

nada
beroš

andrea zittel

pravila me čine
kreativnijom

rules make me
more creative

■ Rad Andree Zittel (1965.), kalifornijske umjetnice koja od početka devedesetih živi u New Yorku, nemoguće je ne uvrstiti u svjetske preglede suvremene umjetnosti na prijelazu u novo tisućljeće. U njemu se miješaju elementi socijalne utopije, znanstvene fantastike, povijesnih avangardi s početka stoljeća i novog vizualnog jezika devedesetih, neke vrste praktičnog puritanizma kao direktnog odgovora na potrošačku groznicu prošlih desetljeća. Zavidljivim vizualnim jezikom na tijesnoj granici između dizajna i arhitekture, njezin rad u samo središte postavlja neka od ključnih etičkih pitanja našeg doba - luksuz i siromaštvo, strah i nadu, slobodu i neslobodu, izvanjsku kontrolu i samodisciplinu - svjesno provocirajući posve oprečne interpretacije.

Andreu Zittel posjetila sam u njezinoj kući u Brooklynu, u maloj uskoj zelenoj dvokatnici u miroljubivom Williamsburgu, kraju koji je posljednjih godina zbog povoljnijih cijena najma prostora postao poželjna četvrt u kojoj žive i rade umjetnici. Andrea je tu kuću, koju jednostavno naziva *The A-Z*, kupila prije sedam godina kad su cijene bile vrlo pristupačne, i u cijelosti je, "od A do Z", dizajnirala i uredila sama, kako i priliči njezinu životnom i umjetničkom svjetonazoru. Sve je krajnje jednostavno, polifunkcionalno, strogo, nema suvišnih stvari ni luksuznih materijala, a u svakom se detalju prepoznaje ruka umjetnice opsjednute idejom da čovjekov prostor oslobodi suvišnosti i podari mu slobodu za uživanje u duhovnim vrijednostima.

Odrastajući u skromnoj obitelji u Južnoj Kaliforniji, u Escondidu, živeći i rađajući u prostoru veličine četiri četvorna metra, što je kasnije postao standard njezina slavnog rada *Living Unit* iz 1994., umjetnica je svoju poetiku od samih početaka izgradila na pretvaranju ograničavanja i lišavanja u prostor slobode, kazavši kako je 'pravila čine kreativnijom'. Mnogi eksperimenti koje danas radi, poput onog u Berlinu kada je bila isključena iz vanjskog svijeta tjedan dana, pokušavajući se osloboditi "tiranije vremena", ukazuju na nove smjerove kojima ide njezin rad.

■ ■ Čini mi se kako je došlo do značajnog pomaka u vašem radu u posljednje vrijeme, što je vidljivo i na vašoj zadnjoj izložbi u Andrea Rosen Gallery u New Yorku naslovljenoj *A-Z Time Trials*. Usudila bih se naz-

● The work of Andrea Zittel (1965), a young artist from California who has been living in New York since the early nineties, cannot be overlooked in any international contemporary art survey at the turn of the millennium. It comprises elements of social utopia, science fiction, historical avant-garde movements from the beginning of the century, and the new visual language of the nineties, a kind of practical Puritanism, meant as a direct response to the consumerism of the past few decades. In her works she employs a seductive visual language on the borderline between design and architecture, focusing on some of the essential ethical issues of our times: luxury and poverty, fear and hope, freedom and non-freedom, external control and self-discipline - thus consciously provoking utterly contradicting interpretations.

I visited Andrea Zittel in her house in Brooklyn. It is a small, narrow, green two-story building in the peaceful area of Williamsburg, a zone that has in the past few years, owing to favorable rents, become a desirable spot for artists to live and work in. Andrea bought the house, which she simply calls *The A-Z*, some seven years ago, when the prices were still quite reasonable, and decorated it entirely from "A to Z" - by herself, quite in keeping with her views on life and art. Everything in the house is very simple, multifunctional, austere, there are no superfluous objects nor luxury materials, each detail gives away the touch of the artist obsessed with the wish to free man's living space from superfluity and invest it with the freedom to enjoy the values of the spirit.

The artist grew up in a middle class family in Southern California, in the small town of Escondido. When she first moved to New York she lived and worked within a space of no more than four square meters (this later became the basis for her famous work *Living Unit*, 1994). From the very beginning she has based her poetics on transforming restrictions and deprivations into a space of freedom. "Rules make me more creative", she confessed once. Numerous experiments which she has conducted, like the one in Berlin when she was isolated from the outside world for a whole week, trying to free herself from the "tyranny of time", point to new directions which her work is taking today.

sl.1: Andrea Zittel ispred biblioteke / Andrea Zittel in front of the library, foto / photo: N. Beroš





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vati to inverzijom u odnosu na dosadašnji rad. U jednoj od vaših prikolica sada zastupate neproduktivnost; točnije, više vas zanima nastajanje, proces rada, a ne toliko produkt, lijepo dizajnirani predmet... Vidljivo je to i u vašem traktatu koji je uključen u press informaciju o izložbi.

