

iva r.
janković

**Ja je netko
drugi**

**i is someone
else**

▼ *Govor umjetnika u prvom licu¹ na primjerima hrvatske suvremene umjetnosti, od sedamdesetih do danas*

Kada izgubi posao, David Holzman odlučuje uspostaviti kontrolu nad svojim životom na pomalo neobičan način. Držeći se Godardove izjave da istinu predstavljaju dvadeset i četiri sličice u sekundi, Holzman odlučio snimati filmski dnevnik svoje svakodnevice. Tako snima susjede, djevojku Penny koja ne podnosi da je se snima, prozore susjednog stana, razgovore s prolaznicima... Zbog njegove opsesivne potrebe za bilježenjem vlastita života počinje gubiti prijatelje, a djevojka ga napušta. No sve se to isplatilo, jer nijedan odnos u njegovu životu, kako to posredno doznajemo, nije zapravo bio iskren.

U eksperimentalnom filmu *Dnevnik Davida Holzmana* Jima McBridea neobična je jedino činjenica da je ono što doživljavamo kao radikalnu autobiografiju, snimljenu na krajnje jednostavan način kamerom iz ruke, zapravo fikcija (lik je izmišljen), kao što je to, uostalom, i svaki govor u prvom licu koji, da bi se u njemu uopće govorilo, na neki način mora biti zanijukan kao vlastiti. Iz filma se posredno, preko slučajno uključenog radija, doznaje: u tijeku je rat u Vijetnamu, godina 1968. U vizualnim umjetnostima to je vrijeme velikih početaka novih umjetničkih oblika: performansa, hepeninga, umjetnosti ponašanja, body arta. Ono što je ranije predstavljao žanr autoportreta za koji je umjetnik nužno trebao zrcalo zamijenili su oblici kojima umjetnici rade protiv zrcala. Umjetnosti oponašanja suprostavlja se težnja za izjednačavanjem umjetničkoga čina i stvarnoga života. U tu svrhu umjetnici rabe fotografije i video, filmove, tekstove i medije kojima u prvom licu govore o svojoj subjektivnosti, položaju u društvu i društvenim represijama, željama, traumama, sjećanjima, ili o borbi za spolnu ravnopravnost.

U posljednjih nekoliko desetljeća govor u prvom licu postaje jednim od privilegiranih žanrova u književnosti, a nije drugačiji slučaj ni u vizualnim umjetnostima koje na taj način sve radikalnije napuštaju modernističku praksu neosobnog, neutralnog ili posredovanog govora. Povijest umjetnosti autoportret definira kao jednu od svojih najčešćih podvrsta koja je kroz stoljeća odražavala razvitak društva, počevši od vremena kada je umjetnik još anonimni učesnik u kolektivnom stvaranju, pa do onih raz-

● *The artist's first-person speech¹ shown on examples of Croatian contemporary art, from the 1970s to the present day.*

When he lost his job, David Holzman decided to take control over his life in a slightly unusual way. With Godard's claim in mind, according to which truth is presented by twenty-four images in a second, Holzman decided to shoot a film-diary of his day-to-day life. Thus, he filmed his neighbors, Penny, a girl who hates to be filmed, the windows of the next-door apartment, conversations with passers-by... Because of his obsessive need to record his own life, he started losing his friends, and his girlfriend left him. But, it was all worth while, because none of the relationships he had ever had in his life, as we have indirectly heard, had been honest.

The only unusual thing in the experimental film *David Holzman's Diary* by Jim McBride is the fact that what we perceive as radical autobiography, filmed in the simplest way, using a hand-carried camera, is, in fact, fiction (the character is fictitious). Actually, everything spoken in the first person is also fiction, because if we are to talk about it at all, it has to be denied as one's own in a way. Indirectly in the film, by way of turned-on radio, we learn: the Vietnam War is raging, the year is 1968. In visual arts that is the time of grand beginnings of new art forms: performance, happening, behavior art, body art. What was earlier presented by a genre of auto-portrait where it was necessary for the artist to have a mirror, was replaced with forms through which the artists are working against the mirror. The tendency to make equal the artists' creative work and the real life is confronted with the art of imitation. For that purpose, the artists use photographs, films, texts and media in which they speak in first person about their subjectivity, place in society and social repressions, desires, traumas, memories or the fight for gender equality.

In the last few decades, first-person speech has become one of the privileged genres in literature, but also in visual arts which are, in doing so, moving away more radically from the modernist practice of using impersonal, neutral or indirect speech. Art history defines portrait as one of its most frequent sub-types which has, through centuries reflected the development of society, from the times when the

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¹ Termin Ješe Denegrija u: M. Šuvaković, *Pojmovnik moderne i postmoderne likovne umjetnosti i teorije posle 1950.* Beograd-Novi Sad, 1999. str. 112

¹ A term by Ješa Denegri in: M. Šuvaković, *Pojmovnik moderne i postmoderne likovne umjetnosti i teorije posle 1950.* Beograd-Novi Sad, 1999. p. 112



1

9.9.1977...



Treba smoci smage za trudnju:
dovoljan sam samome sebi,
a rad može i mora biti jedina
istinoka preokupanja.

2



3

doblja kada dobiva puno priznanje ili čak povlašteni položaj u društvu. No, autoportret predstavlja i svaki biografski podatak osobnoga karaktera koji se pojavljuje kao refleks umjetnikova stvaranja, dokument ili eksperiment. *Govor umjetnika u prvom licu* otkad umjetnici počinju koristiti vlastito tijelo prestaje biti pitanjem *mimezisa*, a vizualni se jezik nadopunjuje tragovima naracije koji pretpostavljaju uvođenje vremenske dimenzije, preuzimanjem elemenata iz drugih žanrova (kao što su, primjerice, dnevnički ili autobiografski literarni žanr), prenoseći zvukovima, ispisanim ili izgovorenim riječima i slikom iskustvo stvarnosti kroz prizmu vlastite priče.

