

vlado
martek

neprilagođeni the misfits

▼ I da ja, V. Martek, nisam jedan od neprilagođenih, ne bih jamačno pisao ovaj tekst, odnosno upisivao upravo fragilnu memoriju u velepojam neadaptiranosti i u sociološko rječničko miljenišтво naših dana, koji traju u prijelazu iz jednog ("najgoreg") u drugo (valjda najgore) stoljeće. Nekako sve traje između Auschwitza i interneta. Pojam *neprilagođeno* potpuno je odnosni pojam te se kontekst vuče od: prema nečemu neprilagođen, iza čega se dakako krije *mainstream* ili skupocjena ravnoteža. Uz to, termin podsjeća na neke druge "heroje", na *homlese*, klošare, boeme, *luzere* i sl. Krug se uvijek po logici sebe - zatvara (sociološki momenti nisu izuzetak), ali o tome ne posjedujem veliko znanje. Spašava me radni eros opredjeljenja da se istakne međuzavisnost i iznuđeno valoriziranje kao jedva navučena improvizacija u krilu društvenog konsenzusa (nema valjane revolucije). Jer, nema nositelja toga, nema loše utopije jer se ne izlazi iz kulture/umjetnosti pisanja.

Kao uvod za uplitanje u svijet neprilagođenosti neka posluži historijski psihouvid u status pjesnika kao kulturne figure najvišeg ranga i kultne figure nesreće ljudske egzistencije na mostu materije i duha, a koji se kroz posljednje stoljeće srozao do uloge šaptača unutar sekte Poezije. Figura umjetnika još je paradigmatičnija za svojevrsni silazak i prebivanje u ekscentričnostima Umjetnosti; a sve začinjeno individualnim prgovima patnji, bola i spoznaja, (takve jedne gorgonske cijene što ga iziskuje neko nemoguće područje poštenja, Čistoće, dakle identiteta, i jedinstva stvaranja i života.). Ovdje mislim na niz već ostvarenih mogućnosti da umjetnost, rekli bismo, ostavlja autora njegovim nižim sferama, prljavštinama neodgovornosti i to prvenstveno prema samome sebi. Dakle, uspjeh, blistavost i kvaliteta jednog opusa nerijetko je u kontrakontekstu ne-etičkog pragmatizma autora, reklo bi se: slučaj prevage materijalističkog nad duhovnom supstancom. Rupa. Upravo tu možemo početno smjestiti pojavu neprilagođenog (umjetnika) - on tu rupu zatrpava. Uvodim shizofreniju: "Jedna od karakteristika jest da bolest pogađa sposobnost prilagođavanja prilikama i, uobičajeno poštivanje društvenih konvencija". To romantičarsko isticanje inkompaktibilnosti "pravog ljudskog života" i naše civilizacije, naime umjetnosti i svakodnevnog malograđanskog rezanja života nameće i instalira kad-tad pojam neprilagođenosti kao odbijanja i iskazivanja, bolesti i izuzetnog zdravlja izvjesnih pojedina-

● And if I, V. Martek, were not one of the misfits, I certainly would not write this text, that is, I would not inscribe the plainly fragile memory into the hyper-idea of the misfittedness and into the sociological lexical preference of our times, which linger in the passage from one ("the worst") into another (probably the worst) century. Somehow, it all lingers between Auschwitz and the Internet. The notion of *misfitting* is an entirely relational term and therefore its context is drawn from being *misfitted to something*, behind which definitely lurks the mainstream or precious balance. Besides, the term is reminiscent of other "heroes", of the homeless, the bums, the Bohemians, the losers, etc. The circle always closes according to its own logic (and sociological moments are no exception), but I do not possess any great knowledge about that. What saves me is the working eros of the conviction that one should accentuate the interdependence and the forced valorization as the barely strained improvisation under the wing of the social consensus (there is no valid revolution). Because there is no carrier for it, there is no bad utopia, since one does not step out of the culture/art of writing.