Mislim da moj rad nije toliko bio o produktivnosti ili o funkcionalizmu, koliko je bio o psihološkom ili mentalnom funkcioniranju. Nešto može biti vrlo nepraktično, a da još uvijek imu psihološku ljepotu ili čistoću zbog koje se dobro osjećam.

■ ■ Kako biste definirali izvore svoga pristupa?

U vrijeme moje mladosti, moja je majka bila zaposlena i nije imala odveć vremena za vođenje kućanstva. Uvijek je pokušavala raditi šest stvari odjednom, ali se jako stidjela što pritom nije mogla biti dobrom kućanicom. Sjećam se kako ju je mučilo što bi moji prijatelji mogli pomisliti da vide našu kuću u neredu. Stoga vjerujem kako je velik dio mogeg rada reakcija na tu kućnu paranoju. Mnogi moji raniji radovi silno nastoje pronaći sistem koji bi bio savršen. Ovo je dio toga: prekrila sam sve

● ● It seems that a distinctive shift happened lately in your work that can be noticed in your last show at Andrea Rosen Gallery in New York, entitled A-Z Time Trials. I would dare to call it an inversion in comparison with your earlier work. In one of your vehicles you plea for non-productiveness, notably, you are more interested in the process of production than in the results of it, than in a “well-designed product”... This is also evident in your treatise included in the press release ...

I really think my work was never so much about productivity or functionalism so much as psychological or mental functioning. Something might be very impractical can still have a psychological beauty or purity that makes me feel good about it.

● ● How would you define the sources of your approach?

When I was growing up my mother worked, and didn't have that much time to keep house. Because she was always trying to do six things at once she was very ashamed that she wasn't a good as a housekeeper. I remember that she even felt self conscious about what my friends would

sl.2: Andrea Zittel ispred garniture za sjedenje /
Andrea Zittel in front of a sofa, foto / photo: Nada
Beroš

knjige identičnom zelenom trakom kako bi se uklopile u savršenu "biblioteku".

■ ■ Priznajem da je vaša biblioteka najurednija biblioteka koju sam ikada vidjela. Ipak, kako se služite njome? Po čemu razlikujete knjige?

Svi me to pitaju. Ali postoje određene kategorije. Dobro poznajem svoje knjige, mogu ih pronaći po njihovom formatu i obliku. Premda to nije jako praktično, izgleda lijepo i zbog toga se dobro osjećam. Na taj sam način sredila i svoj ured, portfolije, ploču, raspored...

Jedna od velikih promjena u mojem radu počela se zbivati prije četiri godine, u vrijeme kad sam počela živjeti s drugom osobom i shvatila da je nemoguće sve kontrolirati. Moj je mladić uistinu bio neuredna osoba, ali umjesto da pokušam pronaći načine kako ga promijeniti ili izliječiti njegove "nesavršenosti", odlučila sam prihvatiti ih i stvoriti neku vrst ideologije koja se miri s ljudskom prirodom, odnosno nesavršenostima. Ne znam je li vam poznat moj rad pod nazivom *Raugh*, koji sam predstavila u Galeriji Andree Rosen?

■ ■ Ne, nisam vidjela taj ciklus.

(Andrea skida s police publikaciju *Raugh*)

Sve je uistinu bilo vrlo neorganizirano dok sam živjela sa svojim dečkom. Započela sam taj rad u 1998. g. Ljudi su u početku vrlo negativno reagirali jer se on jako razlikovao od mog dotadašnjeg rada. Bio je neuredniji i zaigraniji... Neki od komada pokućstva iz serije *Raugh* bili su vjerojatno i pomalo ružni. Dobila sam mnogo negativnih kritika. Ali doista sam jako, jako sretna što sam to napravila, jer osjećam da ciklus *Raugh* jasno pokazuje kako je moj rad znatno više o stvaranju ideologija ili mentalnih konstrukata, nego o stvaranju finalnog predmeta.

■ ■ Ono što mene impresionira u vašem radu je upravo taj "mentalni pristup" koji nalazi svoju objektivizaciju u lijepo dizajniranim predmetima. Isto tako jasno se osjeća kako sada tražite i neke druge načine reprezentacije svojih ideja...

To je sada najveći izazov. Uistinu je teško napraviti neuredan rad koji je lijep i koji posjeduje neku vrst intelektualnog integriteta.

■ ■ Jednom mi je nešto slično rekao jedan hrvatski slikar: "Pojma nemate kako je teško napraviti ružnu sliku!"

think if they saw that our house was a mess. So, I think a lot of my work is reacting against that kind of domestic paranoia. A lot of my earlier work, tried really hard to find a system to be perfect. This is part of that: I covered all my books with green tape to make it into a perfectly matched "library".

● ● I admit your library is the tidiest library I've ever seen, but how do you use it? How do you recognize the books?

Everybody asks that. But there are categories and I am quite familiar with my books. I find them by their size and shape. It's not totally practical, but it looks good and feels good. In the same way I arranged my office, my portfolios, clipboards, agenda...

One of the huge shifts in my work started to happen four years ago, at a time when I started to live with another person and realized that you just can not control everything. My boyfriend was really messy, but instead of trying to find ways to change him or cure his "imperfections", I wanted to embrace them and create an ideology that reconciles human nature or imperfections. I don't know if you are familiar with my *Raugh* work I showed at Andrea Rosen's Gallery?

