

# ZA DEMOKRATIZACIJU UMJETNOSTI !

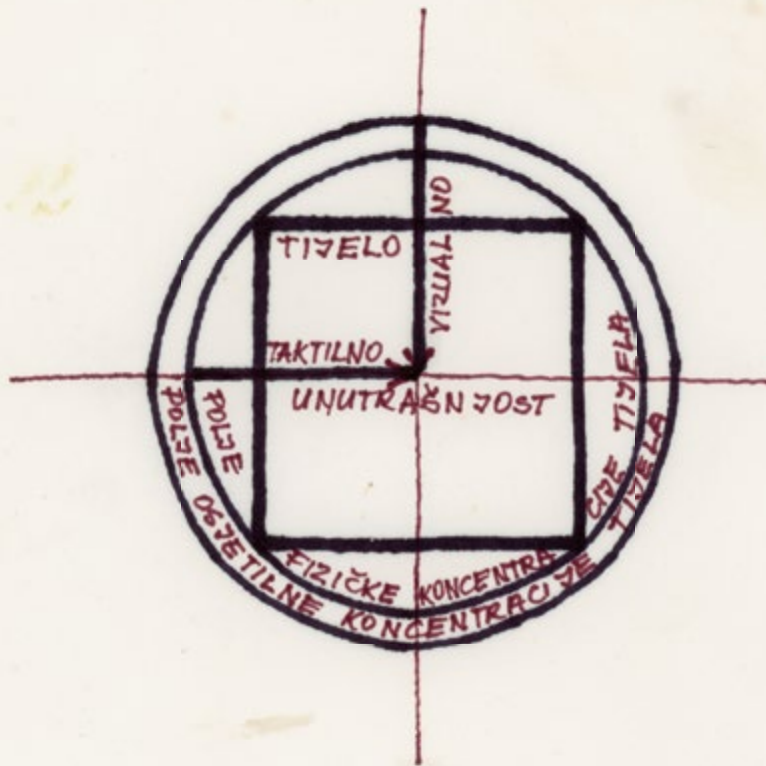


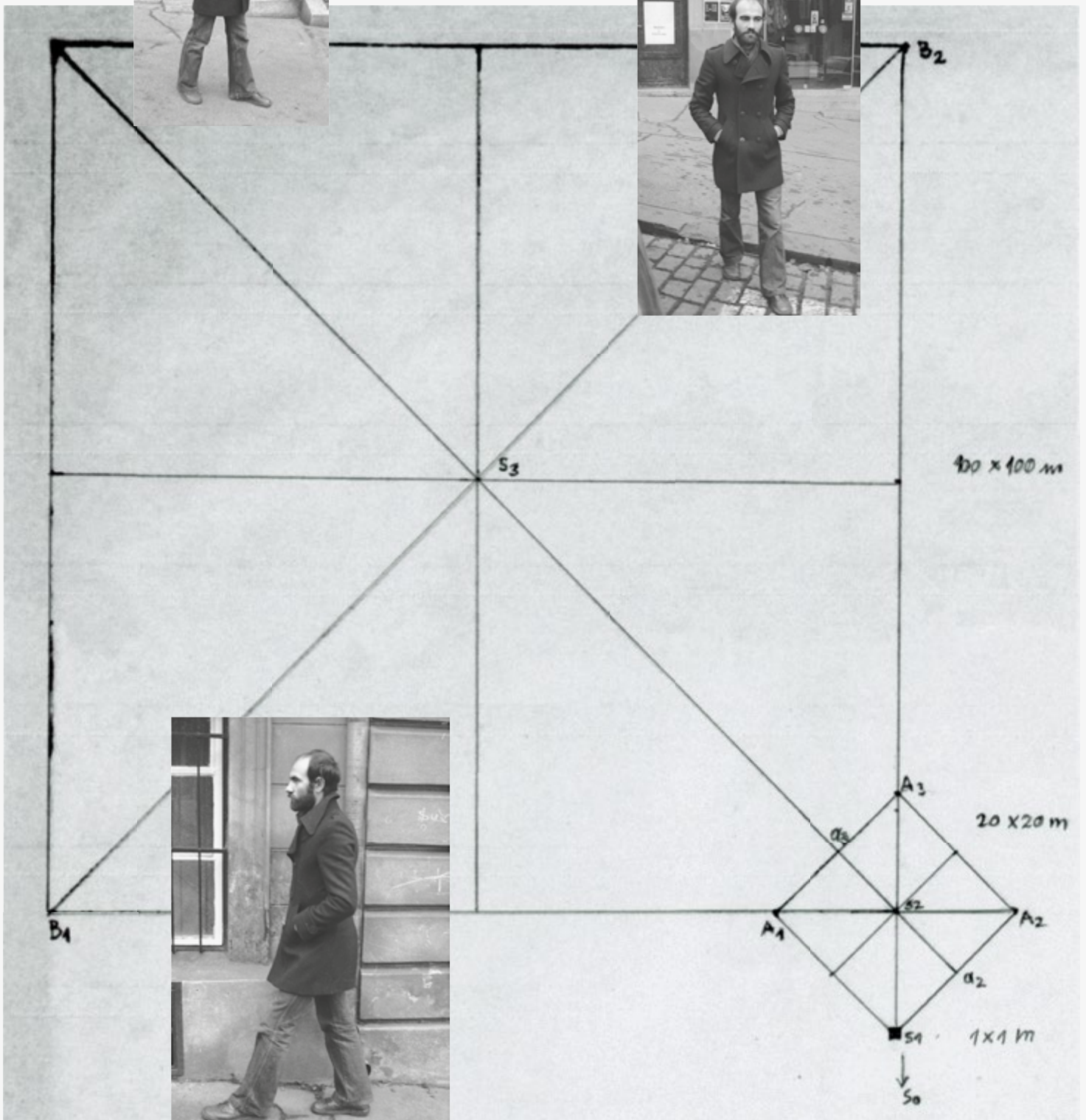
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- UMJETNOST TREBA POSTATI NEŠTO BLISKO I RAZUMLJIVO
- UMJETNOST TREBA ČOVJEKA SVAGDJE PRATITI
- UMJETNOST TREBA ČOVJEKA RAZVESELJAVATI I RASTUŽIVATI
- UMJETNOST TREBA VOLJETI
- UMJETNOST TREBA POSTATI VELIKI PODSTREK ŽIVOTU
- UMJETNOST TREBA POSTATI NAŠA VJERA U BUDUĆNOST I SREĆU
- UMJETNOST TREBA SVE LJUDE POVEZIVATI
- UMJETNOST TREBA ČOVJEKA UZDIZATI
- UMJETNOST TREBA BITI DOBRA I LIJEPA
- UMJETNOST TREBA POSTATI NEŠTO
- UMJETNOST TREBA NESTATI**