In order to get involved in the world of misfittedness, we might use the historical mental insight into the status of the poet as the cultural figure of supreme rank, as well as the cultic figure of the misery of human existence on the bridge between matter and spirit, the figure that was in the past century reduced to the role of a whisperer in the sect of Poetry. The figure of the artist is even more paradigmatic for a certain kind of descent and halt in the eccentricities of Art; and all this has been seasoned by the individual thresholds of suffering, pain, and knowledge (which Gorgonic price is exacted by some im-possible territory of honesty, Purity, therefore identity, and the unity of creation and life.). What I have in mind is a number of realized possibilities that art might abandon the author to his lower spheres, so to say, to the iniquities of irresponsibility, primarily with respect to himself. Thus, the success, brilliance, and quality of an opus is often contained in the counter-context of the un-ethical pragmatism of the author; one might call it a case of overpowering of the material substance over the spiritual. A hole. And precisely there we can at first place the phenomenon of the misfit (artist) - he fills that hole. At this point, I bring

LES ARTISTES - AUX ARMES



2



3

ca, (rekli bismo: višeg pojma zdravlja tj. imanja/održavanja ravnoteže u dodiru s nedostižnim). Usredotočujem se na danas neprilagođene koji isto tako hodaju svijetom, izlažu i/ili pišu te su manje ili više pojedinačno nemušti ili upušteni i poluvoljnu pustolovinu logoreje. I svi oni i ja s njima imamo volju, osim izražavanja (kao sudbinskog lučenja) i ponešto poručiti vitlajući ili prčkajući svojim omeđenim primjerima. Umjetnik jest primjer, nešto ogledno, polazno. U tom slučaju naime, imajući egzemplarnost na pameti, neprilagođeni među samim umjetnicima koji su neprilagođeni u imanenciji, imaju izuzetno značenje u gnoseologiji umjetnosti kao ljudskog ponašanja prvenstveno. Jedni umjetnici radeći/proizvedeći umjetnost mijenjaju (i) sebe, drugi to uopće ne zapažaju, pa nastaje hijatus koji bi eto, mogao za pažljivije promatrače biti poseban sadržaj svijeta umjetnosti kao spoznajnog fragmenta, ali monade.

II

Društvo se brani "od ludila" kako kaže Foucault, međutim trag neprilagođenih (umjetnika) prisutan je permanentno i povlači se kao vučiji ili košutin trag vremenom i jedinstvenim prostorom majčice Geje.

Zanimljiva je stvar u neku ruku radikalno legalizirati pojam neprilagođenih i sve ono što takva stvar nelingvistički nosi. Dakako, da opća aleksandrijska atmosfera ola-

in schizophrenia: "One of its typical features is that the disease affects the ability to fit in the circumstances, as well as the general respect for social conventions". This romanticist accentuation of the incompatibility of "real human life" and our civilisation, that is, the incompatibility of art and the everyday petit-bourgeois slicing of life, sometimes imposes and installs the notion of misfitting as the refusal and expression, the disease or exceptional health of certain individuals (we might say: the higher notion of health, i.e. having/keeping the balance in contact with the unattainable). I will concentrate on the misfits of today, those who walk in this world like us, exhibit and/or write, and are more or less individually mute or involved in the half-willing adventure of logorrhea. All of them, me included, have the wish, apart from expressing themselves (in an act of fateful excretion), to send a message by waving or messing about with our limited examples. The artist is indeed an example, something to show, to start from. In that case, namely, having in mind this exemplarity, the misfits among those very artists who are misfitted in their immanence have exceptional significance in the gnoseology of art as essentially human behaviour. Some artists, while working/creating art, change (also) themselves, others do not notice it at all, and thus a hiatus is created which, as it is, might represent, for a more careful observer, the specific content of the world of art as a fragment of knowledge, but a monad.

II

The society defends itself "from insanity", as Foucault would say, but the trace of misfits (artists) is permanently present and extends itself as the trace of a wolf or a doe through the time and the unique space of our mother Gea.

It is in a way interesting to radically legalise the notion of misfitting and all that it brings with itself Non-linguistically. Certainly, this general Alexandrian atmosphere facilitates the introduction and the treatment of such borderline aspects. This fact has given to the art of today another stigma and another distinction with respect to the mainstream of the society and the impressionism of the trend. The artist's independence bears forever the potential of an ethical defeat, even though this independence

kšava uvođenje i baratanje s takvim graničnim aspektima. Time je umjetnost naših dana dobila na dar još jednu stigmiju i distinkciju prema *mainstreamu* društva i impresionizmu trenda. Samostalnost umjetnika zauvijek nosi potenciju jednog etičkog poraza, mada je ta samostalnost limitirana bogatstvom tehničkih mogućnosti i razmicanjem granica.