U domaćoj umjetnosti, napuštanje neutralnog i neosobnog govora moderne, kakvog su najradikalnije zastupali predstavnici grupe *Exat 51*, te nastavile *Nove tendencije*, osporavaju 70-tih godina nove pojave, osobito *Grupa šestorice autora* koji u neinstitucionalnom okruženju svojim izložbama akcijama nerijetko u javni prostor ubacuju privatne zapise (*Ado voli Stipu*, *Intimni zapis*, *Ovo nije moj svijet*, *Nisam lud da radim buržujске slike*). Radeći na govoru intime i subjektivnom ponašanju, takav govor istodobno ironiziraju. Miško Šuvaković² u rječniku kataloga *Grupe šestorice autora* taj stav definira kao parasubjektivnost: "Oni na neki način pokazuju da je prirodnost egzistencije iluzija i da je artificialni proizvod simboličkog rada jezika prisutan na svjetskoj sceni (društva, kulture, umjetnosti) i prije no što ga mi u svom intelektualnom ili umjetničkom razvoju dostižemo."

Svjesni ograničenja samoprikazivanja, usmjereni su na bitku protiv klišeja kojima su načini govorenja o sebi najčešće obilježeni, pa subjektivni iskaz pretvaraju u performativni čin.

Željko Jerman, jedan od članova *Grupe šestorice* u radu *Moja godina* najdosljednije rabi elemente svega onoga što se može obuhvatiti pojmom *autobiografija*, budući da taj rad u sebi objedinjuje elemente dnevnikačkog zapisa s jedne strane i obiteljskog fotoalbuma s druge. Riječ je o jednostavnu konceptu, o egzistencijalnoj gesti ostavljanja traga koja se kao temeljni motiv do danas provlači u svim segmentima njegova rada. Jermanov fotoalbum sastavljen od 365 fotografija popraćen je dnevničkim tekstom i preciznom datacijom te od početka rađen sa sviješću da će biti objavljen u javnosti, donekle škrt otkriva podatke iz osobnog života.

artist was still an anonymous participant in collective creation, to those times when he was fully recognized or even given a privileged place in society. However, an autoportrait also shows every biographical information of a personal nature which occurs as a reflection of the artist's creation, document or experiment. Ever since artists started using their bodies, the artist's *first-person speech*, ceased to be a question of *mimesis*, and to the visual language are added traces of narration which presuppose an introduction of time dimension, taking over elements from other genres (such as, for example, journalistic or autobiographic literary genre), conveying experience of reality through the prism of their own story, by means of sounds, written or spoken words and images.

In our art, moving away from the neutral and impersonal speech used in modernism, which was most radically supported by the representatives of the group *Exat 51*, and followed by *Nove tendencije* (New Tendencies), was in the 1970s called in question by the emergence of new phenomena, especially *Grupa šestorice autora* (*A Group of Six Authors*), who often, in a non-institutionalized environments by their exhibitions-actions, bring private records to public domain (*Ado voli Stipu*, *Ovo nije moj svijet*, *Nisam lud da radim buržujске slike*). Working on the speech of intimacy and subjective behavior, they also ironize such speech. Miško Šuvaković², in the dictionary of the *Grupa šestorice* catalogue (*The Group of Six Authors*), defines that position as parasubjectivity: "In a way, they show that the nature of existence is an illusion, and that the artificial product of the symbolic workings of language is present on the world scene (societies, cultures, arts) even before we achieve it in our intellectual or artistic development."

Aware of the limitations of self-presentation, they focus on the fight against clichés which are usually used in regard to the ways in which a person talks about him/herself, so that the subjective statements turn into performances.

In the work *Moja godina* (*My Year*), Željko Jerman, one of the members of the *Grupa Šestorice* (*The Group of Six Authors*) most consistently uses elements of everything that can be understood under the notion of auto-biography, since the work itself is an amalgamation of elements of



² *Grupa šestorice autora*, SCCA, Zagreb 1998., str 63.

² *Grupa šestorice autora*, SCCA, Zagreb 1998., p. 68

sl.2: Ž. Jerman, *Moja godina 1977.* / *My Year 1977.*
sl.3: Ž. Jerman, *Intiman zapis* / *Intimate record*, 1975.

Fotografije i dnevnički zapisi uz njih pojavljuju se u svrhu dokumentiranja (učestala riječ iz vokabulara konceptualnih umjetnika u 70-tima) više nego u smislu potrebe narativnog (naraciju, dakako, valja shvatiti u širem, ne samo u verbalnom smislu) ispovijedanja vlastite intime. No isto tako u Jermanovim je reduciranim fotografijama, kao i u šturim zabilješkama, zamjetljiv pristup koji nije čest slučaj u doba konceptualne umjetnosti koja je odbijala bilo kakav emotivni naboj. Darko Šimičić³ zamijetit će je kako Jermanov rad po svojoj strukturi jednostavan i gotovo banalan, a sadrži izuzetno uzbudljiv materijal pri tome ga uspoređuje s fotografskim opusom Augusta Sander, Romana Višnjika i Richarda Billingama. "U ono vrijeme to je za mene u osnovi bio jedan čin samoodržanja. To je uistinu bila moja velika životna gesta koja me na neki način spasila. U to sam doba bio u teškim krizama i više nisam vidio smisao rada. Došao sam na neki način do kraja kad sam iznio fotografiju na dnevno svjetlo, napisao *Krepaj fotografiju mislio sam - poslije toga nemam više što raditi, a onda je sve malo po malo krenulo prema elementarnim procesima. Osnova svega bila je moja želja da budem svakodnevno prisutan u radnom procesu.*"⁴

Godinu dana nakon Jermanove *Moje godine* Dalibor Martinis 1978. u radu *Dalibor Martinis talks to Dalibor Martinis* pred kamerom sâm sebi postavlja pitanja na koja je odlučio odgovoriti u 2000. godini. U tom je radu sažeta suština procesa autorepresentacije kao potrage za tzv. osobnim identitetom koji je, budući da je sâm predmet potrage bitno vremenska kategorija, izložen neprekidnim promjenama i otporan prema pokušajima potpune spoznaje⁵. Problematika autoreferencijalne prezentacije u Martinisovu je radu česta, još od prvih performansa *Autorportret D.M.* iz 1977. ili *Autoegzekucija* iz 1978. Oba ova rada, kao i neki njegovi kasniji autorepresentacijski radovi, predstavljaju radne autportrete, tj. refleksiju o stvaralačkim procesima njega samog u ulozi umjetnika : "*Spajajući dvije krajnosti - Narcisa i zločinca - crtajući svoj "autoportret uz pomoć policijskog robota i ruke anonimnog crtača, Martinis podjednako ironizira vlastitu poziciju umjetnika koji crta "tuđom rukom" kao i ulogu galerijsko muzejskog sustava koji "sakralizira" taj čin naknadnim izlaganjem crteža anoni-musa na zidovima galerije*"⁶. Takav će se pristup zadržati i u novijim radovima

journalistic writing on one and a family photo album on the other side. We are talking about a simple concept, about an existential move of leaving traces which continues to appear as a fundamental motive in all the segments of his creative work to the present day. His photo album, containing 365 photographs is accompanied by the text of the diary and precise dates and has, from the start, been created with the awareness that it would be released to the public, does not reveal his personal information to a great degree.