# ZATVARANJE (KONCENTRACIJA)



OKOLINA





consisting of a liqueur poured over cracked or shaved ice. 3. FRAPPE. —adj. 4. chilled; iced; frozen.

**fra-ter-nal** (frō tūr'nī), *adj.* 1. of or befitting a society of men associated in aid or benefit. —**fra-ter-nal-ism**, *n.* —**fra-ter-nal-twin**, *n.* one of a pair of twins each other or of the same sex, that develop from a single ovum. Compare IDENTICAL TWIN.

**fra-ter-ni-ty** (frō tūr'nī tē), *n., pl. -ties* 1. the relationship of brotherhood among students usu. with secret initiation and rites and a name composed of Greek letters. 2. a group of persons associated by or as if by ties of brotherhood.

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**frat-ri-cide** (frā'trī sīd', frā'-'-), *n.* 1. the act of killing one's brother. 2. a person who kills his or her brother. —**frat-ri-cid-al**, *adj.*

**Frau** (frou), *n., pl. Frau-en* (frou'ən), **Fraus**, the conventional German title of respect and term of address for a married woman.

**fraud** (frōd), *n.* 1. deceit or trickery perpetrated for profit or to gain some unfair or dishonest advantage. 2. a particular instance of such deceit or trickery: *mail fraud; election frauds*. 3. something that is not what it pretends: *The relief program is a fraud*. 4. a deceitful person; impostor.



**fray** (frā), *v., frayed, fraying*, *n.* —*v.t.* 1. to wear (material) into loose threads at the edge or end: *to fray a cuff*. 2. to wear out by rubbing. 3. to cause strain on: *The argument frayed their nerves*. —*v.i.* 4. to become frayed: *sweaters frayed at the elbows*. —*n.* 5. a frayed part.

**fraz-zle** (fraz'əl), *v., -zled, -zling*, *n.* —*v.t., v.i.* 1. to make or become physically or mentally fatigued. 2. to wear to threads or shreds; fray. —*n.* 3. a state of physical or nervous exhaustion: *worn to a frazzle*.