Umjetnička se praksa širi poput Svemira. Valja osjetiti težinu neprilagođenosti u njenoj ozbiljnoj višeznačnosti, pa bi se možda i uz znanje, uzdahnulo, govoreći: ovo je kraj orijentacije, kraj slave Drugog; jer pojam vuče svu širinu bolesti, pitanja moći, i jednom dotaknutu blistavost prosvjetiteljstva kao veličanstvene svjetiljke čovječanstva. A ta je svjetiljka najmoćnija relativnost koju mogu pojmiti kao umjetnik, sama relativnost ikojeg događaja. I za umjetnost, lijepu kraljicu, postoji metla i pospremanje, k tome i ponedjeljak i opće bratstvo.

III

Uvjetno i neuvjetno rečeno, dadaisti su bili neprilagođeni (a gle, oni koji su osnovali I. svjetski rat, bili su “neprilagođeni humanitetu prosvjetiteljstva”); nadrealisti bijahu neprilagođeni polovima jave i muškaraca; ekspresionisti i pomalo oni fluxusovci bili su prostrano neprilagođeni u svojim poetikama, neprilagođeni zapravo onodobnom desničarskom dogovoru o stvarnosti. Zar ne? Toliko o ultrarelativnosti pojma neprilagođenosti. U povijesti umjetnosti druge polovice XX. stoljeća ipak možemo konkretnije zahvatiti materiju i ovaj tekst. U hrvatskoj umjetnosti upravo je terminom neprilagođeni imenovana jedna dosta disperzivna i raznorodna grupacija umjetnika. (U najrazblaženijem vidu podsjeća na “drugu liniju” kojom J. Denegri imenuje jedan marginalizirani tijek ovoprostorne umjetnosti). Da li je u tom slučaju “neprilagođenih” stvar toliko neo-medena ili se radi o jedinstvenoj specifičnosti materijaliziranja i ponašanja? (Uvjetno rečeno, poetike umjetničkih grupa/grupacija, jer one bijahu mahom ne-grupe i stoga bez jedinstvene poetike.) Dakle, sudbina je termina “neprilagođeni” da ostaje kraljevski širok i decentno omeden. No, uz to je moguće zamisliti preciznost i vrlo omedenost pojma koji je ugrađen u *raison d’etre* toga pojma. Sadržajno se pojam proteže u bespuća alternative, kontrakulture, *beata* ...

is limited by the richness of technical possibilities and the stretching of borders.

Artistic practice expands like the Universe. One should feel the weight of misfitting in its serious ambiguity and then one might perhaps, despite of one’s knowledge, sigh and say: this is the end of orientation, the end of the glory of the Other; for the notion carries all the breadth of disease, the issue of power, and the once touched brilliance of Enlightenment as the magnificent lamp of humanity. And that lamp is the most powerful relativity that I, as an artist, can feel, the very relativity of any event. Even for art, that beautiful queen, there is a broom and there is a time to tidy up, there is Monday and general brotherhood.

III

Conditionally and unconditionally, the Dadaists were misfits (and look there, those that founded the Great War were “misfits to the humanity of the Enlightenment”); the Surrealists were, again, misfits to the poles of reality and of men; the Expressionists and to some extent those Fluxus guys were spatial misfits in their poetics, actually misfitted to the rightist contract of those times about the reality. Weren’t they? That much about the ultra-relativity of the notion of misfittedness. In the art history of the second half of the twentieth century, one can still grasp the matter, as well as this text, more concretely. In Croatian art, it is precisely the term misfits that was attached to a rather dispersed and manifold cluster of artists. (In

2. B. Demur, *Nisum lud da slikam buržujske slike / I’m not foolish to paint bourgeois paintings*, 1976.

3. D. Bašičević *Mangelos, Manifesto o jednom bivšem čovjeku / Manifesto on an Ex-Man*, 1978.

4. Ž. Jerman, *Ovo nije moj svijet / This is not my World*, 1976.



4

Možda se pojedinačne poetike mogu zbrojiti, pomnožiti itd. Ni u kojem slučaju neću ulaziti u zbrajanje i analizu tih mahom dekonstruktivističkih poetika. One su, što je danas indikativno i zanimljivo, nosile elemente političkog.