The photographs and the text of the diary that accompanies them, are there more to document (a frequent word from the vocabulary of the conceptual artists from the 1970s) rather than to narrate the story of author's personal life (narration should, of course, be understood in a wider sense, not only verbal). But, at the same time, in Jerman's reduced photographs, and concise notes, we can notice a certain approach which is not frequent in the period of conceptual art which resisted every kind of emotional features. Darko Šimičić³ notices that Jerman's work, although very simple and almost banal regarding structure, contains interesting material and compares it with the photographic works of August Sander, Roman Višnjik and Richard Billingam. "In those days, that was for me a certain way of self-preservation. It was, indeed, a big move in my life which saved me in a way. In those days, I was in difficult situations and I did not see the purpose of my work. I hit rock bottom when I brought the photography to daylight and wrote *Photography, die!*, I thought there was nothing left for me to do after that, and then little by little it turned in the direction of elementary processes. My desire to be a part of the working process every day was the basis of later work."⁴

In 1978, a year after Jerman's work *Moja Godina* (My Year), in a work called *Dalibor Martinis talks to Dalibor Martinis*, Dalibor Martinis asks himself questions to which he decided he would find the answers in the year 2000. This work epitomizes the essence of the process of auto-presentation as a search for the so-called personal identity which is, being as an object of search at heart a temporal category, exposed to incessant changes and which resists attempts of complete apprehension.⁵ The issue of auto-referential presentation in Martinis' work is not rare, appear-



³ *Moja godina 1977.*, SCCA, Zagreb 1997

⁴ Iz razgovora prikazanog u emisiji *Transfer*, srpanj 2000.

⁵ M. Velčić, *Otisak priče, Intertekstualno proučavanje autobiografije*, August Cesarec, Zagreb 1991., str. 12

³ *Moja Godina* (My Year), 1977, SCCA, Zagreb 1997.

⁴ From the conversation shown in the broadcast *Transfer*, July 2000.

⁵ M. Velčić, *Otisak priče (Story Print), Intertekstualno proučavanje autobiografije (Intertextual Study of Autobiography)*, August Cesarec, Zagreb 1991, p. 12



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sl.4 i 5: V. Delimar i Ž. Jerman, Vjenčanje / Wedding, 1982.



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▼ ●
⁶ Citat se odnosi na rad *Autoportret D.M.*, N. Beroš, *Munjevito mozganje*, tekst kataloga *Brain-Storm*, MSU, Zagreb 1998., str. 9

⁶ The citation refers to the work *Autoportret D. M. (The Auto-portrait of D. M.)*, N. Beroš, *Munjevito mozganje (Brain-storm)*, the text of the catalogue *Brain-Storm*, MSU, Zagreb 1998, p. 9.

sl.6 i 7: V. Delimar, Iz ciklusa *Razgovor s ratnikom ili žena je nestala / From cycle: Conversation with the warrior or women has disappeared*, 1999/2000.

(*Brain-Storm*, 1998.) gdje se u binarnim oprekama koje su često prisutne u njegovu radu kreće u opozicijama između stvarnosti i prirode slike, racionalnog i intuitivnog, reda i kaosa, u simboličnoj se ulozi pojavljuju dva autorova portreta. U videoprojkciji koja je dio rada *Labirint* iz 1998. lice je montirano od dvije identične polovice; ono se neprestano mehanički pokreće u smjeru lijevo-desno, dok je drugi autoportret prikazan jednim starijim radom - flomasterom u okomici (*Umjetnik pri radu*, 1987.) koji, obješen iznad radnog stola, ostavlja sve veću mrlju na običnom komadu bijelog papira. No, u katalogu za ovu izložbu objavljen je i dnevnički tekst u kojem u ispovjedičkom tonu iznosi vlastite frustracije i neke podatke iz osobnog života. Datarani odjeljci nastali su u dijalogu s kompjutorskim softverom kojeg naziva Fred, s jasnom aluzijom na Freud, čime izražava ironičan stav prema ulozi psihoanalitičara u individualnom procesu samospoznaje.

Govor u prvom licu, iako predstavlja tako čestu pojavu u umjetnosti od sedamdestih godina do danas, najčešće je prisutan upravo u radovima umjetnica. U fokusu suvremenih feminističkih teorija, osobito u devedesetima, istraživanja su usmjerena na razotkrivanje mehanizama reprezentacije ukazivanjem na rodne pozicije, kao i na problem konstitucije identiteta⁷. Radovima Sanje Iveković od sredine sedamdesetih problematika autorepresentacije obogaćuje se novim elementima. Iako sadrže tragove osobne priče, njihova namjera odnosi se prvenstveno na dekonstrukciju strategija društvene konstitucije pojedinca. Fiktivne priče iz *Tragedije jedne Venere* i *Dvostrukog života* 1976. nastaju miješanjem njezinih osobnih fotografija s fotografijama iz tabloida osoba iz svijeta glamura ili prizora iz crne kronike. Performans *Un jour, violant* koji izvodi 1976. godine u Bologni parodija je procesa modifikacije ženske individualnosti prema uzorcima ženskih časopisa s reklamnim porukama za kozmetičke preparate. I drugi njezini radovi iz tog i kasnijeg razdoblja u kojima se pojavljuje ona ili fragmenti njezine svakodnevice (*Osobni rezovi* 1982.; *Svjetionik* 1987.-1998.) kreću se između dimenzije privatnog i javnog, pozicije moći politike i masovnih medija u kojima senzibilni ženski identitet pokušava sagledati svoju autonomnu poziciju.

