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umjetnost nije lijepa art is not beautiful

▼ Berlinski izložbeni prostor *Kunst-Werke* pružio je priliku Catherine David da prvi put nakon *Documenta X* u Njemačkoj realizira nov izložbeni projekt. Poznata po zahtjevnim, nadasve intelektualnim razinama koje očekuje od sugovornika, ali i publike, Catherine David je metodu isprobanu 1997. u Kasselu dodatno radikalizirala odražavajući suvremeno stanje stvari (kako i glasi naziv izložbe - *L'Etat des Choses*, odnosno *Stand der Dinge*) prikazima kriznih regija i socijalnih žarišta. Umjetnici koje je francuska likovna kritičarka odabrala da bi njihovim radovima senzibilizirala javnost na probleme prostora, pojedinačnog bivstvovanja i postavljanja granica, relativno su malo poznati široj publici. Izložba je strukturirana kao opterećujući arhiv i u prvi plan stavlja zbivanja i melankolične prikaze prostora određenih sukobima. Estetika je, naime, za Catherine David "zadnji prostor slobode", nevažna u tradicionalnom smislu poimanja i potrebe njenog neprekidnog dokazivanja.

U zamračenoj prostoriji u kojoj se osjeća orijentalni miris i čuje prikladna glazba odvija se dija-projeckija *Piste za slijetanje*, rad alžirskog umjetnika Kadera Attije snimljen za dvogodišnjeg suživota s alžirskim transvestitima u Parizu. Bez voajerizma ili senzacije, autor se usredotočuje na svakodnevicu i vidljive ostatke nasljeđa kod ljudi koji svoje radno vrijeme provode na brisanom prostoru između predgrađa i središta Pariza. Brazilijanac Maurizio Dias i Švicarac Walter Riedweg autori su video-instalacije *Ovo nije Egipat* kojom istražuju pitanje identiteta i otuđenja u kontekstu napetosti između kolektivnog i individualnog mehanizma. Dijelovi video-zapisa temeljeni su na kontrastnom poimanju muslimanske i zapadne kulture, prikazani snimcima žene pod velom koja s mukom pokušava jesti jabuku ili muškarca odjevenog poput trbušne plesačice koji svoj groteskni ples izvodi ispred montiranih pozadina.

Video *Vjerovao sam da sam vidio kažnjenike* Haruna Farockog, nastanjenog u Berlinu, zastrašujući je niz situacija snimljenih u američkim kaznionicama koje je autor pronašao u arhivima. Rad prikazuje sustave video-nadzora koji u potpunosti upravljaju sudbinom zatočenika, često puta daleko od dozvoljenih granica ponašanja, poput scene sukoba koji je rezultirao smrću jednoga od kažnjenika ostavljenog da leži na podu dvorišta kaznionice sve do trenutka kad ie za

● The *Kunst-Werke* exhibit hall in Berlin provided the chance for Catherine David to carry out a new exhibition project in Germany, for the first time after *Documenta X*. Known by demanding and, above all, high intellectual levels that she expects from the people she talks to, but also from her audience, Catherine David further radicalized the method which she tested in Kassel in 1997, thus reflecting the contemporary state of affairs (this is also the title of the exhibition - *L'Etat des Choses*, i.e. *Stand der Dinge*) by showing the regions of crisis and social focuses. The artists whose works the French visual arts critic chose to make the public perceptive to the problems of the space, of individual existence and setting the limits, are relatively less known to the wider audience. The exhibition is structured as a burdening archive and puts in the foreground the events and the melancholic reviews of the areas defined by the conflicts. For Catherine David, aesthetics is "the last area of freedom", unimportant in the traditional sense of comprehension and it has no need for its continuous confirmation.

In the darkened room pervaded by oriental scent and suitable music, a slide projection of the *Landing Area* is taking place; it is the work of an Algerian artist, Kader Attia, which was filmed during two years of his living with Algerian transvestites in Paris. Without voyeurism or sensationalism, the author focuses on the everyday life and the visible remains of the tradition among the people who are spending their work time in the no-man's land between the suburbia and the center of Paris. Maurizio Dias of Brazil and Walter Riedweg of Switzerland are the authors of *This is not Egypt*, a video-installation in which they explore the question of identity and alienation in the context of tension between collective and individual mechanism. Parts of the video are based on the contrastive comprehension of Muslim and Western cultures, shown by snapshots of a woman covered by veil who has difficulties trying to eat an apple, or a man dressed like belly dancer, who does his grotesque dance in front of the artificial background.

