ARTISTIC DISPLAYS IN DISPLAY WINDOWS: WHERE ART AND LIFE MEET

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Abstract

The work of Želimir Koščević and the Student Centre Gallery helped form a generation of artists finding their expressions in the late 1960s and early 1970s. Koščević's curatorial innovations, inspired by Pontus Hultén, aimed to connect art with everyday life and include wider audiences beyond traditional gallery-goers. During his directorship (1966–1979), he created a space where young artists could freely experiment and test art's boundaries.

This paper examines how the spirit of the 1970s and 1980s—which Koščević helped shape—manifested through unconventional exhibition spaces. The focus is on exhibitions and actions in impromptu gallery spaces, particularly shop windows, featuring artists connected to the Student Centre Gallery including Dimitrije Bašičević Mangelos, Vladimir Dodig Trokut, and Goran Trbuljak. Key examples include: *The Shop Window Gallery* (Galerija Izlog, 1974–1979) in the Octagon store; the *Ready-mades* exhibition series (1988) in the Znanje–August Šenoa bookstore; Vladimir Dodig Trokut's actions on Tkalčić Street, notably *Sitting in a Shop Window – Museum Action* at the Mladost bookstore; and Edita Schubert's *My Apartment* (1999), presented in eleven shop windows around Flower Square.

These exhibitions shared a common strategy: using shop windows—spaces passers-by habitually glanced at expecting commercial goods—to present unexpected artistic interventions. Through these actions, artists integrated art into everyday life, transforming mundane urban spaces into sites of artistic encounter and challenging the boundaries between art institutions and public space.

Keywords: Želimir Koščević, Student Centre Gallery, alternative exhibition spaces, shop window exhibitions, public space

> "From Giotto to Courbet, the painter's first task had been to hollow out an illusion of three-dimensional space on a flat surface. One looked through this surface as through a proscenium into a stage. Modernism has rendered this stage shallower and shallower until now its backdrop has become the same as its curtain, which has now become all that the painter has left to work on."[1]
>
> Clement Greenberg, "Abstract, Representational, and so forth," 1954

1 Clement Greenberg, "Abstract, Representational, and so Forth," in *Art and Culture: Critical Essays*, Beacon Paperback 212 (Boston: Beacon Press, 1984), 136.

Although this epigraph was originally part of a text dealing with abstract art, it is relevant to the topic at hand, namely the increasing integration of art and everyday life that can be seen throughout the art of the second half of the 20th century and onward. Greenberg's quote serves to illustrate an almost circular development of modern and contemporary art. Modern art's starting point seems to have been that of mimeticism. It pivoted strongly towards abstraction mid-century, only to return to its initial position of art "imitating"[2] life, though manifested in significantly different ways (which can be seen in movements such as Neo-Dada, Pop Art, Fluxus, Performance Art and Happenings, Photorealism and, to some extent, Arte Povera).

Arthur C. Danto quotes a different version of the epigraph to this article stating:

> From Giotto to Courbet, the painter's first task had been to hollow out an illusion of three-dimensional space. This illusion was conceived of more or less as a stage animated by visual incident, and the surface of the picture as the window through which one looked at the stage. But Manet began to pull the backdrop of the stage forward, and those who came after him . . . kept pulling it forward, until today it has come smack up against the window, blocking it up and hiding the stage. All the painter has left to work with now is, so to speak, a more or less opaque windowpane.[3]

It is precisely the "opaque windowpane" that shall be the topic of discussion throughout this paper, both in a metaphorical and literal sense. And not just any windowpane, but the many windowpanes and display windows that were used in Croatian neo-avant-garde and contemporary art from the 1960s onwards in an attempt to bring art and life closer together.

But first, a brief introduction. One key figure, to whom the conference "Exhibitive Cartographies" was dedicated (and in the proceedings of which this paper is being published), is none other than Želimir Koščević – a revolutionary curator in his own right. During his time as director of the Student Centre Gallery in Zagreb from 1969 (though unofficially from 1966) to 1979,[4] Koščević introduced numerous innovations and helped form an entire generation of artists that were coming out of the Fine Arts Academy in Zagreb in 1970 and 1971. As he put it, the

2 It is necessary to place the word "imitation" in quotation marks as artists within the mentioned movements did not necessarily aim to imitate life in the mimetic sense, but rather to blur the lines between them in an attempt to bring art closer to life, closer to the wider public, to democratize it, and, perhaps, demystify it.