Godine 1982. radikalnim postupkom brisanja granica koje dijele umjetnost od života i dovodeći taj stav gotovo do krajnosti,

ing also in his performances: *Autoportret D. M.* (Auto-portrait od D. M.) from 1977 or *Autoegzekucija* (Auto-execution) from 1978. Both works, along with some of his later auto-presentational works, show working auto-portraits, that is to say, they reflect the creative process of the author himself in the role of an artist: "By way of putting together two extremes - a narcissist and a criminal - by drawing his auto-portrait with the help of a police robot and a hand of an anonymous drawer Martinis equally ironizes his own position as an artist who draws by someone else's hand but also the role of the system of galleries and museums which "sacralizes" that act by exhibiting the works of an anonymous artist on the walls of the gallery"⁶. He continues using that approach in his later works (*Brain-Storm*, 1998) and uses binary oppositions, which are very frequent in his work, such as oppositions between the reality and the nature of a drawing, the rational and the intuitive, order and chaos, which is symbolically presented in two of his auto-portraits. In a video projection which is a part of the work *Labirint* (A Maze) from 1998, shows a face made of two identical halves; it continually moves to the left and to the right, whereas the other auto-portrait is presented by an older work - a vertically positioned marker (*Umjetnik pri radu - The Author at work - 1987*), which hanging over a desk, makes a growing stain on a piece of plain white paper. However, in the catalogue for this exhibition there was also a text of the diary which presented, in a narrative tone, author's frustrations and some personal information. The dated parts were made in a dialogue with the computer software called *Fred*, clearly alluding to *Freud*, and in doing so he expresses his ironic attitude towards the role of psychoanalysts in the individual process of self-cognition.

Even though it represents a frequent phenomenon in the art of the 1970s to the present day, the first-person speech, mostly occurs in the works of female artists. In the focus of contemporary feminist theories, especially in the 1990s, the studies are directed towards the revelation of mechanisms of representation by pointing to the contingent positions and the problem of constituting an identity.⁷ The problem of auto-presentation has, from middle 1970s, been enriched with the introduction of new elements in the works of Sanja Iveković. Although they contain traces of a personal story, their primary intention is to decon-

Jermanova tadašnja životna suputnica Vlasta Delimar u njihovom zajedničkom radu vjenčanje pretvara u umjetnički čin. Nakon crkvenog i općinskog ceremonijala, par u pratnji publike odlazi u galeriju gdje se s magnetofona reproducira govor matičara i svećenika. Služeći se vlastitim tijelom kao najradikalnijim oblikom govora u prvom licu, Vlasta Delimar je svoj opus posredno ili neposredno prožela autobiografskim trenucima. No, osobna se priča, nakon *Vjenčanja* nastavlja zaogrnuti mitskim velima, u osebnjnoj scenografiji prepunoj plastičnoga cvijeća, čipki, zrcala, zlata, simbola plodnosti... U potrazi za ženom koja je, kako tvrdi, "u 20. stoljeću skoro nestala kroz mnoge zablude feminističkih ideologija", u svoj rad uključuje ljude iz svoje blizine: poznanike, rodbinu, prijatelje, ljubavnike. Nakon braka s Željkom Jermanom bilježi početak nove veze neprekidno preispitujući sve emocije kroz koje prolazi kao žena i majka. Uz privatne simbole, koji su prisutni kao specifični elementi ženske subjektivnosti i parodiranja građanskih stereotipa ženskosti odjećom, njezin će glavni medij ostati tijelo sa snažnim i neposrednim erotskim nabojem, uz refleksije o njegovim mijenama (*Imam 40 godina*) i prolaznosti (*Žena je nestala*).

Osamdesete su godine obilježene promjenama motiva u mediju fotografije. Autoportret kao tema u tom se razdoblju realizira u mediju fotografije. Osim kod Vlaste Delimar, on je obilježje rada umjetničkog para Bachrach-Krištofić. U oba slučaja u jednostavne postupke dokumentiranja koji su proizlazili iz demonstracije stava o izjednačavanju umjetnosti i života uvlači se duh simulacije⁸ koji je donijela umjetnost postmoderne. Postupci samoprikazivanja često su povezani s egzibicionističkim kreiranjem imidža u imaginarnim okruženjima, izražavanju naglašenih emocija, mističnom fatalizmu, uz zamjetan ironični odmak osviještena stava o teatralnim postupcima kojima se konstruira slika intime.

Heterogene devedesete nalik su areni najrazličitijih umjetničkih strategija i paralelnom trajanju različitih pojava koje se u postupku samorepresentacije pojavljuju od sedamdesetih godina.

U *Ambijentu* iz 1998. godine slikarica Edita Schubert na zidovima galerije izlaže kompjutorsku oznaku bar-koda, a u prostoru postavlja šest stativa za fotografski aparat na kojima se pojavljuje njezino lice naslikano akrilikom prema fotografskom

struct the strategies of the social constituting of an individual. The fictitious stories from the works: *Tragedije jedne Venere* (Tragedies of a Venus) and *Dvostruki život* (Double Life) from 1976, were made as a mixture of her personal photographs and the photographs of the persons from the glamour world from tabloids or scenes showing accidents or bad situations. The performance *Un jour, violant* which was presented in Bologna, in 1976, is a parody of the process of modification of female individuality according to the samples of women's magazines with commercial messages for cosmetic products. Not only these, but also her other works from this and later periods, in which either she or the fragments of her day-to-day life are present, revolve around the aspects of private and public domain, positions of power of politics and the mass media in which the sensitive female identity tries to view its autonomous position.