Možda će biti sretnije i plodonosnije da ih ukupno osvjetlim u jednom ne-mogućem stadiju njihove umjetničke/izvanumjetničke pojavnosti, kao fraktalističke komplementarne cjeline. Radi se o kompleksnom stavu unutar socijaliteta umjetnosti i socijaliteta pomaknutih biografija umjetnika. Negativni oblik izričaja podsjeća na negativnu teologiju *bit*-generacije, koja je svakako odlučni zaokret u povijesnom izlasku na pozornicu romantičnih dekonstruktivističkih sila u funkciji konstrukcije, s podsjećanjima na energije Utopije historijskih avangardi i na očinstvo Prosvjetiteljstva. Koliko samo ima poluupletenih, poluizvršenih, simboličkih, u poetikama dobro razrađenih i dogođenih ocebujstava. (Danas šanse za ocebujstvo i ostale simbolične poslove bezoporučno nestaju).



5

IV

Koja je to *forma mentis* nekog umjetnika kojeg prati, recimo radni pridjev - neprilagođeni? Ima li u tom, vjerujemo mnoštvu implikacija, i suvišnih implikata? Teritorij društva je ocean i može se uvjetno odvajati more. No, to mnoštvo jednoga mora sadržati i neprilagođene, jer su oni u nečemu unutra zajedno s prilagođenima kao medovisna



6

5. T. Gotovac, Čišćenje javnih prostora / Public Place Cleaning, 1981.

6. P. Ivancić, Donosioc / The Deliverer, 1987.

7. V. Delimar, Mislim Sarajevo / I mean Sarajevo, 1994.

its most rarefied aspect reminiscent of the "other line", by which term J. Denegri defines a marginalized current of the art of this region). Can we say that this case of "misfits" is so unlimited or is it about the unique specificity of materialisation and behaviour? (With qualification: of the poetics of artistic groups/clusters, since they were mostly non-groups and therefore lacking all unique poetics.) Thus, the fate of the term "misfits" is to remain majestically broad and discretely circumscribed. However, it is still possible to imagine the precision and the virtuous circumscription of the notion which is built into the *raison d'être* of this notion. In terms of content, the notion expands into the endless spaces of alternative culture, subculture, beat...

Perhaps individual poetics can be added, multiplied, etc. I will by no means involve myself in the addition and analysis of those mostly deconstructionist types of poetics. They carried, and that is telling and interesting today, elements of the political.

Perhaps it might be more gratifying and more fertile if I clarified them together, in an im-possible phase of their artistic/extra-artistic phenomenality, as fractalist and complementary entities. I am speaking of the complex attitude within the social dimension of art and the social dimension of the shifted biographies of artists. The negative form of expression is reminiscent of the negative theology of the beat-generation, which certainly represents the crucial turning point in the historical entry on the stage of romantic, deconstructivist forces functioning as construction, reminiscent of the energies of the Utopia of historical vanguards and of the fatherhood of Enlightenment. How many they are, the half-involved, half-completed, symbolic and, within poetics, well elaborated and perfected patricides. (Today, chances for patricide and other symbolic actions have vanished without leaving a legacy).

IV

Which is the *forma mentis* of an artist to whom, let us say, the working title of a misfit is attached? In these, we should say, multitudes of implications, are there superfluous implicates as well? The territory of the society is an ocean and one can conditionally detach a sea from it. However, the multitude of a sea also contains misfits, for

slika i vrijednost. Integritetnost je današnja sudbina svakome i svačemu, utoliko par, dihotomija, partnerstvo “neprilagođenih” i prilagođenih ne izmiče globalnom fatumu i podjeli uloga što ih zahtijeva funkcioniranje sustava.

Pošto su neprilagođeni: prisutnost s odgodom te sudjeluju u mijenjanju i relativiziranju vrijednosti u međuodnosu, a nikako nisu kompatibilni sa spoznajno-doživljajnim sinkretizmom LIJEPOG, ISTINITOG i DOBROG, to implicira dinamiku područja umjetnosti. Ipak, umjetnost barata (da ispersonificiramo) s društvenim vrijednostima gotovo kao s estetskim suvenirima. Beskonačni resursi eksperimentalizma tehnologije čine umjetnike/umjetnost doista taocima još nepredviđene istine ljepote i dobrote brzog svijeta.