3 Arthur C. Danto, *What Art Is* (New Haven; London: Yale University Press, 2014), 108.

4 WHW, "Želimir Koščević, Voditelj Galerije SC-a u Zagrebu [1969-1979]," *Novine Galerije Nova,* special edition published on the occasion of the project "Nevidljiva povijest izložbi", no. 18 (December 2008): 8.

SC Gallery was a "space of freedom" during this time.[5] The innovations that Koščević introduced through his curatorial practice were entirely in the spirit of the era, aiming to include the wider art audience – and not just the usual gallery-goers – to the Artworld in diverse ways (it may suffice to recall Dalibor Martinis's interactive work *Module N&Z* or, perhaps, the *Hit-parade* exhibition). Besides, Koščević himself, in line with the curatorial practice of Pontus Hultén (who was a source of inspiration for Koščević[6]), aimed to make a connection between everyday life and art (the exhibitions *Imaginary Museum I, II* and *III, Postal Delivery*, and *The Exhibition of Women and Men* serve to illustrate this). Koščević's role appears to be even larger given the fact that, during his time as the gallery's director, he created a space for (young) artists in which they could freely express themselves and test the limits of art.

The artists that exhibited within the Student Centre Gallery also exhibited outside of its walls, be it within projects that were (co)organized by the Gallery (e.g., *Total Action*, 1970; *Gulliver in Wonderland*, 1971; *Bus Action*, 1971) or on their own within other alternative exhibition spaces. Many of these and similar bookmarks in Croatian art history serve to illustrate that, during the 1960s, art and everyday life were drawn ever closer, which is a process that only intensified throughout the following two decades. The following paragraphs will illustrate a selection of these instances, in which display windows and public spaces were used to deepen the ever-muffled communication between the artist and the wider public.

By and large, the projects which will be explored are exhibitions and actions organized in impromptu gallery spaces, presenting a selection of artists, some of which also directly took part in the work of the Student Centre Gallery (Dimitrije Bašičević Mangelos, Vladimir Dodig Trokut, and Goran Trbuljak, to name a few). The focus will be on a small selection of exhibitions held in the "Shop Window" Gallery (hr. *Galerija Izlog*) from 1974 to 1979, which was essentially the shop window of the Octagon store in Zagreb. Another artistic intervention done by Goran Trbuljak in 1974 on an art supplies store window, entitled *Sunday Painting*, shall also be noted. A selection of actions performed in Ivan Tkalčić Street in Zagreb in the 1980s by Vladimir Dodig Trokut shall also be examined, most notably *Sitting in a Shop Window – Museum Action* (hr. *Sjedenje u izlogu – muzejska akcija*), which was held in the shop window of the Mladost bookstore on Flower Square in Zagreb. The *Ready-mades* exhibition series, which was held from May 18 to July 20 of 1988 in the shop window

5 Darko Glavan and Leila Topić, *Galerija studentskog centra 40 godina*, ed. Ksenija Baronica and Božica Matašić (Zagreb: Studentski centar u Zagrebu, Kultura, Galerija SC, 2005), 11.

6 Ivana Bago, "Dematerijalizacija i politizacija izložbe: Primjeri kustoske prakse kao antikapitalističke institucionalne kritike u Jugoslaviji tijekom 60-ih i 70-ih godina 20. stoljeća," *Radovi Instituta za povijest umjetnosti*, no. 36 (December 28, 2012): 237.

of the Znanje – August Šenoa bookstore in Zagreb will be presented in an attempt to highlight this important, but rarely mentioned, artistic experiment in Croatian art history. Finally, Edita Schubert's exhibition entitled *My Apartment* (hr. *Moj stan*), which was held from March 2 – 9, 1999, in eleven shop windows on and around Flower Square, will also be explored. Proceeding in (more or less) chronological order, these events (or at least some of their highlights – for brevity's sake) shall be conveyed in a way that illustrates the growing integration of art and everyday life in Croatian neo-avant-garde and contemporary art.