In 1982, in a radical procedure of erasing the borderlines that separate art and life and by bringing that attitude almost to extreme, Jerman's life-companion in those days, Vlasta Delimir, transforms the wedding in a work of art as a concerted effort. After the ceremonies at church and the registrar's office, the couple, accompanied by the public, goes to the gallery where the speeches of the priest and the registrar are reproduced on the tape. Using her own body as the most radical form of first-person speech, Vlasta Delimir has directly or indirectly filled her creative work with autobiographical moments. But, the personal story, after the *Vjenčanje* (the Wedding), continues, enveloped in mythical veils, in a comprehensive scenography full of plastic flowers, lace, mirrors, gold, symbols of fertility... In search of a woman which, according to her, "almost disappeared in the twentieth century on account of many false beliefs in feminist ideologies," in her work she includes the people from her surroundings: people she knows, relatives, friends, lovers. After her marriage to Željko Jerman had ended, she marked the beginning of her new relationship by constantly questioning the emotions she had as a wife and mother. Along with private symbols, which are present as specific elements of female subjectivity and parody of bourgeois stereotypes of femininity through clothes, the body with a strong and direct erotic charge together with allusions to its changes (*Imam 40 godina - I'm forty*) and



▼●
⁷ U teoretsko - istraživačkom radu ovim se aspektom u nas najiscrpnije bavila Leonida Kovač, analizom radova Naste Rojc, Sanje Iveković, Edite Schubert, Katarzine Kozyre i Ane Opalić. L. Kovač, *Whose body-whose desire? Notes on modernist representation of the female body and on the space beyond it*, Gender Studies in Arts and Culture, Bratislava, 1999., str. 19-29; L. Kovač, *Ana Opalić*, MSU, Zagreb, 2000.; L. Kovač, tekst u katalogu *Recycled Positions*, Ernst Museum, Budimpešta 1993.

⁷ In the theoretical research work, this was studied exhaustively by Leonida Kovač, analyzing the works of Nasta Rojc, Sanja Iveković, Edita Schubert, Katarina Kozyra and Ana Opalić. L. Kovač, *Whose body - whose desire? Notes on modernist representation of the female body and on the space beyond it*, Gender Studies in Arts and Culture, Bratislava, 1999. p. 19-29; L. Kovač, *Ana Opalić*, MSU, Zagreb, 2000; L. Kovač, text in the catalogue of *Recycled positions*, Ernst Museum, Budapest, 1993.

sl.8: Bachrach&Krištofić, iz serije Portreti / from the Portraits series, 1983./84.

predložku. Tim radom postavlja problematiku kodiranja identiteta sebe kao slikarice, pa tako i samog slikarstva "koje ne reprezentira, nego samorepresentira, svjedočeci o poziciji vlastitog govora unutar sustava vrijednosti kodiranih za potrebe razmjene"⁹.

Rad s epruvetama u gipsanim odljevima iz 1998. na koje u obliku naljepnica lijepi fotografije vezane uz pojedina životna razdoblja, indikativno naziva *Biografijom 1998*, potvrđujući tezu Paula de Manna o autobiografiji kao postupku obezličavanja u kojem se tekst i autor ujedinjuju pod znakom njihova razjedinjavanja, dok auto-biograf sebe promatra zapravo kao biografa, a ne kao autobiografa¹⁰.

immortality (*Žena je nestala - The Woman has vanished*), still remained as her main medium.

The 1980s were marked by the changing of motives in the photographic medium. In this period, the auto-portrait, as a theme, is realized through the medium of photography. As in the case of Vlasta Delimar, it also marked the work of the artistic couple Bachrach-Krištofić. In both cases, the spirit of simulation⁸ brought through post-modernist approach, is being added to the simple procedures of documentation which came out of presenting the attitudes on attempts to make art and life equal. The ways of self-presentations are often connected with the exhibitionist image creation in fictitious environments, in expressions of accentuated emotions, mystic fatalism, with a noticeable ironic distancing of the conscious position on the theatrical procedures by which the image of intimacy is created.

The heterogenous 1990s are like an arena of the most different artistic strategies and the parallel duration of various phenomena which have been emerging in the process of self-presentation from the 1970s. In the work *Ambijent* (Ambiance), painter Edita Schubert exhibits, on the walls of the gallery, a computer bar-code sign, and sets in the room six stands for photo cameras which show her face painted in acrylic according to the photographic model. With this work she points to a problem of encoding her own identity as a painter, and also, the encoding of painting "which does not represent, but self-represents testifying to the position of her own speech within the value-system encoded for the purpose of exchange."⁹

Working with pipettes in plaster casting from 1998 on which, in form of stickers, she pasted photographs connected with certain periods of life, she indicatively calls *Biografija 1998* (Biography), confirming Paul de Mann's thesis that biography is a way of disfiguration in which the text and the author are united under the sign of their disuniting, while the auto-biographer considers himself a biographer, and not an auto-biographer.¹⁰

One of the more important characteristics of the culture of the twentieth century is, according to Roland Barthes, the supposition according to which the photography is seen as a substitute for memory. In this

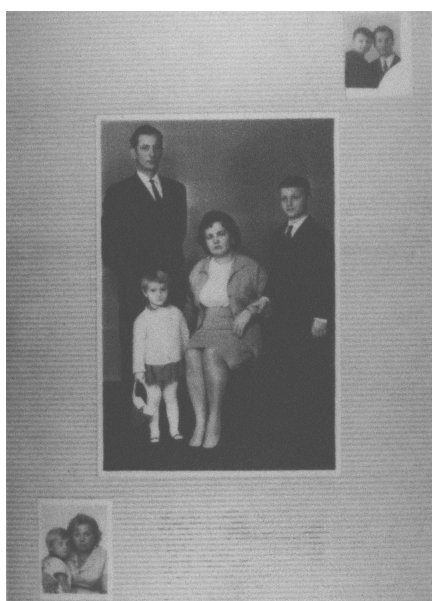


⁸ J. Baudrillard, *The Ecstasy of Communication* u: H. Foster, *Postmodern Culture*, Pluto Press, London 1983.

⁹ L. Kovač, *Edita Schubert - Biografija ili kodovi identiteta*, Horetzky, Zagreb 2001., str. 203

⁸ J. Baudrillard, *The Ecstasy of Communication* in: H. Foster, *Postmodern Culture*, Pluto Press, London 1983

⁹ L. Kovač, *Edita Schubert - Biografija ili kodovi identiteta (Bigraphy or Identity Codes)*, Horetzky, Zagreb 2001., p. 203.



9



10



¹⁰ Zašto ne bih govorio o sebi samome, kada to "sebi" više nije ja, P.de Mann, *Autobiografija kao razobličenje*, Književna kritika br. 2, 1988., str. 119-128. (cit. prema M. Velčić, *Otisak priče*, August Cesarec, Zagreb 1991.)

¹⁰ Zašto ne bih govorio o sebi, kada to "sebi" više nije ja (Why not talk about myself, when that "me" is not me anymore), P. de Mann, *Autobiografija kao razobličenje (The Autobiography as Disfiguration)*, Književna kritika no. 2, 1988., p. 119-128. (quoted in referral to M Velčić, *Otisak priče (Story Print)*, August Cesarec, Zagreb 1991.)

sl.9 i 10: J. Perić, 19.3.1962., 2000./2001.