I Thought I Was Seeing Convicts, a video by Harun Farocki, who lives in Berlin, is a horrifying set of situations filmed in American correctional institutions, which the author found in the archives. The piece shows the systems of video-surveillance

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bilo kakvu pomoć bilo prekasno. Fascinante crno-bijele fotografije iz ciklusa *Hvatajući sjene* Santua Mofokenga prikazuju odnose između socijalnih grupacija i okruženja u kojima borave. Izrazito sugestivna mračna atmosfera dokumentira autorovo viđenje razvoja demokracije u Južnoafričkoj Republici i beznadnu poziciju pojedinca okruženog bijedom, koji pritom nije lišen duhovnog. Rad Libanonca Walida Ra'ada studije su *Atlas Arhiva*, prvog cjelovitog pregleda 145 snimaka različitih tipova automobila koji su korišteni kao automobili-bombe u razdoblju građanskoga rata između 1975. i 1990. godine. Fotografije Paole Salerno prikazuju Calabriju u kojoj je odrasla, regiju izoliranu od ostatka Italije u kojoj se ni danas ne osjeća postojanje, ali ni potreba za modernim načinom života.

Geografska, kulturna i politička različitost karakterizira radove trinaestero umjetnika čije su video i filmske instalacije te fotografija mediji kojima dokumentiraju prostore visoke napetosti. Poneki od njih tek su prividno prazni, označeni slojevima sukoba, nerazumijevanja, povijesti drugačije od one

which completely control the destinies of the convicts, often far beyond the permitted limits of behavior; for example, the scene of conflict which resulted in death of one of the convicts, who was left lying on the ground of the penitentiary backyard until it was too late for any kind of help. Fascinating black-and-white photographs from the *Chasing the Shadows* series by Santu Mofokeng, show the relations between social groupings and the environment in which they live. The extremely suggestive, dark atmosphere documents the author's view of the development of democracy in the Republic of South Africa, and the hopeless position of the individual who is surrounded by poverty, but who did not lose his spirituality.

The work of Walid Ra'ad examines the *Atlas Archive*, the first comprehensive review of the 145 photographs of various types of cars which were used as car bombs in the civil war period between 1975 and 1990. The photographs of Paola Salerno show Calabria in which she grew up, a region isolated from the rest of Italy, where the modern way of living does not exist nor is there any need to change this.

koju s lakoćom prihvaćamo kao temelj zapadne kulture, zaboravljajući pritom da je u prošlosti i taj prostor bio u velikoj mjeri opterećen bespoštednim borbama, bijedom i patnjom.

U primjeru izložbe *Stanje stvari* radi se o etičkom poimanju svijeta u kojem bi svaki pojedinac teoretski trebao ostvariti pravo na egzistenciju. No *drugost* se u suvremenom dobu izbjegava jednako kao i ranije. Vrlo ozbiljan i politički provokativan, ovaj projekt omogućio je osobne reakcije na stanje stvari. Pitanja prikrivena radikalnim prikazom određenog problema, kao i naizgled paradokсне namjere autora koji na zbivanja i pojave u svijetu reagiraju urbanističkim, arhitektonskim, estetskim i filozofskim prepoznavanjem granica - onih istih, postavljanjem kojih su se dosada mnogi nasukali - elementi su suvremene političke zbilje koja u umjetničkom kontekstu nema veze s moralizirajućim pretjerivanjem radova nastalih sedamdesetih godina. "*Današnja se umjetnost*", prema riječima Catherine David, "*bavi istim fenomenima kao i politika, ona je sastavni dio antropolitičkog razvitka koji karakterizira početak novog tisućljeća. Kategorije estetskog i političkog povezane su osjetilnom zamjetljivošću koja ih dijeli i istodobno povezuje. Tu pojavu opisuje francuski filozof Jacques Rancière i smatram da je to dobra usporedba s današnjom situacijom u kojoj se osobno usredotočujem na mikro-fenomenologije suvremenog društva i prostora.*" Wang Jianwei, Efrat Shvily, Ariella Azoulay, Alejandra Riera, Paola Yacoub i Michael Lasserre, uz već spomenute autore, analiziraju okoliš, istražuju odnose između pojedinca i društva, zadubljuju se u socijalne strukture pokazujući svijet bez uljepšavanja. Točnije - informiraju, dokumentiraju i upućuju na razmišljanje o predstavljenoj tematici. Doživljena kao asketska, izložba *Stanje stvari* nije zamišljena kao manifest ili optužba, pa nije animirala misionarska događanja, već se radi o metodi promatranja i refleksije na viđeno koja poziva na propitivanje naslijeđenih stavova i saznanja. Upravo to je bio povod razgovoru kojeg sam s Catherine David vodila u prostoru *Kunst-Werke* nakon otvorenja izložbe.