Istina je da nitko i ništa, barem što se tiče umjetnosti, ne potpada, propada potpuno pod taj pojam neprilagođenosti.

U tome se vidi mjera jezgre. Stoga, uputno je uvesti pojam volje i dobrovoljnosti u mehaniku društvene i umjetničke Neprilagođenosti. Uzmimo jedan primjer koji će nas odvesti, moguće je, u srž stvari. Gottfried Ben, njemački prvoligaški pjesnik, jednom je napisao: “Živjeli smo nešto drugo nego što smo bili, pisali smo nešto drugo nego što smo mislili, mislili smo nešto drugo nego što smo očekivali, a ono što ostaje nešto je drugo nego što smo namjeravali.” No, nije riječ tek o spirali fatuma. Riječ je o umnoženosti neprilagođenih, ima ih više, najviše. A tek malo jači pritisak na psihu začinje jednu autonomiju neprilagođenosti, tj. posebnu vrstu koja graniči s najvećim mogućim brojem entiteta i uopće ičega odredivog; u tome graničenju neprilagodljivost ostaje nešto poput jasnog programa. Programiranje koje je začas gotovo, finalizirano u fragmentalizaciji djela. Svijet usitnjen u jasnoću otpora, statusa Drugog, prokletog i zatamnjenog. Treba naglasiti da su umjetnici kao neprilagođeni pojedinci - mahom etički realizirana bića - oni koji su objedinili područja života i estetike i dozirane utopije. I takve subordinirane stvari etike i estetike ugrađene su vješto u društvene maske pod kojima se igra, posreduje zdravlje i realizira koncilijarna količina debakla. Na hrvatskoj umjetničkoj sceni koja i sama ima nukleus neprilagođenosti prema vremenskim koordinatama srednje Europe i druge polovice XX. stoljeća. Na takvoj sceni stoje, plaze i igraju mnogi *valeuri* neprilagođenosti. No, sasvim je moguće izdvojiti skupinu autora koje



they are inside something, together with the well-fitted ones, as the interdependent image and value. Being integrated is the present fate of everybody and everything; therefore, the couple, the dichotomy, or the partnership of the “misfitted” and the well fitted does not evade the global fatum and the casting of roles which is essential for the system in order to function.

Since misfits are a presence with delay and since they participate in the change and the relativization of values in interdependence, but are not compatible with the epistemological-experiencing syncretism of THE BEAUTIFUL, THE TRUE, and THE GOOD, this implies a dynamics of the field of art. Nevertheless, art deals (if we wish to personify) with social values almost as if they were aesthetic souvenirs. The endless resources of technological experimentalism turn artists/art into genuine hostages of the yet unforeseen truth of beauty and goodness of the fast world.

It is true that nobody and nothing, at least with respect to art, is subdued or submerged entirely by this notion of misfittedness.

This is what shows the measure of the core. It is therefore recommendable that the notion of will and willingness should be introduced in the mechanics of social and artistic Misfittedness. Let us take an example that will perhaps take us into the heart of the matter. Gottfried Ben, a first-class German poet, once wrote: “We lived something else than what we were, we wrote something else than what we thought, we thought something else than what we expected, and what remains is something

možemo istaknuti za paradigmatične egzemplare. Naime, njihove poetike, različite ili dodirne među sobom, potrebno je tek naznačiti da bi isplivali svi zanimljivi, rezistentni oblici neprilagođene pobune. (To su: Tomislav Gotovac, Vlasta Delimar, Sven Stilinović, Pino Ivančić, Zlatko Kutnjak, B. Demur, Mangelos i mnogi drugi.)

V

Sjećam se pojmova muške i ženske historije. Radi li se o gradivu koje nema ništa s formom? Tzv. individualna, privatna mitologija, misticizam te mnogi pojmovi psihoanalitičke kartografije; simbolizacija, projekcija, racionalizacija, takva jedna ukupnost psihički utisnutog, manifestiranog u materijalnom i socijalnom ("socijalna plastika"), obavezno sadrži i neprilagođenost. Primjeri pojedinih umjetničkih *creda* vrve i oblicima i amorfnim stanjima veće ili manje kristalizacije i realiziranosti. No, postoji uvjerenje da je svaki pristup solventan. Naime, na dispoziciji jest otkrivanje nasljedstva (pa i takvih da je nekome otac bio anarhist ili sindikalist), odgovori na njega i uspostavljanje otvorenog sustava poetike nediskretne ekspresije ega itd. Da, svi su neprilagođeni - pacijenti - i nisu to. Sva je umjetnička produkcija rad psihe i istodobno dvostruki rad psihe, tj. proizvodnje uljudene kulture, itd., a sve koristeći direktno interaktivnost unutar