● ● No, I haven't seen it.

(Andrea pulls out the publication *Raugh*)

Everything was really disorganized when I lived with my boyfriend. I started this work in 1998. At first people really reacted against it because it looked so different than my earlier work. It was much messier and more playful... Some of the *Raugh* furniture pieces were probably even a little ugly. I got a lot of criticism for it. But I am really, really happy that I did it, because I feel it makes clear that my work is much more about creating ideologies or mental constructs, than it is about creating a final object.

● ● What impresses me in your work is exactly that mental approach that finds its materialization in beautifully designed art objects. Also, it is evident that you are now searching for other ways to represent your ideas...

This is the biggest challenge now. It's really hard to make a mess that is beautiful and has some sort of intellectual integrity.

● ● Once I heard a similar statement from a Croatian painter who told me: "You can't

Upravo tako. To mi je zapravo vrlo iza-zovno i čini me sretnom. Vjerojatno sam se, poput mnogih drugih umjetnika koji se bave dizajnom, zapitala je li uopće moguće napraviti nešto novo - a ako jeste - je li to pravi smjer ili nije. Razgovarala sam s prijateljicom koja mi je rekla: "Ti si sva u tome, strasno vezana uz tu ideju." I to je, na neki način, točno. Još uvijek vjerujem da je to zaista zanimljiv prijedlog, a to je tek jedan od mojih prvih pokušaja.

Htjela sam koristiti prirodni materijal. Stoga sam radila pokućstvo od meke spužve - to je u osnovi tvar koju vidite kad skinete tkaninu s naslonjača. Ovo je osnovni element svakog mog komada mekog pokućstva (pokazuje uzorak). Sve što sam učinila bilo je izrezati spužvu u velik ambijentalni komad pokućstva na kojem ljudi mogu sjediti i ležati. Zapravo, ideju za tu vrstu pokućstva preuzela sam od prijateljeva psa, koji je svaki dan kopao novu rupu u koju će leći. Izgledale su tako udobno da sam poželjela pokušati napraviti pokućstvo za ljude slično tome.

Raugh pokućstvo radim i za svoj ured gdje se ionako sve odvija na podu. Napravili smo radni stol koji ima četiri različite razine i gdje možete sjediti na bilo kojem nivou dok radite na sljedećoj gornjoj razini. Sve su vodoravne površine međusobno zamjenjive.

(Vodi me kroz prostor.)

■ ■ Poznato mi je da kolekcionari vaših djela moraju ispunjavati određene uvjete. Sakupljanje umjetničkih djela znači dodavanje sve većeg i većeg broja djela. Međutim, kad kolekcionar kupuje neki vaš rad, on potpisuje ugovor po kojem se mora odreći nekih drugih stvari koje nadomještaju vaši "polifunkcionalni" radovi. Drugim riječima, mora reducirati svoju kolekciju. Pretpostavljam da to nije jednostavno. Kako, zapravo, radite s kolekcionarima?

Različito je to od kolekcionara do kolekcionara. Ono što me najviše fascinira jest činjenica da ljudi sakupljaju umjetnička djela jer uistinu vole umjetnost, iskreno brinu o njezinoj društvenoj ulozi. Međutim, ne razumijem zašto ljudi žele posjedovati umjetnička djela! To je nevjerojatno. Čini mi se kako je to velika odgovornost, osobito ako se radi o suvremenoj umjetnosti. Ako to čine zbog financijskih razloga, mnogo je jednostavnije posjedovati dionice. Ipak, sretna sam što kupuju umjetnička djela. Mnogi moji kolekcionari su vrlo posebni. Hoću reći, premda stvaram predmete, ima

imagine how hard it is to make a nasty, ugly painting!"

That is true. I am actually very challenged and happy with it. I guess like so many artists who are dealing with design I have been asking myself if it is even possible to do anything new - and if so, if this was the right direction or not. I was talking to a friend and she said: "You are so much in it and passionate about this idea." And it is true in a way. I still think that this is a really interesting proposal and this is only one of my first tries.

I wanted to use natural material. So I made furniture out of soft foam - which is basically what you uncover if you strip off the cloth off of a chair. It is the most basic element in any piece of soft furniture (shows the model). Only I have carved the foam into a huge environmental piece of furniture that people can sit and lie on. I actually got the original idea for this kind of furniture from a friend's dog. Every day she dug a new hole to lie in. They looked so comfortable that I wanted to try to make furniture for people like this.

I am even making *Raugh* furniture for my office where everything winds up on the floor anyway. We made a desk that has four different levels and you can sit on any level while working on the next level up. The horizontal surfaces are all interchangeable.

(Takes me through the spaces.)

● ● I have heard that the collectors of your works have to fulfill some of your conditions. Collecting artworks means adding more and more works. However, you ask the collectors who buy your work to give up some of their former pieces to replace them with your multifunctional works. In other words, to reduce their collections. I guess this is not easy. How do you actually interact with collectors?