■ ■ Nakon *Documente X* počeli ste istraživati suvremenu umjetnost u drugim kulturama, posebice u arapskim zemljama, o kojima ne znamo mnogo. Koja je bila nakana vašeg istraživanja i što je tako posebno

Geographical, cultural and political differences characterize the works of 13 artists, whose video and film installations and photographs are media which document the areas of high tension. Some of them are empty only at the first sight, and they are marked by layers of conflict, by lack of understanding, and by history different from the one which we easily accept as the foundation of the western culture; however, we tend to forget that, in the past, that area was also burdened with merciless battles, misery and suffering.

The *L'Etat des Choses* exhibition is concerned by ethical comprehension of the world in which every individual should, theoretically, realize his/her right to existence. But, *otherness* is being avoided in modern times as much as before. Very serious and politically provocative, this project provided a possibility for personal reactions to the state of affairs. The questions which are hidden by the radical presentation of specific problems, like the seemingly paradoxical intentions of the authors who react to the events and phenomena in the world through urbanistic, architectural, aesthetic and philosophical recognition of the limitations (many others have failed trying to set these limitations) - these are the elements of the contemporary political reality which, in the artistic context, has nothing to do with the moralistic exaggerations of works created during the seventies. As Catherine David said, "*The contemporary art deals with the same phenomena as politics does, it is the integral part of the anthropolitical development which characterizes the beginning of the new millenium. The categories of both aesthetics and politics are connected by the sensory perceptivity that both divides and connects them. This phenomenon is described by French philosopher Jacques Rancière, and I think it is a good comparison to current situation in which I focus to the micro-phenomenology of the contemporary society and territory.*" Wang Jianwei, Efrat Shvily, Ariella Azoulay, Alejandra Riera, Paola Yacoub and Michael Lasserre, along with the authors we mentioned before, analyze the environment, explore the interactions between the individual and the society, become absorbed in the social structures, showing the world without embellishment. To be more precise, they inform, document and point to the need to think about the presented themes.

i dovoljno provokativno u suvremenoj umjetnosti u ne-zapadnim zemljama da ste to željeli pokazati publici?

Možda se zbog svojih francuskih korijena nikada nisam osjećala dalekom od tog svijeta. Napravila sam prezentaciju arapske suvremenosti jer nikada nisam govorila samo o umjetnosti i bilo bi smiješno sve to postaviti isključivo u kontekst suvremene umjetnosti. Pokušavam artikulirati tu scenu. Mislim da je vrijeme za to, jer se radi o svijetu koji nije dobro predstavljen, prema kojemu se ne ponašamo kako zaslužuje i koji mnogo pati - zbog iskustava i klišeja. Ono što sam znala nije odgovaralo onome što sam vidjela; stoga sam to željela objasniti.

■ ■ Umjetnici predstavljeni u *L'Etat des Choses* postavljaju pitanja koja obično postavljaju filozofi, sociolozi i antropolozi. Kako likovni kritičari i publika reagiraju na tu promjenu? Što bi likovni kritičar trebao biti u naše doba, jer očito je da raniji način razmišljanja i reagiranja na umjetnost više nije dovoljan?

Zasad se ne brinem o tome što likovni kritičari misle ili pišu; treba riješiti druge važne probleme. Zanima me rad ljudi koji potječu iz različitih sredina, imaju određene nakane i služe se različitim medijima, uglavnom fotografijom i videom, kao svojom metodom opisa, bez obzira na to hoćemo li mi to razmotriti kao svojevrsan dokumentarni protokol. Važno mi je premještanje vremena i prostora, koje je tako očito u nekim radovima, kao i suočavanje vremena i prostora, koje se ne vidi na prvi pogled. Dakle, toliko je važnih tema za raspravu. Neki kritičari smatraju tu izložbu radikalnom; moguće ju je i tako vidjeti jer je ona politička po tome što sudjeluje u mjestu i vremenu. No moramo biti svjesni da "sudjelovati" često znači da netko ima pravo na nešto, a netko drugi to nema. Netko je prisutan, drugi je odsutan, i u toj su opreci razlozi za nezadovoljstvo.