**FRB or F.R.B.**, 1. Federal Reserve Bank. 2. Federal Reserve Board.

**freak** (frēk), *n.* 1. an abnormal phenomenon or product or unusual object; anomaly; aberration. 2. a person or animal on exhibition as an example of a strange deviation from nature. 3. a sudden and apparently causeless change; caprice: *a freak of the weather*. 4. a capricious notion. 5. *Slang*. a. a habitual user or addict: *a drug freak; a heroin freak*. b. a devoted fan; enthusiast: *a baseball freak*. —*adj.* 6. *Slang*. a. a freak epidemic. —*v.t., v.i.* 7. to make or become outrageous, or excited. 8. **freak out**, *Slang*. a. to be out of control, as from shock, fear, or joy. —**freak-ish**, *adj.*

**freak** (frēk), *v.* 1. to fleck, streak, or variegate: *freaking the sky*. —*n.* 2. a fleck or streak of color.

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**free** (frē), *adj., free-er, free-est, adv., v., freed, free-ing* personal rights or liberty, as one who is not under the control of another. 2. pertaining to or reserved for those who live on free soil. 3. existing under, characterized by, or enjoying political and political liberties: *the free nations of the world*. 4. enjoying political independence, as a people or country not under foreign rule. 5. exempt from external authority, interference, or restriction: *free enterprise*. 6. not bound by or controlled by free enterprise: *free market*. 7. not bound by or controlled by free enterprise: *free market*. 8. not bound by or controlled by free enterprise: *free market*. 9. not bound by or controlled by free enterprise: *free market*. 10. not bound by or controlled by free enterprise: *free market*. 11. open to all: *a free port*. 12. not literal; loose: *a free translation*. 13. not subject to rules or set forms: *free improvisation*. 14. uncombined chemically: *free oxygen*. 15. traveling under no force except gravity or inertia: *free flight*. 26. (of a vowel) situated in an open syllable (opposed to *checked*). 27. easily worked, as stone or land. 28.

(of a variable in logic) not occurring within the scope of a quantifier.

relieve or rid (usu. fol. by *of*): *to free oneself of responsibility*. 37. to disengage; clear (usu. fol. by *from* or *of*). 38. **free up**, *a.* to release, as troops or resources. *b.* to disentangle. —*Idiom*. 39. **for free**, without payment, as a lien or mortgage. 40. **free and clear**, without encumbrance, as a lien or mortgage. 41. **free and easy**, *a.* casual; inappropriately casual; presumptuous. 42. **make free with**, to use one's own. *b.* to treat with too much familiarity; take liberties. 43. **set free**, to release; liberate. 44. **with a free hand**, generously. —**free-ly**, *adv.* —**free-ness**, *n.*

**free agent**, *n.* a professional athlete who is not under contract and is free to auction off his or her services to any team. —**free agentcy**, *n.*

**free association**, *n.* 1. *Psychoanal.* the uncensored expression of the ideas, impressions, etc., passing through the mind of a person undergoing psychoanalysis, a technique used to facilitate access to the unconscious. 2. any process in which one idea, word, etc., suggests or elicits the next without following any logical order or conscious direction.

**free-basing**, *n.* —*v.t.* 1. to purify (cocaine) by removing salts and impurities. 2. to purify (cocaine). —*v.i.* 3. to freebase cocaine. —**free-baser**, *n.*

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**free-hand/ed**, *adj.* 1. generous; liberal. 2. **FREEHAND**. —**free-hand/ed-ly**, *adv.* —**free-hand/ed-ness**, *n.* **free-heart/ed**, *adj.* 1. honest; frank. 2. generous. —**free-heart/ed-ly**, *adv.* —**free-heart/ed-ness**, *n.* **free-hold** (frē'hōld'), *n.* 1. an estate in land, inherited or held for life.



ZAGREB, MEDVEDGRADSKA ULICA

GLIPTOTEKA HAZU  
1939. GODINE  
USELILA JE U  
ZGRADE BIVŠE  
TVORNIČE KOŽE

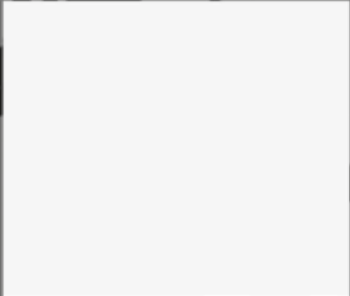
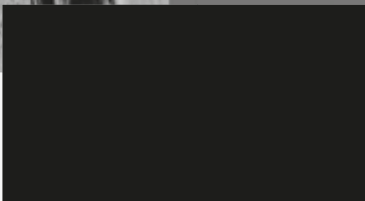
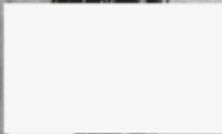
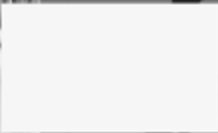
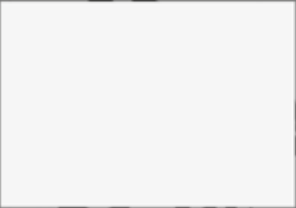
MOŽE LI SADAŠNJA FARMA KOKOŠI POSTATI BUDUĆI PROSTOR UMJETNOSTI ?