8

else than what we intended." But it is not just about the spiral of fatum. It is about the multiplication of misfits, there is more, most of them. And only a slightly harder pressure on the mind will conceive an anatomy of misfittedness, i.e. a special species bordering on the greatest possible number of entities and anything that is at all definable; in this bordering, misfittedness remains something like a clear programme. Programming that is quickly done, finalised in the fragmentation of the product. The world fragmented into the clarity of resistance, the status of the Other, damned and darkened. It should be stressed that the artists are, as misfitted individuals, mostly ethically fulfilled beings, who have united the fields of life and aesthetics with a well-dosed utopia. Such subordinated things of ethics and aesthetics are skilfully built into the social masks under which one plays, mediates health, and realizes a conciliatory quantity of debacle. On the Croatian artistic scene, which itself has a nucleus of misfittedness according to the time coordinates of Central Europe and the second half of the twentieth century. Upon this stage, numerous *valeurs* of misfittedness stand, crawl, and play. Still, it is possible to distil a group of authors whom we can point out as paradigmatic examples. Their poetics are, namely, various or have mutual points of contact; it is important to note that in order that all the interesting, resistant forms of misfitted rebellion should come to surface. (Those are: Tomislav Gotovac, Vlasta Delimar, Sven Stilinović, Pino Ivančić, Zlatko Kutnjak, B. Demur, Mangelos, and many others.)

V

I remember the notions of male and female hysteria. Is that the matter that has nothing to do with form? The so-called individual, private mythology, mysticism, and a number of notions from the cartography of psychoanalysis; symbolization, projection, rationalization, such a totality of things mentally impressed and manifested in the material and in the social ("social sculpture") regularly contains also misfittedness. Examples of individual artistic credos abound in forms and amorphous conditions of greater or lesser crystallization and realization. However, there is the conviction that every approach is solvent. Namely, what is on disposal is the discovery of her-

volumena sebe, a potom dolazi do međudjelovanja "praznih" pojmova autorstva, publike, prostora itd. Gornja digresija bit će da je poslužila autoru radi obnavljanja povjerenja u pozitivne psihičke korijene umjetnosti, spoznajući da se Martek u jednom trenutku odvojio od pisanja i entiteta teksta koji izvire iz poetskog korijena Svijeta.

VI

Izvjese su uspomene od etiološkog i poetičkog značaja. Neprilagođeni umjetnici bijahu i bebe i djeca, potom tinejdžeri. One imaju veliku osjećajnu snagu i kada se povrate u svijest, djeluju svom afektivnom snagom novih materijalnih umjetničkih događaja, činjenica. Dakle, neprilagođenost se odnosi na socijalitet, a sekundarno na *mainstream* stila, trenda i još čak "dozirane avangardnosti". Nitko, ni jedan autor nije neprilagođen sebi, dočim: ne bolest nego se pobuna izvija iz ostvarenja umjetnika, zapravo neprilagođenih kvantumumu, kvantiteti određenog trenutka tehnologije, trenutku povijesti tržišta tj. merkantilnom kairosu pravog trenutka i pravog i solidnog mjesta u mapi viška i razmjene.

Zaključujem da nije moguće izdvojeno/analitički/logički sagledati pojam neprilagođenosti i njegove gradacije. No, može se stvar povezati s konkretnim mjestom pisanja i stvaranja - na jugoistoku Europe. "Druga linija", "Nova umjetnička praksa", relevantne grupe/grupacije od *Exata*, preko *Gorgone* i *Grupe šestorice autora* do *Podrumaša* i *Peemaša*; svi nabrojani entiteti evoluiraju bilo kao grupa/grupacija ili kao pojedinci, loveći svoje klopke, oslobađanja i raspetljavanja. Indikativan je za tu materiju projekt putujuće izložbe *Neprilagođeni* (Misfits), autora T. Milovca.