It's really different from collector to collector. The thing that fascinates me is that most people collect art because they love art, they are very passionate about its social function. But I don't understand the desire to own art works. It's impossible. It seems like a huge responsibility, especially with contemporary art. If you are doing it for financial reasons it is much easier to own mutual funds. But I guess that I am still happy that they buy works. A lot of my collectors are special, I mean, even though I



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mного onih koji ne žele kupiti moj rad, jer je prilično zahtjevno živjeti s njim.

Zapravo, nikog ne prisiljavam da se odrekne drugih umjetničkih djela, ali postavila sam uvjete koji od kupaca mojih radova traže da doista koriste rad. Primijetila sam da ponekad kolekcionare privlači projekt upravo stoga što im je teško zamisliti da bi ga mogli koristiti - neka vrsta fikcije temeljene na maštariji straha. Primjerice, Bob Schiffler nije mogao zamisliti da bi mogao nositi moju uniformu i godinama je govorio ljudima: "Kako to možete nositi?"

I naposljetku je kupio jednu odoru.

■ ■ Da li je nosi?

Ne. Naručio je i kupio jednu, ali je nikad nije obukao. Mislim da se još uvijek bori s tom idejom.

Drugi komad, koji je također kolekcionarima zadavao muka, bio je ciklus *Escape Vehicles* (serija "prikolica za bijeg" predstavljena na Documenti X u Kasselu, 1997., op.a.). U tom projektu zamisao je da vlasnici preurede unutrašnjost prikolice kako oni žele. Kad ih pokazujem na izložbama, znam da

make a product, there are a lot of people who still won't buy my work, because it is pretty challenging to live with.

I actually don't make anyone give up other artworks, but I have placed conditions on them that ask them to really use a piece. I've noticed that sometimes collectors become intrigued with a project specifically because they can't imagine doing it - a sort of fear fantasy fixation. Like Bob Schiffler couldn't imagine wearing a uniform and for years he kept talking to other people: "How can you do that?"

And finally he bought one.

● ● Is he wearing it?

No. He bought the commission but he's never done it. So I think he's struggling with this idea a lot.

Another piece that was hard for some collectors was the *Escape Vehicles*. With this project each person had to customize the interior of their own Vehicle. When I exhibited these pieces, I know that the collectors felt like they were being judged for their decisions - and it made some of them feel very vulnerable or insecure. I could see



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se kolekcionari osjećaju izloženi prosudbama zbog svojih odluka - a to je neke od njih učinilo vrlo ranjivima i nesigurnima. Primijetila sam to s prikolicama koje su bile izložene na Documenti, gdje su kolekcionari bili kritizirani zbog svojeg ukusa ili estetskih odluka. Osjećam neku nježnost spram tih ljudi koji se upuštaju u izazov i preuzimaju rizik. Mislim da to nikad nije lako.

■ ■ Kupuju li oni uglavnom jedan rad u namjeri da imaju i vaše ime u kolekciji ili kontinuirano sakupljaju vaše radove? Koliko, otprilike, kolekcionara redovito kupuje vaše radove?

Nikad ih, zapravo, nisam brojala. Moj rad nije poput slikarstva, gdje kolekcionari mogu kupovati slike "na tone". Oni kupuju jedan komad u dvije, tri godine. Obično ga kupuju kad se za njega pronade mjesto u njihovom životu. Oni moraju dokučiti mogu li ga uključiti u svoj život, trebaju li taj komad ili ne.

it with the pieces that were shown in *Documenta*, where they were getting judged on their tastes and aesthetic decisions. I feel sort of tender towards these people who challenge themselves and who take those chances. I don't think it is ever easy.

● ● Do they mainly buy one piece in order to have your name in their collection or do they continually buy your works? How many collectors regularly purchase your works?

I've never counted them. My work is not like painting where they can buy tons and tons of paintings. They buy a piece every two or three years. But it's more like they will buy a piece when there is room in their lives for it. They have to figure out whether they are capable of inserting it in their lives, whether they need it or not.

● ● Do you have an impression that they hesitate to approach you because of the

sl.4: A. Zittel, A-Z Warm and Cool Chambers, 1993.

sl.5: A. Zittel, A-Z Comfort Unit, 1994.

■ ■ Imate li dojam kako neki od njih oklijevaju pristupiti vam zbog složenih uvjeta koje postavljate kolekcionaru?

Ne znam. Mislim da ne. Prilično mi je lako pristupiti. Moj rad je vrlo osoban, ponekad previše osoban za neke ljude. Vjerujem da kolekcionari više vole raditi s galerijom jer im je to lagodnije, ali ja doista uživam surađivati s ljudima koji kupuju moj rad.

■ ■ Jeste li spremni prilagoditi neke od svojih zamisli njihovim željama i očekivanjima?

Da, potpuno. Jako sam zainteresirana za to. Imam kolekcionara u Cincinnatiju za kojeg sam spremna sve učiniti. Jednom sam čak napravila stalak za televizor za njega. Ali on svake sezone nosi moje uniforme, već punih šest godina. On je tako posvećen tome da me uvijek uzbuđuje raditi za njega.

■ ■ Nosite li i sami još uvijek uniforme?