■ ■ Radovi koje ste uključili u izložbu prikazuju vrlo zanimljivo stajalište suvremenih umjetnika - oni nas ne zabavljaju, nego postavljaju pitanja. Nisu zadovoljni dok ne pokažu svijetu vlastitu reakciju na postojanje različitih pristupa problemima koje primjećuju u svojoj okolini. Umjetnost se promijenila, barem ona koju nam prikazujete?

Mislim da je umjetnost postala dijelom suvremenih radikalnih etičkih tvrdnji. Ja uvijek imam problema sa suvremenom umjet-

Experienced as ascetic, the *L'Etat des Choses* exhibition is not designed as a manifesto or an accusation, and it has not encouraged missionary happenings; it is rather a method of observing and reflecting to the observed, which invites us to question the inherited attitudes and knowledge. This was the motive for the conversation that I had with Catherine David in the *Kunst-Werke* after the opening of the exhibition.

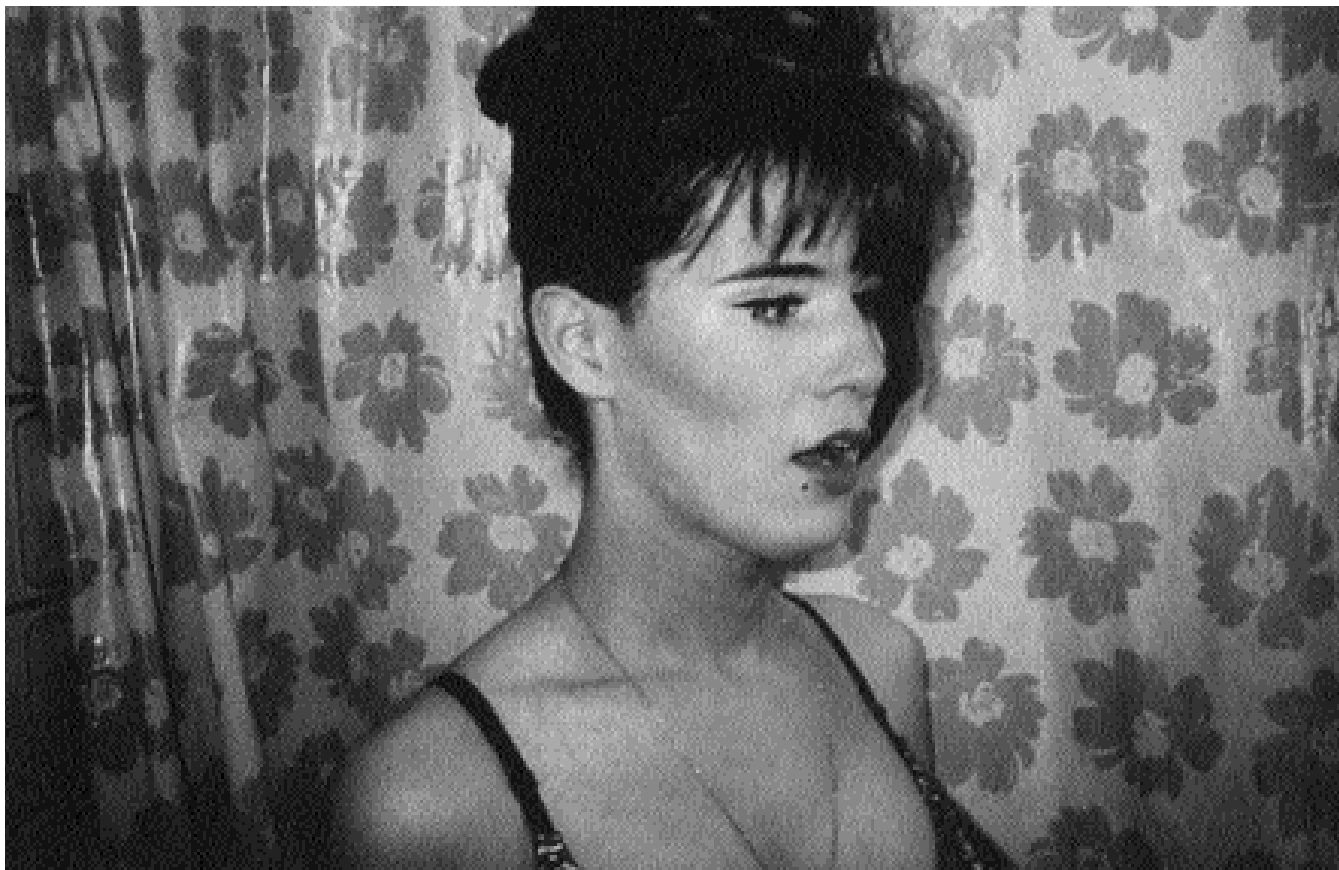
● ● After *Documenta X* you have started researching contemporary art in other cultures, especially Arabic countries about which we all don't know a lot. What was the intention of your research and what is so special and provoking enough in contemporary art in non-western countries that you wanted to show it to the public?