U relativno malom uzorku prisutan je raspon i varijacije tipova neprilagođenosti, prvo; u raznim omjerima umjetnikove osobnosti i njegovog djela, umjetnikovog djela i korištenja suvremene tehnologije, umjetnika i odnosa spram očinskih autoriteta u njihovim najsuvremenijim vidovima i modifikacijama (čak i neprisutnostima). Takvi umjetnici imaju velike mete.

VII

Krije li se u pojmu neprilagođenosti u umjetnosti pojam etičke ambicije? Da li u

itage (even such as whether somebody's father was an anarchist or a syndicalist), responses to this heritage, the institution of an open system of poetics with indiscreet expression of the ego, etc. Yes, everybody is a misfit - like patients - and still they are not. All artistic production is the working of mind and at the same time it is the double working of the mind, i.e. the production of civilised culture, etc., and all this by directly using the interactivity within one's own volume; and then, there is the interactivity of the "empty" notions of authorship, audience, space, etc. The above digression probably served the author in order to refresh his trust in the positive mental roots of art, given the fact that Martek at one moment detached himself from writing and from the entity of text that surges from the poetic root of the World.

VI

Certain memories have an etiological and a poetical meaning. The misfitted artists used to be babies and children, afterwards teenagers. They have great emotional power and when they regain their consciousness, they act with the full expressive power of new material artistic happenings and facts. Therefore, misfittedness refers to social dimension and only secondarily to the mainstream of style, trend, or even the "well-dosed vanguard". Nobody, not a single author is misfitted to himself, on the contrary: it is not a disease, but rebellion that writhes out of the artists' creation, since they are in fact misfitted to the quantum, to the quantity of a certain technological moment, a moment in the history of market, i.e. the mercantile chairs of the right moment and the right and solid place on the map of surplus and exchange.

I conclude that it is not possible to view separately/analytically/logically the notion of misfittedness and its gradation. Nevertheless, it can be set in relation with a particular place of writing and creating - the South-Eastern Europe. "The Other Line", "The New Artistic Practice", the relevant groups/clusters beginning with *Exat* and *Gorgona* to the *Group of Six Artists* to the *Podrum* people and the *PM* people; all these entities evolve either as groups/clusters or as individuals, hunting their traps, liberations, and disentanglements. The project of the travelling exhibition *Misfits* (*Neprila-*



9

zoni/aspektu neprilagođenosti, etika kao diskurs umjetnika dolazi na svoje? To bi se dalo rasmisljati možda na sto pisanih stranica. Stoga, ovdje mi je izreći tek ovo: izvjesna apsolutizacija umjetnosti/umjetnika svakako generira pojmove etika, neprilagođeni, poštenje, angažiranost, odgovornost, (lični) aktivizam itd. Međutim, neosporna je činjenica da umjetnici danas teže prilagodljivosti kroz razne aspekte, što je rezultat razvojne misli jednog Beuysa, pa i Duchampa, ali važna je konačna misao: (nešto slično odluci marša kroz institucije) sve je umjetničko u funkciji rehabilitacije duhovne moći umjetnosti, mada uz to umjetnici nikada neće izgubiti/zaboraviti iz vida ljepotu dana, sunca, svjetla, ženskog tijela.

Pomalo se zatvorio krug što ga je opisao tekst i navodno ja, V. Martek. *Neprilagođeni* nisu jedini dobri, pravi, ali za njih se može navijati, kao za neki klub, favorizirajući, možda iz znanja o pravoj "čuki" umjetnosti.

U zaključku, uz jedan primjer koji govori dalje od sebe, i autorski stav koji se diferencira donekle od (stava) teksta.

Naposljetku, istina je najinteresantnija, istinito je najetičnije. A etika, po nekome, jednom odsanjana biva zanimljiva u svijetu umjetnosti. Trijada ISTINA - LJEPOTA - DOBROTA fragmentirana i nagnječena ipak živi u glavama umjetnika koji ih imaju; kao novi raspored ili hijerarhija ili sloboda te inspirira i vitalizira kroz spoznajno-doživljajni sin-

godeni) by T. Milovac can be taken as an indication of this.

In the relatively limited sample, one can notice the entire range of variations of the types of misfittedness: in various proportions between the artist's personality and his work, between the artist's work and the usage of modern technology, between the artist and his relation towards the paternal authorities in their most actual aspects and modifications (even their absence). Such artists have great targets.