Ovu haljinu (pokazuje na kratku crvenu vunenu haljinu na sebi) upravo sam završila prije dva dana. To je dio proljetne kolekcije. Postoji priča o tome kako se ta stvar s uniformama razvijala. Isprva sam napravila običnu uniformu koju sam nosila svaki dan tijekom šest mjeseci. Međutim, nakon tričetiri godine postalo je jako teško smisliti novi stil za svaku novu sezonu. Pomislila sam: ukoliko postavim niz parametara, možda će biti lakše kreirati novu odjeću. Tako sam počela proučavati rusku konstruktivističku odjeću. Ironija je u tome što nikad nisam voljela te kostime. Pokušala sam shvatiti zašto su tako čudni i geometrijski. (Zanimljivo, mnoge stvari uz koje sam sada vezana u početku mi se nisu sviđale.) Čitala sam da su konstruktivisti vjerovali kako geometrijski uzorci omogućuju da se sačuva cjelovitost tkanine - jer je ona istkana u obliku pravokutnika. Osjećala sam kako je ta ideja istodobno apsurdna i savršena. Dakle, preuzela sam tu logiku i dovela je do najekstremnijeg zaključka - načinivši sve svoje haljine iz pravokutnika.

■ ■ Bjelodano je da su mnoge vaše ideje nadahnute ruskim konstruktivizmom, idejom socijalne utopije i sl. Možete li spomenuti i neke druge pisce, mislioce, umjetnike koji su utjecali na vaša razmišljanja?

Odrasla sam i školovala se u Južnoj Kaliforniji. Europski modernizam nije bio dijelom mog obrazovanja. Kasnije sam se

complex conditions you impose for purchasing your works?

I don't know. I don't think so. I'm pretty approachable. My work is very personal. It's sometimes too personal for some people. I think collectors often prefer to work with a gallery because it's more comfortable for them, but I really enjoy interacting with the people who buy my work.

● ● Do you adjust some of your ideas to their wishes and expectations?

Oh, totally. I am really interested in that. I have a collector in Cincinnati whom I would do pretty much anything for. I even made a TV stand for him once! But he has worn my uniforms every season for six years. He is so dedicated, and because of that I always feel really excited about working with him.

● ● Do you still wear your uniforms?

This is a new one that I finished two days ago (points to a red short woolen dress that she is wearing). It is part of the spring collection. There is sort of a story though about how the whole uniform thing has evolved. At first I made a regular uniform and wore it every day for six months straight. But after three or four years it



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više susretala s modernim dizajnom, ali još uvijek nisam mnogo znala o njemu. Kad sam prvi put počela raditi *Stambene jedinice (Living Units)*, više su mi bile na pameti stambene jedinice u nizu kakve nalazimo u predgrađima Kalifornije. Premda sam oduvijek mrzila takav način života, bila sam istodobno zaintrigirana tom idejom.

Da ironija bude veća, kada sam započela čitati o modernizmu, prva knjiga bila je knjiga Ayn Rand *Fountainhead*. To je posve romantična priča o mladom arhitektu suprotstavljenom korumpiranom svijetu. Knjiga je čak poslužila kao scenarij za holivudski film. To je bila prva knjiga koja me zainteresirala za moderni dizajn. Zapravo, kao mlada djevojka sakupljala sam antikvitete. Prvi zaradeni novac potrošila sam na kupnju Art Deco pokućstva! Ali to nas odvodi s teme.

Ono što me se prvo dojmilo u modernizmu bila je činjenica da se tu više radilo o mentalnim konstruktima, a manje o materijalnim svojstvima. Doista mi se sviđala misao da je ono što je izvorno ukazivalo na siromaštvo - jednostavnost ili funkcionalnost - moglo na neki način postati gotovo

became really difficult to come up with a new style each season. I started to think that if I had a set of parameters it might make it easier design new dresses. So at some point I started looking at Russian Constructivist garments. It's ironic, because I actually never liked them that much, and so I was looking at them to figure out why they were so weird and geometric. (A lot of things that I become attached to initially I didn't like) I read that they believed that geometric patterns maintained the integrity of the fabric - which was woven in rectangles. I felt that this idea was both absurd and perfect at the same time. So I took that logic and pushed it to the most extreme conclusion - and made all my dresses out of rectangles.

● ● It's evident that most of your ideas stemmed from the Russian Constructivists and social utopia thinkers. Could you mention some other thinkers, writers or artists that had an important impact on your work?

I grew up and did my undergraduate studies in Southern California. European modernism wasn't really a part of my education. Later on I started to see more mod-

sl.6: A. Zittel, A-Z Dishless Dining Table, 1993.
sl.7: A. Zittel, A-Z Food Group, 1993.

elitističkim kroz intelektualni ili moralni kôd. Također, pitala sam se mogu li iskoristiti taj modernistički kôd kako bih reinterpretirala vlastite uvjete. U tu vrijeme bila sam vrlo siromašna, živjela sam u vrlo maloj sobi, ništa nisam posjedovala. Htjela sam iskoristiti vlastitu situaciju bez da je promijenim, ali da je zatim, kroz umjetnički jezik, izokrenem u nešto posve glamurozno. Htjela sam da svatko poželi biti poput mene premda zna da nemam ništa. (Smije se.)