Maybe due to my French roots I never felt far from this world. I made a presentation of Arabic contemporariness, because I never spoke only about art and it would be completely ridiculous to put it exclusively in context of contemporary art. I try to articulate this scene. I think it's time to do this, because it's about the world which is treated and represented not at all well and which is suffering a lot - because of experiences, clichés. What I knew did not match with what I saw; therefore I wanted to explain it.

● ● Artists included in *L'Etat des Choses* are asking questions usually asked by philosophers, sociologists, and anthropologists. How do art critics and the public react to that change? What should be the role of an art critic in our time, because it is obvious that the earlier way of thinking and reacting to art isn't sufficient any more?

For the moment, I don't care what the art critics think or write; there are other major problems to be solved. I am interested in work of people coming from a different background, who have certain intention and use different media, chiefly photography and video, as their method of description even before we discuss it as a kind of contemporary documentary protocols. Displacing time and space, which is so obvious in some works, is important for me, as well as the confrontation between time and place, which can't be seen at the first glance. So, there are so many significant parts that could be discussed. Some critics experience this exhibition as radical; it is





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nošću, njezinim izrazom, jer ona se odnosi na nešto više od svojevrsnih instrumentalnih klišeja ili tema. Definitivno sam umorna od razmišljanja o suvremenoj umjetnosti u kontekstu u kojemu svi vjeruju da želite spomenuti ono što je prikazano u *Art Pressu* i u drugim časopisima. Moj je interes usmjeren na radove koji se ne moraju nužno uklapati u te okvire. Nije to samo zbog tih radova, nego zbog načina na koji drugi ljudi gledaju na te suvremene prakse.

■ ■ Za neke su kritičare ta djela više nalik na političke izjave, jer nam ne prikazuju ništa što bi se moglo povezati s estetikom...

Da, to i jest problem.

■ ■ Djela u *L'Etat des Choses* opisuju svijet koji je dovoljno daleko od tradicionalnog načina razmišljanja, a posebno je daleko od estetskih pitanja. To su političke izjave, a ne estetske. Što se događa s estetikom, trebamo li zaboraviti na nju ili ona dobiva novo značenje?

Ova izložba u svakom slučaju prikazuje određene estetske prakse i posve sam uvjeren da većina djela ima posve precizno estetsko značenje. No nekakve rasprave više

possible to see it that way because it is about politics in terms of taking part in place and time. But we must be aware that "taking part" very often means that someone has a right to something, which some other person has not. Someone is present, other is absent, and in between there are reasons for dissatisfaction.

● ● Works that you have included in the exhibition show a very interesting position of contemporary artists - they don't amuse us, they questions. They are not satisfied until they show to the world their own reaction to existence of different approaches to the problems they have noticed around. Art became different than before, at least this one that you are showing to us?