FARMA KOKOŠI  
NESILICA  
SAGRAĐENA JE  
2002. GODINE

REKA, PRVOMAJSKA ULICA





KAKAV JE ODNOS IZMEĐU JAJA I UMJETNOSTI, A KAKAV IZMEĐU KOŽE I ETIKE ?



**lg.** 1. large. 2. long.

**lg.**, *Football*, left guard.

**lg.**, large.

**lgth.**, length.

**lg. tn.**, long ton.

**Lha/sa ap/so** (ap/sō), *n.*, *pl.* -**so**s. one of a Tibetan breed of small dogs with a long, heavy, straight coat that falls over the face and a tail carried over the back.

**Li**, *Chem. Symbol*, lithium.

**li-a-bil-i-ty** (li/ə bil/i tē), *n.*, *pl.* -**ties**. 1. **liabilities**, a. moneys owed; debts or pecuniary obligations (opposed to assets). b. liabilities as detailed on a balance sheet, esp. in relation to assets and capital. 2. something disadvantageous: *His lack of education is his biggest liability*. 3. Also, **li-a-bil-i-ty**, the state or quality of being liable.

**li-a-ble** (li/ə bəl), *adj.* 1. legally responsible: *You are liable for the damage caused by your action*. 2. subject or susceptible: *to be liable to heart disease*. 3. likely or apt: *She's liable to get angry*.

**li-al-son** (li ə/zən, li/ə zōn; li/ə zōn/ or, often, li/ə-), *n.* 1. the contact or connection maintained by communications between units of the armed forces or of any other organization in order to ensure concerted action, cooperation, etc. 2. a person who initiates and maintains such a contact or connection. 3. an illicit sexual relationship. 4. a speech-sound redistribution, occurring esp. in French, in which a consonant is articulated as the initial of a syllable with a vowel or silent *h*, as in *Jehan*.

**li-a-na** (li ə/nə, -an/ə), *n.*, *pl.* -**nas**. a tree whose branches may climb as high as the tree canopy.

**li-a-noid**, *adj.*

**li-ar** (li/or), *n.* a person who tells lies.

**lib** (lib), *n.* *Informal*, liberation: women's liberation.

**li-ba-tion** (li bā/shən), *n.* 1. a pouring or spilling. 2. the liquid poured, esp. a intoxicating beverage, as wine. b. an act of pouring. —**li-ba-tion-al**, **li-ba-tion-ist**, *adj.*

**lib-ber** (lib/or), *n.* *Informal*, an advocate of liberalism; a woman's liber.

**li-bel** (li/bəl), *n.*, *v.*, -**beled**, -**beling**. —*n.* 1. a. defamatory statement or action, esp. in writing. b. the act of defaming. —*v.* 2. to defame. 3. to publish a libel against. 4. to institute suit against by a libel.

**li-bel-er** (li/bə lər), *n.* a person who publishes a libel assailing another. Also, *esp. Brit.*, **li-bel-er**.

**li-bel-ous** (li/bə ləs), *adj.* containing malicious or damagingly defamatory statements. —**li-bel-ous-ly**, *adv.*

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**lib-er-al** (lib/or əl, lib/rəl), *adj.* 1. favoring freedom in political or religious affairs. 2. *often* used of a political party advocating measures pertaining to, based on, or having views favoring freedom of action and expression. 3. tolerant. 4. free from prejudice or bigotry; tolerant. 5. generous and willingness to give in abundance; generous. 6. not strict or literal in interpretation of a rule. 7. of, pertaining to, or based on liberal education. —*n.* 8. a member of a liberal party in Great Britain. —**lib-er-al-ism**, *n.*

**lib-er-al-ism** (lib/or əliz/əm, lib/rə-), *n.* 1. the quality or state of being liberal, as in behavior or attitude. 2. a political and social philosophy advocating individual freedom, representative forms of government, progress and reform, and protection of civil liberties. 3. (sometimes *cap.*) the principles and practices of a liberal party in politics. 4. a movement in modern Protestantism that emphasizes freedom from tradition and authority in matters of belief. —**lib-er-al-ist**, *n.* —**lib-er-al-ist-ly**, *adv.*

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**lib-er-al-ist-ry**, *n.*



erty or conforming to principles of liberty. 4. maintaining the doctrine of free will. —**lib-er-tar-i-an-ism**, *n.*

**lib-er-tine** (lib/or tēn/, -tīn), *n.* 1. a person who is morally or sexually unrestrained, esp. a dissolute man; a profligate; rake. 2. a freethinker in religious matters. 3. a person freed from slavery in ancient Rome. —*adj.* 4. free of moral, esp. sexual, restraint; dissolute; licentious. 5. freethinking in religious matters.