■ ■ **Biti siromašan postalo je luksuzno!**

Upravo tako. Ipak, mislim da je moj pristup modernom dizajnu vrlo američki. Rezultati modernističkog pokreta u Europi vrlo su vidljivi čak i u siromašnijim slojevima društva, poput masivnih blokova stambenih zgrada. U Americi to je prisutnije u bankama i korporativnoj arhitekturi. Mislim da se na moderni dizajn ovdje još uvijek gleda kao na nešto egzotično.

■ ■ **To je zanimljiva teza. Što je vas osobno dovelo do razmišljanja o potrebi drukčijeg životnog okoliša, odnosno oživljavanja nekih modernističkih načela u vrijeme prevladavajuće postmodernističke paradigme?**

Na neki način vjerujem da je šteta što je moja generacija odrasla uz priču o "neuspjehu modernizma". Mislim da smo gotovo paralizirani opsežnim poznavanjem povijesti umjetnosti - i porazom svakog prethodnog manifesta ili ideologije. Stoga vjerujem da je vrlo hrabro još uvijek gledati na promjene u pozitivnom svjetlu, pronalaziti načine da se bude kreativan i otkrivati nove predloške za život.

Cijenim tzv. "mentalitet granice" - možda zbog toga što sam odrasla s pričama svojih djedova i baka. Očeva majka u tinejdžerskoj je dobi emigrirala iz Njemačke u Južnu Kaliforniju. Pripovijedala mi je bezbroj priča o tome kako je željela započeti svoj život iznova. Obitelj s majčine strane bila je pionirska obitelj. Živjeli su bogu iza leđa i sagradili cijeli svoj svijet, živjeli su u vlastitom svemiru. Kad danas razmišljam o tim pričama, one mi se čine vrlo smislenima. Čak i moji roditelji žive na brodu veličine desetak metara i upravo plove za Australiju na njemu. I sama osjećam kako ne smijem dopustiti da moj život prođe bez neke slične avanture ili izazova.

■ ■ **Čini se kako ni vašim roditeljima ni vama nije potreban velik prostor za ispunjen život. Jeste li se susretali s ocjenama da ste vi, zapravo, "ekonomist života"?**

ern design but still didn't know much about it. When I started making my *Living Units*, I was thinking much more of the suburban housing tracks in California. I always hated that life style, but I was also intrigued by it.

When I started reading about modernism, ironically enough, the first thing I started with was a book by Ayn Rand *Fountainhead*. It is a totally romanticized story about a young American architect against a corrupted world. It was even turned into a Hollywood film. This was the first book that turned me on to Modern Design. When I was younger I actually collected antiques. Actually, I used my money from my first job to collect Art Deco, furniture! But this is getting off the track.

What first impressed me about modernism was how it was more about mental constructs than it was about material properties. I really liked the idea that something that originally indicated poverty - simplicity, or functionality, could somehow become almost elitist through an intellectual or moral code. And I also wondered if I could use this modernist code to reinterpret my own conditions. I really didn't have any money at that time, I lived in a tiny room, and I had no possessions. I wanted to take my situation without really changing it but then invert it into something really glamorous by using a aesthetic language. I would make everyone wish to say they were like me even knowing I had nothing (laughs).

● ● **Being poor became a real luxury!**

Yeah. Although I think that my interpretation of modern design is a particularly American one. In Europe the results of the modernist movement are visible in lower middle class structures like those massive block apartment buildings. In The States it is more representative of banks and corporate architecture. I think that modern design is still considered more exotic over here.

● ● **It's an interesting thesis. What led you to start thinking of a need for a different life environment, reviving modernist principles in the midst of the dominant postmodern paradigm?**

Well, in some ways I think that it is a shame that my generation has grown up with the story of the "failure of modernism". I think that we are almost paralyzed with such comprehensive knowledge of art history - and of the defeat of every past manifesto or ideology. So I believe that it is real-



Da, cijelo vrijeme, ali ne bih se složila s tom ocjenom. Ekonomija je vjerojatno pobrkana sa željom za oslobađanjem. Točno je da ne želim imati mnogo odjeće, mnogo stvari, ali ne radi se o ekonomičnosti, jer neprestano odbacujem stvari koje su još uvijek savršeno upotrebljive kako bih zadržala neku vrstu slobode. Također, ponekad sam prisiljena kupovati stvari kojih sam se prije nekoliko mjeseci riješila! Iz više razloga, to baš i nije ni jako korektno.

■ ■ Na vašoj zadnjoj izložbi kod Andree Rosen u središtu je pojam vremena. Možete li obrazložiti svoj odnos spram te kategorije?

Taj se rad bavi strukturama pomoću kojih je moguće organizirati vrijeme, kao i načinom na koji mjerimo ili organiziramo čak i posve efemerne ili apstraktne koncepte - prošle trenutke. Zaista me fascinira kako nevidljive strukture poput rasporeda postaju tako snažne kontrolne sile u našim životima.

■ ■ Koji su bili vaši motivi da započnete eksperiment u Berlinu? ("Slobodni ritmovi i obrasci", Berlin, 31. listopada - 6. studeni 1999.) Da se oslobodite "tiranije vremena"?