11

U interaktivnom radu Sandre Sterle *Likovi* iz 1998. reprezentacija identiteta strukturirana je u pet dijelova koji govore o pet različitih "likova": Minie Mouse, Otočanka, Red Hat, Nucleare, Pjesnikinja. Kroz svih pet priča provlači se traumatični osjećaj raslojenog subjekta sapetog između intimnih (ponekad i lokalno obojenih) sjećanja i stereotipa kojima se ta sjećanja zaodijevaju kako bi na globalnoj razini postala prepoznatljivim, a time i komunikativnim modelima. No isto tako, svijest o raslojenosti istodobno je svijest o shvaćanju identiteta kao kategorije koja izmiče samo jednoj definiciji. Pet likova za okruglim stolom koji se aktiviraju pritiskom miša na računalu, a predstavljaju umnožene autorice, pitaju se: "Tko sam? Nisam sigurna. Pretpostavka individualnosti naše je najveće ograničenje."

Traumatična dimenzija spoznaje zatvorenosti vlastitog psihološkog prostora, jednako kao i nedostupnost tuđih, okosnicom je rada Ksenije Turčić *Slow motion* iz 2000. Neosobni govor kojim minimalistički ispituje različite perspektivne modele u prostoru krajem devedesetih zamijenila je reprezen-

context, a family photograph represents one of the most basic forms of auto-biography. Jelena Perić's procedure consists of a simple conceptual move of exhibiting the photographs from the family album. She covers the prints of the photographs with thick sand-glass which reminds us of the transparent paper from the old albums. That contributes to the suggested time distance in accordance to the author's intention which points to the fact that, even though there is no personal history without photographs, they, at the same time, reduce it to a bunch of frozen images in which only the rituals of photography are registered.¹¹

In Sandra Sterle's interactive work *Likovi* (*Characters*) from 1998, the representation of identity is structured in five parts which talk about five different "characters": Mini Mouse, Otočanka (Island Girl), Red Hat, Nucleare, Pjesnikinja (Poetess). The traumatic feeling of a fragmented subject torn between the intimate memories and the stereotypes which enveil those memories in order to make them recognizable and debatable on a global scale, can be found in each of the five stories.



¹¹ R. Barthes, *Camera Lucida, Reflections on Photography*, Vintage, London 1993., str. 76 - 78

¹¹ R. Barthes, *Camera Lucida, Reflections on Photography*, Vitage, London, 1993, p. 76-78.

sl.11: E. Schubert, *Ambient / Ambiance*, 1998., Foto / Photo: A. Maračić

tativnom analizom mentalnih i psiholoških mehanizama. Ambijenti koje od 1998. gradi videoprojkcijama suočavaju nas, kroz prizmu osobnih spoznaja s nemoći današnjice u uspostavljanju stabilna psihološkog prostora (*Sunt lacrimae rerum*, 1998.). Oslanjajući se na arhitektonsku dispoziciju mjesta na kojem izlaže posjetitelju sugerira sudjelovanje i zavirivanje u zatvoreni svijet intime, čime postiže snažan, kataraktični učinak. Naziv rada *True stories* iz 2000. godine već sâm po sebi konotira atmosferu osobne ispovijedi. Kao i u prethodnom radu *Slow motion*, na videoprojkciji je prisutan detalj lica, točnije hiperdimenzioniranih očiju, no sada uz autoričine, sva četiri zida galerije prekriva videoprojkcija očiju njezinih prijateljica čiji se izrazi mijenjaju u dramatičnim amplitudama. Projekcija je

But, in the same way, the awareness of the fragmentation is, at the same time, an awareness of understanding the identity as a category that is not in accordance with only one definition. Five characters at the round table that are activated by a mouse-click, and that represent the multiplied author, are asking themselves: "Who am I? I'm not sure. The pre-supposition of our individuality is our biggest limitation."

The traumatic aspect of realization of the closed nature of our own psychic spaces, and the inaccessibility to others', is a focal point of Ksenija Turčić's work *Slow Motion* from 2000. The impersonal speech through which she studies the various models of view in space in a minimalist way, at the end of the 1990s, she replaced with the representational analysis of mental and psychological mechanisms. The ambiances she created in 1998 in her video projections, face us, through the prism of our personal realizations, with the inability to create a stable psychological space in the world today (*Sunt lacrimae rerum*, 1998). Relying on the architectural disposition of the space where she exhibits her work, she suggests that the visitor should participate and take a look into the closed world of intimacy, and in doing so, she makes a powerful, cataractic effect. The title of the work *True Stories* from 2000 by itself connotes a feeling of personal confession. As in the previous work, on the video projection of *Slow Motion* we again have a face detail, more precisely the eyes in a huge size, only now, along with the eyes of the author, we can see on the four walls of the gallery, the video projections of her friends' eyes which change their expressions in dramatic amplitudes. The projection is accompanied by the sounds of heart-beating in different rhythms which, by constant stopping and starting again transparently presents a simple metaphor for dying out and revival of emotions - the theme of her works is never the content of individual or someone else's confession per se, which is, actually, completely unimportant, but a pure representation of the psychological mechanisms. "... I want to get to the explanation of the situation, or, in fact, becoming aware of the situation, that no one lives alone in this world, that is, that our reactions, our stories and conclusions become different because we listen to other people's stories. Very often it happens in a group of friends, when their stories and their reactions start influencing some of my reactions and vice versa."¹²



12

praćena zvukovima otkucaja srca u različitim ritmovima koji, naizmjeničnim zaustavljanjem i započinjanjem transparentno predočavaju jednostavnu metaforu o odumiranju i ponovnom buđenju emocija - tema njezinih radova nikad nije sâm sadržaj osobne ili tuđe ispovijesti koji je zapravo posve nebitan, koliko ogoljela reprezentacija funkcioniranja psiholoških mehanizama. "...želim prodrijeti u objašnjenje situacije, ili zapravo osvještavanje situacije, da nitko ne živi sam na ovom svijetu, to jest da naše reakcije, naše priče i zaključci postaju drugačiji zato što slušamo tuđe priče. Vrlo često se to odvija u grupi prijateljica, kad njihove priče i njihove reakcije počinju utjecati na neke moje reakcije i obrnuto."¹²

sl.12: S. Sterle, *Crveni šešir/Red Hat*, 1996.