**lib-er-ty** (lib/or tē), *n.*, *pl.* -**ties**. 1. freedom from arbitrary or despotic government or control. 2. freedom from external or foreign rule; independence. 3. freedom from control, interference, obligation, restriction, etc.; power or right of acting according to choice. 4. freedom from captivity, confinement, or physical restraint. 5. a. permission granted to a sailor to go ashore, usu. for less than 24 hours. b. the time spent ashore. 6. freedom or right to frequent or use a place: *The visitors were given the liberty of the city*. 7. unwarranted or impertinent freedom in action or speech, or a form or instance of it: *to take liberties*. 8. a female figure personifying freedom from despotism. —*Idiom*. 9. **at lib-er-ty**, a. free from captivity or restraint. b. unemployed; out of work. c. free to do or be as specified.

**lib-id-i-nous** (li bid/n əs), *adj.* 1. full of lust; lustful; lewd; lascivious. 2. of, pertaining to, or characteristic of the libido. —**lib-id-i-nous-ly**, *adv.*

**lib-id-i-nous-ness**, *n.*

**lib-ido** (li bē/dō), *n.*, *pl.* -**idos**. 1. *Psychoanal.* all of the instinctual energy derived from the id. 2. sexual instinct or drive. —**lib-id-i-nal-ly**, *adv.*

**lib-er-tar-i-an-ism**, *n.*

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**lib-er-tar-i-an-ism**, *n.*





REKA



ŠTO JE (TU)  
UMJETNOST ?

m.molnar

## b) kvantitativna određenost relativnog oblika vrijednosti

Svaka roba kojoj vrijednost treba izraziti jest upotrebnii predmet date količine, 15 bušela žita, 100 funti kave i t. d. Ova data količina robe sadrži određenu količinu ljudskog rada. To znači da oblik vrijednosti mora da bude izraz ne samo *vrijednosti uopće*, već i *kvantitativno određene vrijednosti ili veličine vrijednosti*. Zbog toga se u odnosu robe A prema robi B, platna prema kaputu, robna vrsta kaput *ne izjednačuje s* platnom samo *kvalitativno*, kao *tijelo vrijednosti uopće*, nego se s određenom količinom platna, na pr. s 20 aršina platna, izjednačuje *određena količina tijela vrijednosti*, ili ekvivalenta, na pr. 1 kaput.

Jednadžba: „20 aršina platna = 1 kaput, ili 20 aršina platna vrijedi koliko 1 kaput“ ima za pretpostavku da se u 1 kaputu nalazi točno onoliko supstance vrijednosti koliko ima u 20 aršina platna, dakle, da obje ove robne količine stoje jednaku količinu rada, t. j. jednaku količinu radnog vremena. Ali se radno vrijeme potrebno za proizvodnju 20 aršina platna ili 1 kaputa mijenja kad god se promijeni proizvodna snaga tkanja ili krojenja. Istražimo sad izbliza utjecaj takvih promjena na relativni izraz veličine vrijednosti.

I. Neka se promijeni vrijednost platna, a vrijednost kaputa neka ostane ista. Ako se radno vrijeme potrebno za proizvodnju platna udvostruči, recimo zbog sve veće neplodnosti laništa, onda se udvaja i njegova vrijednost. Umjesto 20 aršina platna = 1 kaput, imali bismo 20 aršina platna = 2 kaputa, jer sada 1 kaput sadrži samo polovinu radnog vremena koje se sadrži u 20 aršina platna. A naprotiv, ako se radno vrijeme potrebno za proizvodnju platna smanji upola, recimo zbog savršenijih razboja, onda vrijednost platna pada za polovinu. Imat ćemo dakle: 20 aršina platna =  $\frac{1}{2}$  kaputa. Dakle se relativna vrijednost robe A, t. j. njena vrijednost izražena robom B, diže i pada u upravnom razmjeru prema dizanju i padanju vrijednosti robe A, ako vrijednost robe B stoji i ne mijenja se.

II. Neka vrijednost platna bude postojana, dok se vrijednost kaputa mijenja. Pod takvim okolnostima, udvoji li se radno vrijeme potrebno za proizvođenje kaputa, recimo zbog nepovoljne striže vune, onda umjesto 20 aršina platna = 1