I think art became a part of contemporary ethical proposals. I always have problems with contemporary art, its expression, because it is referring to more than a kind of instrumental clichés, or themes. I am definitively tired of thinking about contemporary art in a context in which everybody believes you want to mention what is showed in *Art Press*, or in other magazines. My interests are oriented to works that do

sl.4: K. Attia, *La Piste d' Atterrissage*, 2000.

me ne zanimaju. Dvojica francusko-libanonskih arhitekata izražavaju vrlo jako batailleovsko stajalište, ovisno o negativnom prostoru o kojemu su dali vrlo definiran prijedlog. Ne znam što je ljudima pred očima. Trebali bi pozornije gledati, jer mnoga djela vrlo su atraktivna na neki način. Neki prijedlozi su zanimljivi, premda su katkad teško razumljivi. Ulažem svoju energiju u rad s umjetnicima kako bih artikulirala neke situacije; moja zadaća je promišljati suvremenu umjetnost i kulturu. Stajalište je jasno i ne moram opravdavati određene artistske prakse, koje su možda teške, jer se ne uklapaju u instrumentaliziranu umjetničku scenu. Mislim da ti radovi u potpunosti odgovaraju onome što francuski filozof Jacques Rancière naziva "la fabrique de sensible" (*Le partage du sensible*, 2000). Ta djela vrlo su suvremena, postavljaju složena i precizna pitanja te predlažu reprezentaciju i pomažu nam suočiti se sa složenošću suvremenog svijeta - i na intelektualnoj i na formalnoj razini. Ako pažljivo pogledate, većina tih djela sadrži izuzetno složene estetske artikulacije i tvrdnje. Na primjer Efrat Shvily - način na koji je izvela reprezentaciju palestinskih službenika - to nikad niste mogli pročitati u tisku i to smatram estetskim.

■ ■ Na *Documenti* predstavljate radove nekih arhitekata koja imaju očit utjecaj na vaše viđenje arhitektonskog prostora. Na toj izložbi umjetnici se služe prostorom na posebniji način - ona je kao otvoren prostor definiran sukobom, napetošću, ljudima koji drukčije izgledaju. U nekim radovima - posebice fotografijama - prostor kao sfera aktivnosti postaje vrlo poetski, unatoč lošim uvjetima. Kako vi definirate prostor: reagirate li na njega kao na mjesto ljudskih tragova ili pak više metaforički?

To ovisi o reakciji arhitektonskog prostora. Ta djela moraju se baviti otvorenim prostorom, moraju biti okružena značenjima. Ne možete živjeti u 21. stoljeću a da se ne bavite izazovom prostora, koji morate raspraviti u potpunosti. Jako me zanima arhitektura, ne kao lijepa znanost volumena, nego kao struka koja služi za raspravu i pregovore. Ta struka mora razmatrati način na koji postojimo - kako se uklapamo u svijet, kako spavamo ili jedemo, ali ne mora stvarati način našeg života. Taj problem je zamršen, opsežan i preklapa se s drugima. Stoga me možda više zanimaju arhitekti koji su stručni za rješavanje tog problema,

not necessarily fit those frames. It is not because of the works, it is because of the way other people are looking at this contemporary practices.

● ● For some critics these works are more kind of political statements, because they don't show anything that could be connected with aesthetics...

Yes, and this is a problem.

● ● The works in *L'Etat des Choses* describe the world far enough from traditional way of thinking and especially far away from any esthetical question. They are political statements and not aesthetic ones. What is happening to aesthetics, should we forget its existence, or the aesthetic got a new meaning?

This exhibition definitively shows certain aesthetic practices and I am completely convinced that most works have very precise aesthetic proposals. I am just not interested in certain discussions any more. There are two French-Lebanese architects who have very strong Bataille-kind of statement, depending on negative space on which they have made a very sharp proposal. I don't know what people have in front of their eyes. People could be more attentive to this, because many works are very attractive in a way. Some proposals are interesting, even sometimes difficult. I am putting my energy to work with artists to articulate certain situations; the mission is to be reflective to contemporary art and culture. The position is clear, and I don't have to justify certain aesthetic practices, which are maybe difficult, because they don't fit in the instrumentalized art scene. I think these works completely correspond to what French philosopher Jacques Rancière identified as "la fabrique du sensible" (*Le partage du sensible*, 2000). These works are very contemporary, asking very complex and precise questions and they are proposing representations, helping us to face the complexity of contemporary world, both on intellectual and formal level. If you look carefully, most of these works have very complex aesthetic articulations and proposals. For instance, Efrat Shvily, the way she dealt with representation of Palestinian ministers, which you have never seen in press - I found this to be aesthetic.