The "Shop Window" Gallery (1974 – 1979)

Established in 1974, the Shop Window Gallery (Figure 1) functioned as an impromptu gallery space in, as the name suggests, a simple shop window. During the five years of its activity, the exhibitions held in this small space were curated by Zdravko Tišljar, a curator and professor, who was, himself, an artist. The shop that had offered its store window to artists during this (perhaps too short) period was the Octagon store which, as the gallery's *catalogue raisonné* explains, was a shop meant for "blind and other manufacturers." The gallery's activity was aided by the Octagon shop and its employees and, from 1977, funded by the United self-management association of Culture of the city of Zagreb. The gallery closed in 1979.[7]

During the gallery's five-year lifespan, a total of 77 exhibitions were organized and presented to passers-by in the Octagon in Zagreb.[8] Of course, not all 77 exhibitions will be presented here. The focus shall be placed on a select few for the purposes of relating the Shop Window Gallery's interests to that of other independent and/or alternative exhibition spaces in Zagreb, both in terms of the artists that they presented, and their curatorial and artistic starting points (those being, to a significant degree, relating art and everyday life).

In 1978, the Shop Window Gallery presented to the public an installation by Vera Fischer called *The Death of an Old Lady* (Figure 2), the fragments of which are presently owned by the Museum of Contemporary Art in Zagreb (Figure 3, Figure 4, Figure 5).[9] The artist's primary biographer,

7 Zdravko Tišljar, *Galerija Izlog: 1974-1979.* (Zagreb: Galerija Izlog, 1979).

8 The Octagon shop was named after the Octagon in Zagreb which is essentially a passageway, or rather two passageways connected by an octagonal atrium. It is located in the city center, not far from the Flower Square which shall be the locus of several other exhibitions mentioned in this paper.

9 To digress slightly, this same installation was also exhibited at the *1st Yugoslavian Triennial Ecology-art: Eko 80* in Maribor at the Razstavni salon Rotovž from November 21 to December 21, 1980. This was a unique exhibition that, as the name suggests, primarily dealt with ecology and art. An interesting fact is that two more artists that shall be the topic of this paper also exhibited there. Namely Edita Schubert and Vladimir Dodig Trokut. This supports the claim that ecology, or perhaps the negative implications and side-effects of mass production on everyday life were an ongoing concern for these artists. See: Meta Gabršek-Prosenc et al., *EKO 80: 1. jugoslovanski trienale Ekologija-umjetnost*, exhibition catalog (Razstavni salon Rotovž, Maribor, November 21 – December 21, 1980) (Maribor: Pripravljalni odbor Trienala EKO 80; Razstavni salon Rotovž, 1980).



Figure 1
View of the Octagon store (left). Image source: Zdravko Tišljar, *Galerija Izlog: 1974–1979* (Zagreb: Galerija Izlog, 1979), n.p.



Figure 2
Vera Fischer, *The Death of an Old Lady*, 1978. Image source: Zdravko Tišljar, *Galerija Izlog: 1974–1979* (Zagreb: Galerija Izlog, 1979), n.p.

the art historian Branka Hlevnjak, interprets the work as being rather feminine and autobiographical (the reason for this shall be explained soon), as well as slightly fetishistic (which can be said of the majority of Vera Fischer's works).[10]

Another recurring theme in Vera Fischer's work is a critique of consumer society, with this installation being no exception. In its essence, *The Death of an Old Lady* is a gathering (albeit a strategic one) of ar-

10 Branka Hlevnjak, *Vera Fischer: Od pop-arta do misionarstva* (Zagreb: DesignArt - udruga za promicanje oblikovanja i umjetnosti, 2014), 10.





Figure 3
Vera Fischer, *The Death of an Old Lady*, detail (armchair), 1978, variable dimensions, Museum of Contemporary Art, Zagreb, inv. no. 7163. Courtesy of the Museum of Contemporary Art Zagreb, photographer unknown.