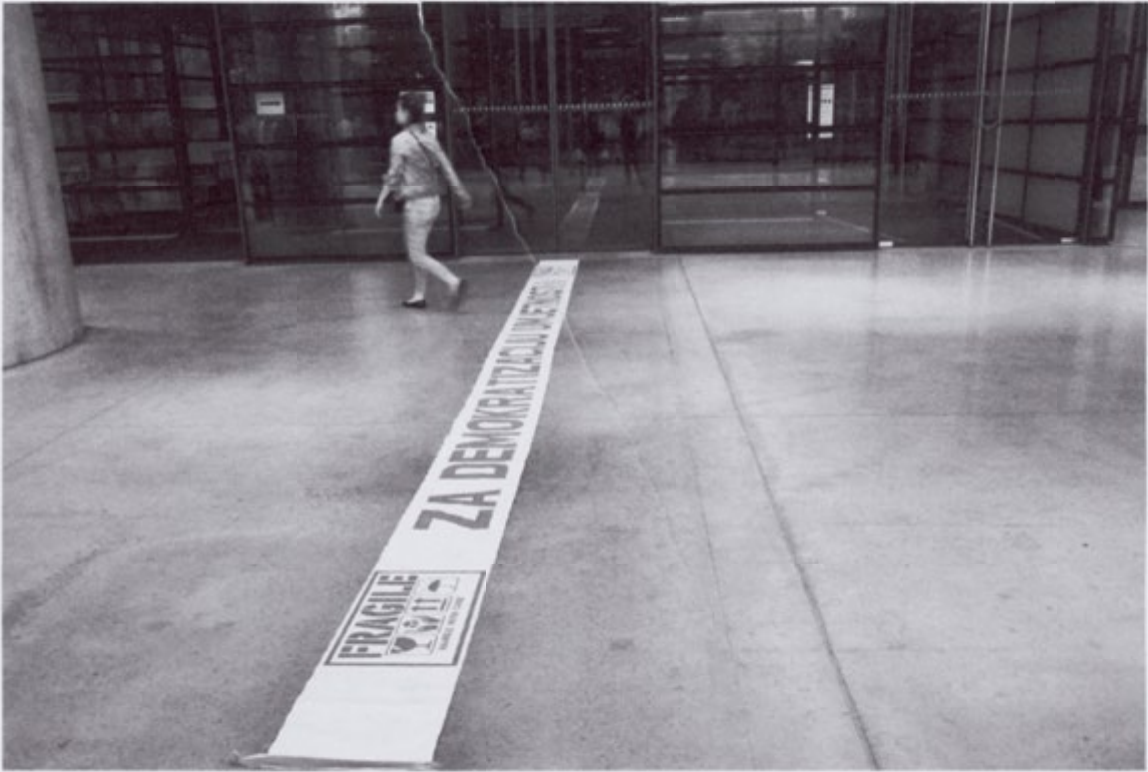
<sup>19</sup> Izraz „vrijednost“ upotrijebljen je ovdje, kao što se na pojedinim mjestima već i prije dešavalo, za kvantitativno određenu vrijednost, dakle za veličinu vrijednosti.

mogu u kraćim uzastopnim razmacima poći na put i tako sukcesivno stizati na tržište, a da se do stvarne ekspedicije ne nagomilavaju u većim masama kao potencijalan robni kapital. Otuda se i povratak razdjeljuje na kraće sukcesivne periode vremena, tako da se jedan dio stalno preobraća u novčani kapital, dok drugi cirkulira kao robni kapital. Ovim razdjeljivanjem povratka na više sukcesivnih perioda skraćuje se cjelokupno vrijeme prometa, a s time i obrt. S jedne strane, prvo se razvija više ili manje često funkcioniranje transportnih sredstava, na pr. raste broj vlakova neke pruge, ukoliko neko mjesto proizvodnje više proizvodi, ukoliko postaje većim centrom proizvodnje, a u pravcu na već postojeće kupovno tržište, dakle na veća središta proizvodnje i stanovništva, na izvozne luke i t. d. Ali s druge strane, obratno, ova osobita lakoća saobraćaja i time ubrzani obrt kapitala (ukoliko je uslovljen vremenom prometa) izazivaju ubranu koncentraciju s jedne strane središta proizvodnje, a s druge njegovog tržišta. S ovako ubrzanom koncentracijom ljudskih masa i masa kapitala na datim točkama, napreduje koncentriranje ovih masa kapitala u malo ruku. U isto vrijeme zbiva se opet pomicanje i deplasiranje zbog promjene relativnog položaja proizvođačkih i tržišnih mjesta, koja je nastupila zbog promjene saobraćajnih sredstava. Neko proizvođačko mjesto, koje je zbog svog položaja kraj ceste ili kanala imalo osobitu prednost po položaju, nalazi se sada kraj jedne jedine sporedne pruge, koja funkcionira samo u relativno velikim intervalima, dok druga neka točka, koja je ležala potpuno izvan glavnih saobraćajnih putova, sad leži na raskrsnici više pruga. Drugo mjesto napreduje, prvo propada. Promjenom u transportnim sredstvima postiže se, dakle, mjesna različnost u vremenu prometa roba, u prilikama da se kupi, proda i t. d., ili se već postojeća mjesna različnost drukčije razdjeljuje. Važnost ove okolnosti po obrt kapitala pokazuje se u pregonjenju trgovačkih i industrijskih predstavnika raznih mjesta sa željezničkim direkcijama. (Vidi na pr. gore [str. 98] navedenu *Plavu knjigu Railway Committee-a*.)