● ● In *Documenta* you present works of some architects which have evident impact on your own recognition of architectonic space. In this exhibition, the artists are

sl.5: E. Shvily, *Nenaslovljena serija / Untitled Series*, 1993.

sl.6: M. Dias i W. Riedweg, *This is not Egypt*, 1999.

a ne za kontinuiranu čistu volumena. Priznajem izazovne, provokativne metode razmišljanja o arhitekturi koja utire putove.

■ ■ Bavite se ljudima koji nisu dio zapadnog sustava umjetnosti. Oni posjeduju određeno znanje i žele održati svoj individualni položaj, ali žele biti priznati i u drugim kulturnim krugovima. Vidite li to kao problem ili kao mogućnost?

Ako smo iole lucidni, trebali bismo to vidjeti kao rješenje afiniteta. Nedvojbeno na Zapadu postoji tržište, galerije, mogućnost prikaza radova i druge mogućnosti. No s druge strane, ne želim to vidjeti crno-bijelo

using space in a completely different way - as an open place defined by conflict, tension, by people who look different. In some works - especially photographs - space as a sphere of activity becomes very poetical, despite bad conditions. How do you define the space; do you react to it as a place of human evidence or more metaphorically?

It depends on the response of the architectural space. This works have to deal with open space, surrounded by meanings. You can not live in the 21st century without dealing with the challenge by space, which you have to discuss in complete. I am very interested in architecture, not as a beautiful science of volumes but as a discipline used for discussion and negotiation. It is a discipline that has to deal with the way we are about - fitting the world, the way we are sleeping or eating, but it doesn't have to create the way we live. This problem is complex, generous, superimposed. Therefore I am maybe more interested in architects trained to solve this problem, and not in continuation of pure volumes. I acknowledge a challenging, provocative method of thinking about architecture on the edge.

● ● You are dealing with people who are not part of the Western art system. They have certain knowledge and want to keep



jer je posve jasno da rad u drukčijim uvjetima ne smije biti rad u lošim uvjetima. Moramo prestati s tim jeftinim, siromašnim diskursom i dakako, važno je da umjetnik izlaže u drugim zemljama, ali važno je raditi malo drukčije, pridonositi konsolidaciji određene situacije koja se mora brzo stvoriti. Moje stajalište je: pridonositi ne-europskim mjestima.

■ ■ Kako to činite?



Putujem, sprijateljujem se bila sam na nekim festivalima, poput onoga u Beirutu. Jednostavno pokušavam razumjeti jer ne poznajem nijednu drugu metodu ako želim biti ozbiljna i precizna. Srela sam ljude koji već dugo rade i prikazuju svoj rad u Beirutu, Johannesburgu i na drugim mjestima - nešto od toga je posve prihvatljivo, a nešto nije. Ovom izložbom želim samo postaviti pitanja o načinu na koji gledamo na stvari. Dio moga rada nije izmišljanje, nego gradnja situacije. Neke stvari nisu vidljive, pa morate omogućiti da postanu vidljive. Ako radite na taj način, morate snositi kulturne i političke posljedice. Pokušavam biti dosljedna sama sebi, ljudima s kojima radim i pokušavam pridonijeti smislenom prikazu situacije. ▼

their individual position, but they also want to become recognised in other cultural circles. Do you find it as a problem or a possibility?

If one is somewhat lucid, it could be seen as a solution of affinity. Undoubtedly, in the West there is a market, galleries, a possibility to show the work, and other facilities. But on the other hand, I don't want to see it in black and white, because it is quite clear that if someone is working in different

conditions, it must not be poor conditions. We have to stop with this cheap, poor discourse and of course it's important for the artist to be shown in other countries, but it is important to do and to work a little differently, to contribute to the consolidation of a certain situation which has been built soon. My attitude is to contribute to non-European places.

● ● How do you do this?

I am travelling, making friendship, I went to some festivals, like the one in Beirut. I just try to understand because I don't know any other method if I want to be serious and precise. I met people who are working for long time and showing their work in Beirut, Johannesburg, other places - some quite acceptable, some not so good. With this exhibition I just try to ask questions the way we look at the things. Part of my work is not inventing but building situations. Some things are not visible, so you must make it possible for them to become visible. If you work that way you have to take cultural and political consequences. I try to be consequent with myself; with the people I am working with and try to contribute to a meaningful proposal of situation. ●

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