Figure 4
Vera Fischer, *The Death of an Old Lady*, detail (coat hanger), 1978, variable dimensions, Museum of Contemporary Art, Zagreb, inv. no. 7163. Courtesy of the Museum of Contemporary Art Zagreb, photographer unknown.



Figure 5
Vera Fischer, *The Death of an Old Lady*, detail (rocking horse), 1978, variable dimensions, Museum of Contemporary Art, Zagreb, inv. no. 7163. Courtesy of the Museum of Contemporary Art Zagreb, photographer unknown.

tefacts that were destined to be thrown out on the trash heap after the death of Vera's aunt, which is where the autobiographical element comes into play, as well as the more sentimental, "feminine" element. At its core, the installation consists of a coat hanger complete with a hat and old fur coat, a wobbly old armchair, a rocking horse, numerous books, and other small objects as well as a painting by Mihael Story. Objects that once meant so much to her aunt meant relatively little to Vera and presented her with a dilemma – what to do with the belongings of an old lady after her death?[11] The installation can be seen as a protest against mass production as it can only lead to excess waste.

11 Hlevnjak, 61–62.

Vera Fischer elaborates on these matters in a poem entitled *Wingless* (hr. *Bez krila*) where she says:

> We are laden. We are all heavily laden. We have always hoarded. Tons and tons of things we have hoarded. Baggage weighing tons on our backs, in our minds, our hands. Photos, pianos, children, friends, family, and carpets and wardrobes. And reputations and positions, obligations, punctuality, and virtues. And stoves and chests. Everything we love and in which we exist. We go about life with all that baggage. There is no danger of us floating up off the ground. Of flying. And why fly. Where to fly. We do not know how to fly. We do not want to fly. We do not even think to fly. We do not fly.[12]

Suddenly, this installation takes on a whole new guise – it is no longer a reflection of the artist's autobiography. It becomes a sociological study into human freedoms and limitations, largely imposed on us by the material world. The physical baggage we may carry with us starts to be understood as a side-effect rather than a cause. But of what? Consumer culture? Capitalism forcing us to keep chasing ever-higher social statuses and going after more and more possessions? Which, in the end, will only burden those that inherit them. The artist takes on a somewhat pessimistic view of the situation signified by the last few sentences which are declarative rather than interrogative. Had the issue of flight been posed as a question, there might have yet been hope left. But, alas, "we do not fly."

It is (self-)reflective moments like these that many of the other works, which shall be the topic of this paper bring out. For example, another work exhibited in the Shop Window Gallery in 1977 by Ivan Ladislav Galeta consisted of an altered mirror. The work was titled *Trick image (mirror).* The Gallery's historic catalog holds a truly fascinating reproduction of this work (Figure 6).[13] One page of the catalog is designed as a mirror with a small button-like protrusion in the middle (unfortunately, the scan of this page accompanying this article does not do it justice). When one looks at (or "into") the page, they see a reflection of themselves, which becomes distorted within the protrusion. It is somewhat reminiscent of effects produced by funhouse mirrors or perhaps Parmigianino's famous *Self-portrait in a Convex Mirror*. Had something similar been exhibited within the Shop Window Gallery, it would have surely attracted many glances and caused

12 Branka Hlevnjak, *Vera Fischer: autobiografska izložba*, ed. Ivan Kožarić (Zagreb: Hrvatska akademija znanosti i umjetnosti, 2002), 12. [own translation]
Original: "Natovareni smo. (...) Svi smo teško natovareni. Uvijek smo skupljali. Tone i tone smo skupljali. Prtljaga od tona na leđima, na glavi, u rukama. Fotografije, glasoviri, djeca, prijatelji, porodice. I sagovi i ormari. I ugledi i položaji, dužnosti, točnosti i vrline. I štednjaci i sanduci. Sve što volimo i u čemu jesmo. S tom svom prtljagom hodamo. Nema opasnosti da se odlijepimo od tla. Da poletimo. A čemu letjeti. Kuda letjeti. Ne znamo letjeti. Ne želimo letjeti. Ne sjetimo se letjeti. Ne letimo."