Duže vrijeme razmišljala sam o tom eksperimentu i iskušala nekoliko varijacija. U Berlinu sam imala atelijer u podrumu, tako da sam lako mogla blokirati prirodno svjetlo i zvukove. Sedam dana bila sam u potpunosti isključena od vanjskog svijeta, radija, TV-a, satova, ne znajući koliko je sati. Bilo je vrlo, vrlo zanimljivo. Ljudi to krivo interpretiraju kao znanstveni eksperiment, a on to nije. Htjela sam otkriti kako se osjećam u toj situaciji.

■ ■ I kako ste se osjećali?

Prošla sam kroz mnoge ekstremne emocije. Sve to donekle podsjeća na stanje drogiranosti. Činilo mi se da uvijek znam koliko je otprilike sati. Ipak, kasnije sam otkrila da sam pomalo bila u krivu. Vodila sam bilješke kako bih kasnije mogla provjeriti.

■ ■ Ipak, teško je vjerovati da biste se isto osjećali da je eksperiment trajao mjesec dana?

Ne mislim da je to toliko važno. Eksperiment je više bio o privremenoj odgodi obrazaca temeljenih na vremenu, nego o poznavanju koliko je točno sati.

■ ■ Mislite li da je to iskustvo na neki način moguće usporediti s boravkom u

ly brave to still see change in a positive light, and to have found ways to be creative and invent new scenarios for living.

I appreciate what I call a frontier mentality - perhaps because I grew up with stories from my grandparents - one grandmother immigrated to Southern California from Germany when she was still a teenager and she told me so many stories about wanting to start her life all over. My other grandmother's family was pioneers. They lived in the middle of nowhere and constructed their whole world; they lived in a universe of their own. It makes a lot of sense when I look at all the stories I grew up with. Even my parents live on a 31-foot sailboat and sailed to Australia on it right now. So I guess that I felt that I couldn't let my life go by without wanting some sort of similar adventure or challenge.

● ● It seems that neither your parents nor you need to have a vast space in order to live a meaningful life. Have you ever heard that you were being labeled "economist of life"?

Yeah, all the time, but I don't agree with that. The economy is maybe confused with trying to liberate myself. It is true that I don't want to have a lot of clothes, a lot of possessions, but it's not economical because I am constantly throwing things out that are perfectly good in order to keep this kind of freedom. And I sometimes have to buy things that I just got rid of a few months before! In a lot of ways it's not very correct.

● ● Your last show at the Andrea Rosen Gallery in New York completely focused on time. Could you please explain your attitude towards the time category?

It focused on structures that organize time and the way that we measure and organize even ephemeral or abstract concepts - like passing moments. I'm really fascinated at how invisible structures like timetables are such controlling forces in our lives.

● ● What were your motives for the Berlin experiment (Free Running Rhythms and Patterns, Berlin, October 31 through November 6, 1999.)? Liberating you from the "tyranny of time"?

I've been trying to do this for a long time and I have tried other variations, but in Berlin I had a studio that was in the basement so I blocked out all of the natural light and sound. For seven days I was complete-



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zatvorskoj samici? Ima li ono i neku crtu mazohizma?

Ne. Svida mi se činjenica da taj eksperiment varira između jeze i oslobođenja. Može ga se promatrati kao torturu, ali također i kao apsolutnu, krajnju slobodu.

■ ■ Slobodu za što?

Većinu vremena bila sam sretna, radosna, nije bilo nikakva pritiska. Mogla sam raditi što god sam željela. Bila sam vrlo kreativna. Prepuna ideja. Crtala sam.

U našoj je kulturi cijelo naše iskustvo posredovano. Za sve što radimo točno znamo kakav će nas osjećaj pratiti. Po prvi put u životu nisam znala kako ću se osjećati, a dok je trajalo, nisam bila u stanju ni opisati taj osjećaj.

■ ■ Jeste li se morali posebno pripremati za taj eksperiment?

Oduvijek sam znala da to želim iskusiti. I konačno, u Berlinu sam shvatila da je to savršeno mjesto i da bih bila glupa da to sad ne učinim. Nekoliko godina ranije htjela

ly isolated from the outer world, radio, TV, clocks, not knowing what time it was. It was really, really very interesting. People misinterpret it and call it a scientific experiment, but it is not. I wanted to learn what it would feel like.

● ● And how did it feel?

I went through a lot of extreme emotions. It's sort of like being on drugs. I always thought that I knew roughly what time it was. Although later I found out that I was slightly off. I wrote down notes for myself that I could check later.

● ● However, it's hard to believe that you would have felt the same if the experiment had lasted a month or longer.

I don't think it matters so much. The experience had less to do with not knowing the exact time than it did to do with the suspension of time based patterns ...

● ● Could you compare this experiment with being in a prison cell? Does your experiment imply certain moments of masochism?

sam napraviti rad, neku vrst komore, ali nisam imala novaca da ga izvedem. Apsurd je u tome što je moj rad o predmetima, a zapravo mene zanimaju eksperimenti. To je također jedan od važnih problema.

■ ■ Kako reagirate na interpretacije vašeg rada koje vas smještaju u orwellovski svijet, svijet potpune kontrole ljudskih života?