13

U devedesetima, osim motiva raslojenosti identiteta i svijesti o ograničenjima koja postavlja medij reprezentacije, kao i sklonosti dekonstrukcijama intimnog psihološkog prostora, kontinuirano se nastavlja i tendencija ispreplitanja osobne i opće povijesti. Takav pristup doći će do izražaja u radovima umjetnika sarajevske scene u kojima se zbog dramatičnih okolnosti kao motiv pojavljuje diskurs svjedočenja¹². U novije vrijeme oko tog su motiva koncipirani ciklusi Vlaste Delimar koje izvodi s nekadašnjim ratnikom, zapovjednikom Hrvatske vojske Milanom Božićem.

S vjerom u jezik koji je sposoban ujediniti rasuto životno iskustvo u radu *Kolač i glas* Kristina Leko svoju ljubavnu priču, koja se u određenom trenutku nije realizirala zbog konkretnih ratnih uvjeta, pripovijeda na četiri različita jezika, dok se na ekranu dugi crni kadrovi smjenjuju s bljeskovima scena iz razdoblja Drugog svjetskog rata i pekare u kojoj zajedno s radnicima izrađuje "Trokolac". On se sastoji od različitih sastojaka karakterističnih za kulture nacija koje se pojavljuju u njezinoj nesretnoj priči, dodajući joj na taj način na kraju sama, ako

In the 1990s, except from the motive of the fragmentation of identity and the awareness of the limitations which are set by the medium of representation, along with the tendency of deconstructing the intimate psychological space, we can also notice a continuation of the tendency of intermingling of the personal and general history. Such an approach can be seen in the works of the artists from the Sarajevo scene in which, on account of the dramatic circumstances, a discourse of witnessing or testifying appears as a motive.¹³ In recent times, the works of Vlasta Delimar, are also structured on the basis of that motive and are realized in cooperation with the former warrior, Commander of the Croatian Army Milan Božić.

Believing that language can unite the fragmented life-experience, Kristina Leko, in her work *Kolač i glas (Cake and voice)*, tells her love story, which at a certain moment could not have been realized because of the concrete war-conditions, in four different languages, whereas on the other screen we can see long black shots with the fashioning scenes from the Second World War and the bakery in which she,



¹² Prikazano u emisiji *Transfer*, srpanj 2000.

¹³ I. R. Janković, *Danica Dakić, U prolazu madame X*, HRT 3, emisija *Triptih*, 30. 05. 2000. Ta se tematika, osim u radu Danice Dakić, pojavljuje i u radovima inspiriranim događajima u BiH umjetnica Jenny Holzer, Rebecce Horn i dr.

¹² As shown in the broadcast *Transfer*, July 2000.

¹³ I. R. Janković, *Danica Dakić, U prolazu madame X*, HRT 3, broadcast *Triptih*, May 5, 2000. Except in the work of Danica Dakić, that theme can also be found in the works of Jenny Holzer, Rebecce Horn et al, inspired by the events in Bosnia and Herzegovina.

ne sretni, onda barem slatki, svršetak¹⁴. U novijem radu *Mes objets trouves*, tragovi osobne pripovijesti prisutni su u obliku artefakata (bakina torba, kasete, sokovnik, čaša iz Ikee, obiteljske fotografije, Sony baterije...) u kontekstu galerije koja istodobno simulira muzej i trgovinu. Originalni "pronađeni predmeti" nalaze se u muzejskim vitrinama pod staklom, dok su njihovi dvojnici u raznim oblicima razmješteni na policama, a autorica ih prodaje ili mijenja za predmete koji prema njezinoj procjeni imaju sličnu vrijednost, aktualizirajući benjaminovsko pitanje aure¹⁵ umjetničkog djela, a u tom kontekstu i pitanje rasprodaje osobne povijesti, tj. uklapanje vlastita identiteta u sustav tržišne vrijednosti. Kolekcioniranje predmeta u svrhu što cjelovitijeg pokušaja obuhvaćanja vlastita identiteta temeljnim su obilježjem i umjetničke prakse Marijana Crtalića, no ovdje se pojavljuje još jedna problematika, povezana s tehnološkim mogućnostima reprezentacije stvarnosti ili točnije, njezine re-produkcije. U njegovu inventaru nalazi se kaotična zbirka koju sačinjavaju arheološki primjerci s područja Siska gdje je rođen, zemljovid, zbirka granja neobičnih oblika, odjeća iz raznih životnih razdoblja i fotografije iz razdoblja na kojima se u toj odjeći pojavljuje, karte Mjeseca, fotografije zvijezda, zvijezde masovnih medija, junaci iz crtića... Uvijek je prisutno nekoliko razina: fizička dimenzija predmeta i njezina virtualna prisutnost na fotografiji ili videosnimci, medijima kroz koje će se reflektirati surova svakodnevica i smještenost u konkretni socio-politički kontekst. Sadržaj videoradova koji se obično predstavljaju prateći rad u kumulativnim izložbenim postavima moguće je shvatiti i kao pokušaj radikalne autobiografije budući da se autor neprestano bori protiv strukturalnih ograničenja kako bi postigao dojam kontinuuma vremena i predočio miješanje različitih senzacija i informacija koje kaotično prolaze kroz njegovu svijest. Njegov postupak pomalo podsjeća na junaka iz filma s početka ovog teksta koji snima sve kako bi shvatio tko je. No, Crtalićev se ekstrovertiran i povremeno ekscentričan junak, koji je ujedno sâm Crtalić, u spoznatoj nemoći smještanja vlastita identiteta u okvir te nemogućnosti njegove konačne definicije, prepušta osjećaju gubitka fizičkog boravka u prostoru i vremenu. Virtualni doživljaj vlastite egzistencije otkriva se zapravo (sudeći po nazivima radova kao što je,