VII

Does the notion of misfittedness conceal the notion of ethical ambition? Does ethics as artist's discourse find its place in the zone/aspect of misfittedness? This problem could be perhaps solved on a hundred written pages. Therefore, I should say here only this: there is certain absolutization of art/artist that positively generates the notions of ethics, misfits, honesty, involvement, responsibility, (street) activism, etc. However, one can not deny the fact that artists today seek to fit into things through various aspects, which is the result of the evolving thought of somebody like Beuys, and even Duchamp, although what matters is the final thought (something like the decision to march through institutions): in the function of the rehabilitation of the spiritual power of art, all is artistic, though artists will never lose/forget the beauty of daylight, sunshine, light, or the female body.

In a way, this closes the circle drawn by the text and apparently by me, V. Martek. Misfits are not the only good guys, the only real guys, but one can be their fan, like the fan of a club, one can favour them, perhaps out of knowing what the art is really about.

In conclusion, beside an example which says more than it is, here comes the author's standpoint, which is somewhat differentiated from the (standpoint of the) text.

After all, truth is the most interesting of all things, and that which is true is the most ethical. And ethics, according to some, once dreamed, becomes interesting to the world of art. The triad TRUTH - BEAUTY - GOODNESS, though fragmented and bruised, still lives in the heads of those artists that have it; as a new order or hierarchy or freedom, inspiring and vitalising, through the syncretism of knowledge and experi-

kretizam upravo snagu gubitnika i slabost dobitnika.

“... slijedi da je upravo spektakularizacija - ono što se odvija u udobnu razmaku od događaja - postala danas iznimno pogubnom za vjerodostojnost umjetnosti, površnim udvaranjem (prilagođenih) se zapravo hini ... Umjetnost skriva svoju tajnu onim ljudima koji ju pokušavaju doživjeti jedino na izvanjski način. Ta duhovna tvorba iziskuje dugotrajno i neposustalo sudjelovanje, iskreno obdržavanje i postupno ulaženje u jedan svijet koji tek na dnu naporna traženja otkriva svoj istinski smisao. Suprotno tome - spektakl samo odvaja, rastavlja, udaljuje, olakšava, zabavlja, banalizira i izjednačuje. Zato je taj korak u spektakl istodobno i njezin najdublji pad u loš nihilizam.”

E, sad ovo bi moglo biti označeno mjesto novih neprilagođenosti. Izložba s imenom *Neprilagođeni* znakovita je i otvara bezbroj pitanja. Kao primjer: ono o nestanku političkog, o romantičnoj postavci o možebitnom umjetničkom usporavanju (događaja) svijeta, o elementima ekološkog, sakralnog, šamanističkog, napokon i o misticizmu umjetnosti/umjetnika *en bloc* ispada da je neprilagođenost jaki izbor i romantična evidencija krize. ▼

ence, it is precisely the power of the looser and the weakness of the winner.

“... What follows is that it is precisely the spectacularization - that which takes place in a comfortable distance to the event - that has become exceptionally dangerous for the credibility of art today, the superficial flirting (of the misfits) is actually acted... Art conceals its secret before those people who try to experience it solely from the outside. This spiritual creation demands long and persistent participation, honest perseverance and gradual entry into a world which reveals its true sense only at the bottom of tiresome search. Contrary to that, the spectacle only separates, divorces, detaches, facilitates, entertains, banalizes and equalises. Thus, the passage of art into spectacle is at the same time its deepest fall into bad nihilism”.

Well, this could be marked as a point of new misfittedness. The exhibition entitled “Misfits” is significant and opens up a myriad of questions. For example, those about the disappearance of the political, the romanticist proposition about the alleged artistic slow motion of (the events of) the world, about the elements of the ecological, the sacral, the Shamanistic, and finally about the mysticism of art/artist *en bloc*. It turns out that misfittedness is a forceful choice and the romantic evidence of crisis. ●

prijevod / translation: Marina Miladinov

9. S. Stilinović, *Wild Bunch*, 2003.

→ Vlado Martek - diplomirao filozofiju i književnost, multimedijalni umjetnik i pjesnik.

Vlado Martek - graduated philosophy and literature, active as multimedia artist and poet.