Zbog ovoga se sve grane proizvodnje, koje su po prirodi svoga proizvoda upućene na lokalno tržište, kao pivare, razvijaju u najvećim dimenzijama u glavnim centrima stanovništva. Brži obrt kapitala ovdje djelomično izravnavava poskupljenje ponekih uslova proizvodnje, gradilišta i t. d.

ZA DEMOKRATIZACIJU UMJETNOSTI/ZAGREB 1979.  
FOR THE DEMOCRATISATION OF ART/BERLIN 2018.

No more art by men





**EIN GESPENST**

**EIN GESPENST GEHT UM**

**EIN GESPENST GEHT UM IN**

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 Marijan Molnar diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1976. godine. Od 1976. do 1979. godine bio je suradnik Majstorske radionice. Istodobno je surađivao s umjetnicima okupljenima oko Galerije Podrum i Galerije PM u Zagrebu. U vrijeme nove umjetničke prakse formira svoju strategiju kojom propituje procesualne elemente u konstituiranju rada, kontekst i uvjete umjetničkog rada, dvojnosti kulture i prirode, odnos subjekta i objekta i pitanje identiteta. U svojem radu koristi se instalacijama, filmom, videom, ambijentima, akcijama i performansom, fotografijom, *site-specific* i *online* instalacijama. *Za demokratizaciju umjetnosti* ciklus je radova započeo 1979. godine na tadašnjem Trgu Republike u Zagrebu. Izveden u različitim formama i primjenjujući više strategija, ciklus završava 1983. godine. Koristeći se jezikom i metodama ideologije, kao i neformalnog aktivizma propitivao je povezanost umjetnosti i širega društvenog i ideološkog konteksta. U ambijentu—instalaciji *Passion/Incest*, postavljenoj u Galeriji Kapelica u Ljubljani 1999. godine, prisutna je tema potiskivanja, odsutnosti i obitelji. Godine 2002. objavio je autorsku knjigu *Akcije i ambijenti*. Tijekom 2005. i 2006. realizirao je trodijelni *online, site-specific* projekt *Prevođenje*, koji se odvijao na tri lokacije. Projektom je istraživao kategorije otvorenosti i zatvorenosti te indiferentnost društva. Godine 2008. u Galeriji Bačva u HDLU-u Zagreb postavio je složenu instalaciju *Ponovo pronađeni predmet* u kojem ugošćuje prodavača s Hrelića i njegove predmete dokumentira po principima muzejske prakse. Godine 2012. izdaje knjigu *1998.–2008. pregled radova*. Član je neformalne skupine umjetnika Pleh s kojom organizira zajedničke izložbe i akcije. Živi i radi u Zagrebu.

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 Marijan Molnar graduated from the Academy of Fine Arts in Zagreb in 1976. Between 1976 and 1979 he was an associate of the Master Workshop. In the same period, he collaborated with artists connected with the Podroom Gallery and the PM Gallery in Zagreb. At the time of the new art practice, Molnar formed his strategy which questioned the processual elements of the constitution of art, the context and conditions of an artwork, the duality of culture and nature, the relationship between subject and object, and the issue of identity. In his work, he uses installations, film, video art, ambiances, actions and performances, photography, as well as site-specific and on-line installations. *For the democratisation of art* is a cycle of public actions, initiated at the then Republic Square in Zagreb. Performed in different formats and using multiple strategies, the cycle ended in 1983. By using the language and methods of ideology, as well as informal activism, he questioned the connection between art and the wider social and ideological context. In the ambiental installation *Passion/Incest*, exhibited at the Kapelica Gallery in Ljubljana in 1999, he deals with the theme of suppression, absence and family. In 2002 he published an authored book *Akcije i ambijenti* [Actions and Ambiances]. During 2005 and 2006 Molnar realized a three-part, online, site-specific project *Prevođenje* [Translation], which took place at three locations. The project explored categories of openness and closedness, as well as social indifference. In 2008, Molnar staged a complex installation *Ponovo pronađeni predmeti* [Rediscovered objects], in which he brought a Hrelić Flea Market vendor to the Bačva Gallery in Zagreb, and documented his items in accordance with the principles of museum practice. In 2012, he published a book *1998–2008. pregled radova* [1998–2008. An Overview]. He is a member of an informal art group Pleh that organises joint exhibitions and actions. Molnar lives and works in Zagreb.