U početku sam namjerno svoj rad pokazivala u pomalo zastrašujućem svjetlu, ali to je bilo zbog određenog konteksta. Kad sam počela izlagati, 1990., bila sam vrlo mlada, bila sam djevojka, zapravo bila sam "dobra djevojka", a cilj mi je bio ispitati vlastite granice. Zanimale su me stvari koje bi istodobno mogle biti dobre i loše, oslobađajuće i ograničavajuće.

■ ■ Čini se kako se pravila i disciplina najčešće povezuju s negativnim konotacijama, a pravila stvaraju više slobode!

U tome je ironija. Slično je i s modernizmom - tu se sve vrti oko vrijednosti poput demokracije, individualnosti, slobode. Mislimo da su to velike riječi, velike vrijednosti. Mislimo da su one prave, da su neophodne. U stvarnosti je sve zapravo, puno kompleksnije. Dobro i Loše! Demokracija istodobno uključuje prava grupa i moć većine. Individualnost - da, dobro je biti individualist, ali u procesu ostvarivanja individualnosti istodobno razaramo kvalitetu građanskog života.

■ ■ Smatrate li sebe discipliniranom osobom?



No. I like the fact that the experiment goes back and forth between being horrible and liberating. It could be seen as torture, but also as the absolute, ultimate liberation.

● ● Freedom for doing what?

Most of the time I was really happy, just joyful, no pressure, I could do whatever I wanted. I was very creative. I had so many ideas. I was doing my drawings.

In our culture all of our experiences are so mediated. Everything we do we know how it would feel. It was the first time in my life that I didn't know what it would feel like and while I was having it, it was even difficult to describe.

● ● Did you have any special physical preparations for the experiment?

I always knew I wanted to do it. And finally, in Berlin, I knew this was the perfect place and I would be stupid not to do it. A few years ago I wanted to make an artwork like a chamber, but I didn't have the funding to do it. It's absurd; my work is so much about the objects when in reality I am interested in experiments. That is an important issue too.

● ● How do you react to the interpretations of your work that couple you with the Orwellian world of total control over human lives?

In the beginning I purposely put my work out to be a little bit scary, because of the context. When I first started to put it out, in 1990, I was very young, I was a girl, actually I was a "good girl" and I wanted to test my boundaries. I was interested in things that could be good and evil at the same time, liberating and confining.

● ● It seems that rules and discipline most often side with negative connotations? Rules make more freedom!

That's the irony. Just like in modernity everything is about these values like democracy, individuality, and freedom. We think they are great words, great values. We think they are right, they are necessary. In reality, it is much more complicated than that. The Good and the Bad! Democracy at the same time means group rights, the power of the mass. Individuality - sure, it's good to be individual but in the process of individualism we are destroying the quality of civic life.

● ● Do you consider yourself a disciplined person?

Pogledajmo ovako na to. Cijela ta stvar s disciplinom ... ne mislim da sam disciplinirana osoba. Mislim da sam dobar predstavnik naše kulture. Ja sam disciplinirana, odnosno nedisciplinirana kao i bilo tko drugi kojeg poznajem. Ali, volim otkrivati sisteme.

■ ■ Usudila bih se reći da posjedujete neku vrst geometrijskog uma, da pokušavate sve sistematizirati kako biste preživjeli...

Uz pomoć sistema?

■ ■ Da.

Ja sam Djevica.

■ ■ Znači da težite savršenstvu!

Pa, nekom osebnom savršenstvu! Shvatila sam da je moja racionalnost vrlo često iracionalna. Čak i sa svim tim sistemima. Nikad ih ne uspijevam održati savršenima. Obično se raspadnu. Sretna sam ako napravim savršen sistem koji funkcionira dva tjedna, radim grafikone i tada, umjesto da ga nastojim održati na životu, puštam da se raspadne i zatim radim novi sistem.

■ ■ Možda vas, da biste imali "opravdanje" nastaviti s daljnjim sistemima, više privlače neuspjesi?

Da. Volim to raditi. Volim obećanje. Živim za to. To me pokreće dalje. Zanosim se idejom da ću jednom otkriti sistem koji će sve učiniti spontanom, neurednim... Ali užasna sam kad treba održati sistem na životu! ■

prijevod / translation: Maja Tančik i Nada Beroš

We have to go back. The whole discipline thing - I don't think that I am disciplined. I think that I am a good representative of our culture - I am about as disciplined or undisciplined as anyone else I know. But I do like inventing systems.

● ● I would dare to say that you have a sort of "geometrical mind", you need to systematize everything in order to survive.

With systems?

● ● Yes.

I'm a Virgo.

● ● That means you seek perfection!

Well, an idiosyncratic perfection! I recognized that my rationalizing is very often irrational. Even with all these systems. I can never maintain them perfectly. Usually they fall apart. I'll be very happy making the perfect system for two weeks and I'll make visual charts and then instead of trying to keep it going, I'll let it deteriorate and then make the next system.

● ● Maybe you are attracted by failure just to have an excuse to start again with new systems?

Yeah, I love creating these things. I love the promise. I live by them. It would bring me forward. I've got a fantasy that I will eventually discover one system that would make everything rough, spontaneous. But I am terrible in maintaining systems! ●

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