together with other workers, makes a *Trokolač (Triple-cake)*. It consists of different ingredients characteristic of cultures of nations that appear in her unhappy story, giving it in that way, if not a happy, than at least a sweet ending.¹⁴ In a more recent work *Mes objets trouves*, the traces of personal story are present in the form of artefacts (grandmother's bag, tapes, a juicer-maker, a glass from Ikea, family photographs, Sony batteries...) in the context of the gallery which, at the same time, simulates both the museum and the store. The original "found objects" are displayed on the museum showcases under glass, whereas their reproductions are, in various forms, put on shelves, and the author sells or trades them for objects which are, in her opinion, of the same worth, actualizing the Benjaminian question of the aura of a work of art¹⁵, and also, in the same context, the issue of selling personal history, that is, putting her own identity in the system of commercial values. Collecting objects for the purpose of trying to encompass an individual identity, is a fundamental characteristic of the artistic practice of Marijan Crtalić too, but in his work we can find another problem, the one connected with the technological possibilities of representing reality, or to be more precise, its reproduction. In his inventory we can find a chaotic collection which consists of archaeological samples from the Sisak-area where he was born, maps, collection of various branches, clothes from earlier periods and photographs from the periods in which he is wearing them, map of the Moon, photographs of stellar constellation, mass media stars, cartoon characters... There are always several levels: the physical dimension of the object and its virtual presence in the photograph or video recording, the media through which the crude reality is reflected and the setting in a concrete socio-political context. The content of the video projects usually presented supporting the works at the accumulative exhibitional settings, we can view as attempts at radical auto-biography since the author constantly fights the structural limitations so as to achieve a feeling of continuum of time and present the mixture of various sensations and information which chaotically go through his conscience. His procedure reminds us of the hero from the beginning of this text, who records everything in order to understand who he really is. But, Crtalić's extroverted and from time to time



¹⁴ Autorica u ispovjednoj naraciji uz "priča" rabi pridjeve "sretna" i "nesretna", čime ironično aludira na način kazivanja kakvo se pojavljuje u pripovijetkama i bajkama.

¹⁵ "Današnji masovni konzument umjetnosti, naime, preferira da mu se umjetnost približi, da mu se dostavi. On ne želi putovati u daljinu, ne želi se uputiti u drukčiju oblast ili kontekst da bi original doživio kao original. Naprotiv, taj isti konzument želi da original dođe k njemu - i doista original to čini, ali kao kopija." *Rodenje aure* govor je Borisa Groysa, koji je držao 27. rujna 2000. na inicijalnoj konferenciji novog internacionalnog Benjamin-društva u Barceloni (www.walter-benjamin.org), prijevod Petar Milat

¹⁴ Along with the word "story", in her confessional narration, the author uses adjectives "happy" and "unhappy", and in doing so ironically alludes to the way of narration in short-stories and fairy-tales.

¹⁵ "Today's mass art consumer wants art to come to him, to be delivered to him. He does not want to travel in distance, he does not want to have set foot in a different place or context to experience the original as an original. Quite contrary to that, that same consumer wants that the original comes to him - and that is what, in fact, the original is doing but in the form of a copy." *The Birth of an Aura* is a speech by Boris Groys, held on September 27, 2000 at the initial conference of the new International Benjamin Association in Barcelona (www.walter-benjamin.org), translation by Petar Milat.





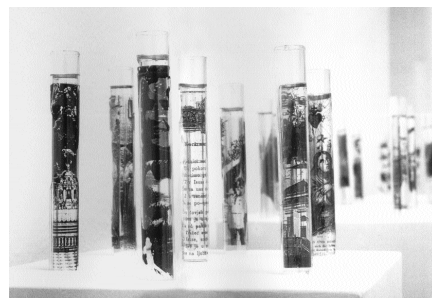
primjerice, *Transcedentalna teleportacija*) i kao njegov krajnji cilj. U radu *Crkva*, u kojem nazivom aludira na sakralizaciju egzistencijalnog prostora, to će eksplicitno izraziti kao: "...dematerijalizaciju tvarnog, odnosno digitalizaciju postojećeg i poistovjećivanju mozga s "glavom" videokamere." Izmještanje različitih razina percepcije stvarnosti odvija se neprestano, kao pro-nađena metoda bijega od drugih, jednako kao i od samoga sebe.

Suvremeno shvaćanje granica privatnog i javnog prostora sve jasnije svjedoči kako se više nije moguće vratiti modelu subjekta koji nije tumačen društvenim i kulturnim kontekstom i značenjem. Svijest o nestabilnosti identiteta i njegovoj reprezentacijskoj konstrukciji u književno-teoretskoj terminologiji dobro se ogleda u pojmu *auto-fikcija* kojim se sve češće zamjenjuje pojam *autobiografija* ili *govor u prvom licu*. Pokazalo se, naime, da korak od ispovjednoga govora u prvom licu do fikcije nije velik. Ono što u zgotovljenoj autobiografiji osigurava sigurnost smisla i garantira osobni identitet samo su njezin oblik i granice, dok će ona prava, kaotična i nepredvidljiva stvarnost, tomu uvijek iznova željeti umaknuti. ▼

excentric hero, being also Crtalić himself, realizing the inability to put his own identity in the frame of that inability of his own final definition, gives in to the feeling of losing his physical presence in time and space. The virtual experience of his own existence is revealed, in fact, (judging from the titles of the works such as, for example, *Transcendentalna Teleportacija* (*Transcendental Teleportation*)) as his ultimate goal. In the work *Crkva* (*Church*), in which he alludes to the sacralizing of existential space, he explicitly expresses it as: "...dematerialization of the material, that is, the digitalization of the existing and identification of mind with the 'head' of the video camera." Changing of different levels of perception happens constantly as a newly-found method of running away from others, but also from oneself.

Contemporary view of boundaries between the private and public spaces testifies more and more clearly to the fact that it is no longer possible to go back to the model of subject which is not interpreted through its social and cultural context and meaning. The awareness of the instability of identity and its representational structure in the terminology of literary theory, can be seen in the term *auto-fiction* which is being more and more used instead of *auto-biography* or *first-person speech*. It has been seen that the gap between a confessional first-person speech to fiction is not big at all. What in a completed auto-biography gives sense and guarantees personal identity, are only its form and boundaries, whereas the real, chaotic and unpredictable reality will always try to find away of eluding it. ●

prijevod / translation: Ivana Marušić



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sl.15: K. Leko, *Glas i kolač / The Voice and the Cake*, 1999. Foto / Photo: B. Cvjetanović

sl.16: E. Schubert, *Biografija / Biography*, 1998.

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