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Razvijajući već više od četrdeset godina na analitičkim i konceptualnim postupcima konzekventno zasnovanu umjetničku praksu, Marijan Molnar izgradio je usamljivi, no komunikacijski funkcionalan simbolički sustav, čvrstih tematskih okosnica i prepoznatljivih metafora. Unatoč tome što kartoteka pojedinačnih Molnarovih radova i projekata neprestano raste, logika nadovezivanja, autocitiranja i dometanja njegov opus čini u osnovi otvorenim—svaki novi kreativni „zahvat” utječe na semiozu cjeline, izmješta ili nadograđuje smisao postojećih radova, cijepa integritet ostvarenoga, stvara nove konstelacije, namjerno potpirujući diseminaciju značenja. Umjetnički prilog napravljen za ovaj broj časopisa *Život umjetnosti* u tom je smislu primjeran; i u njemu se lako prepoznaju minula Molnarova ostvarenja, neka i s početaka umjetnikova radnog vijeka, koja se jednostavno, bez kalkulacije ishoda, izručuju nadolazećim tumačenjima. Tu je tako proklamacija iz 1969., koja se onomad nudila prolaznicima na potpis, ali je i opetovano, najčešće kao transparent ili grafit, znala gerilski osvanuti na različitim mjestima i u različitim prigodama. Tu su fotografije performansa u kojem si je umjetnik na čelu naizmjenice ispisivao prezimena Marxa i Bakunjina, ponavljajući radnju do nečitkosti (1980.). Tu su sheme gnoseološkog odnosa subjekta spram okoline te nacrti prostornih izračuna proizašlih iz baznog „kvadrata zemlje”, jedne od Molnarovih stalnih metafora višestrukog značenja. Nadalje, tu je rječnik kao očitovanje ideal-tipskog poretka riječi i stvari, koji se u radovima također često ponavlja, potom četveroslovne riječi ispremetanih slova (MR-ST) i njima pridruženi ideogrami itd.—sve redom elementi koji s vremenom postaju znakovi jednog, u težnji totalnog, ideologiji sličnog sustava, kojim je načelno moguće baš sve protumačiti. Marxovo nasljeđe, kao sinegdoha društvene utopije općenito, u Molnarovu je radu pak naglašeno prisutno od 2008., dok u performansima iz 2016. i sam *Kapital* kao knjiga postaje fetišističkim objektom agresije i obožavanja. Postavljajući uvijek opća pitanja koja nadilaze jednoznačne odgovore, Molnar dakle njeguje introspektivno orijentiran, čak solipsistički umjetnički izraz, kojim posredno reagira na teme i probleme vlastitog vremena, i to u duhu umjerenog pesimizma kao jedinoga preostalog vida humanističkog stava prema svijetu. I. M.

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In over forty years of developing his artistic practice, consistently based on analytical and conceptual methods, Marijan Molnar has built a solitary, but communicationally-functional symbolic system, with firm thematic frameworks and recognisable metaphors. Although the collection of Molnar's individual works and projects keeps growing, the logic of follow-ups, self-citations and superadditions make his oeuvre essentially open—each new creative “intervention” affects the semiosis of the whole, displaces or adds to the meaning of existing works, splinters the integrity of the accomplished, and creates new constellations, purposefully fanning the dissemination of meaning. The artistic contribution written for this issue of the *Život umjetnosti* journal is exemplary in this sense; it also readily showcases Molnar's past achievements, some from the very beginning of the artist's career, which are simply presented for upcoming interpretations, with no calculations about the outcomes. Thus we have a 1969 proclamation, which at the time was offered to passersby to sign, but would also turn up, guerrilla-like and usually in the form of a sign or graffiti, in different places and on different occasions. There are photographs of a performance in which the artist alternatively wrote on his forehead the last names of Marx and Bakunin, repeating the act until illegibility (1980). We also have schemes of gnoseological relation of the subject towards the surrounding and drafts of spatial calculations stemming from the base “square meter of land,” one of Molnar's permanent multiple-meaning metaphors. Moreover, there is a dictionary as a manifestation of the ideal-type order of words and things, which is another thing that shows up often in his work, as well as four-letter words with scrambled letters (MR-ST) and corresponding ideograms, etc.—all elements which, over time, become signs of one ideology-like system, total in its aspiration, which can in principle be used to explain truly every-thing. Marx's legacy, as a synecdoche of a social utopia in general, began featuring prominently in Molnar's work in 2008, while the 2016 performances turned the *Capital* itself, as a book, into a fetishist object of aggression and adoration. By always asking general questions that go beyond simplistic answers, Molnar cultivates an introspectively-oriented, even solipsistic artistic expression, which he uses to indirectly react to topics and problems of his owntime, in the spirit of moderate pessimism as the only remaining aspect of the humanist attitude to the world. I. M.