ostojić. Manager of the VN Gallery since 2003.