13 Tišljar, *Galerija Izlog: 1974-1979.*

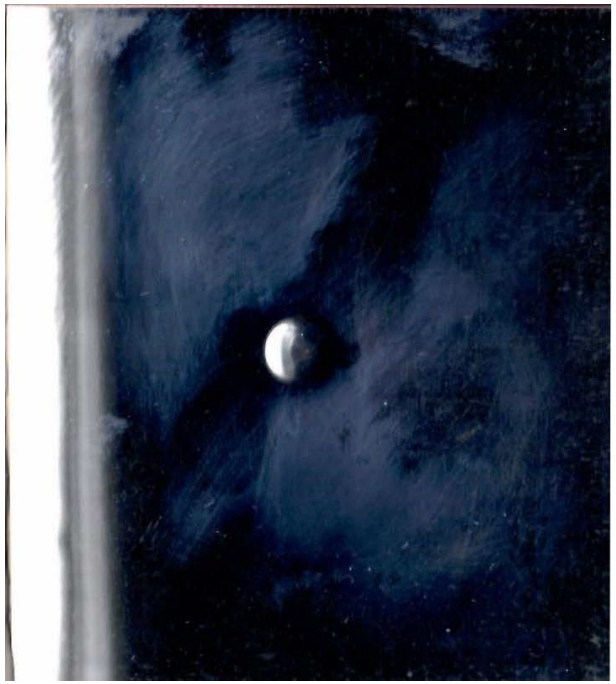


Figure 6
Ivan Ladislav Galeta, *Trick image (mirror)* (hr. *Trik slika (ogledalo)*), 1977. Image source: Zdravko Tišljar, Galerija izlog: 1974-1979. (Zagreb: Galerija Izlog, 1979), n. p.

passers-by to stop and take a good look at themselves.

The work may be a reference to peoples' almost narcissistic fascination with their own reflections and the undeniable urge to stop and look at them it if we see them – for example, in a shop window. However, what one sees in this reflection is far from reality, and intentionally so. The distortion can be seen as a distortion of the physical self, as well as of the mind, warped by its own narcissism and spoiled by all the advertisements and other byproducts of mass consumer culture that was already on the rise in Croatia during the late 1970s. The mind can play curious tricks (to reference the artwork's title) on us, even causing mental distortions of the physical body (one could think of dysmorphia).

Both Ivan Ladislav Galeta and Vera Fischer would go on to exhibit numerous other critical, reflective works such as these (an additional one by Galeta shall be mentioned as part of the *Ready-mades* exhibitions). What they will largely have in common, both with each other and all of the other works mentioned in this article, is a large emphasis on interaction with everyday life and the often-unsuspecting people that come across them.

Goran Trbuljak's Sunday Painting (1974)

In another shop window, an art store window to be exact, Goran Trbuljak performed the *Sunday Painting* action over several Sundays in 1974. The action consisted of the artist visiting the shop window on a Sunday evening, while it was closed. Using red paint, he would paint on the shop window, as if he were painting on the easel that was exhibited on the other side. Every Monday morning, however, the work would be washed or perhaps scraped away by the store clerk, as Trbuljak stood on the sidelines, watching and taking photographs.[14]

The work has generally been interpreted as part of Trbuljak's fascination with the role of the artist, his/her anonymity – as the "vandal's" identity remained unknown to the store owners – and role in the society (such an explanation was provided by Ješa Denegri, for example[15]). Should the action have been *proclaimed* an artwork earlier and the artist spoken up (as per, for example, the institutional theory of art advocated for by art theorists Arthur C. Danto and George Dickie[16]), perhaps it would have not been considered an act of vandalism. So, Trbuljak also questions societal conventions regarding artworks.[17]

The art historian Ivana Bago adds to this interpretation, highlighting the wordplay in the title. Namely, "Sunday" in Croatian (*nedjelja*) is comprised of two morphemes: "ne" and "djelo," meaning "no work." So, Sunday is interpreted as a day of rest – something Trbuljak is not doing when he's out painting over that store window. Bago explains:

> And then the next day, on Monday, when the shop clerk arrives to resume work, only to face the unexpected and the unremunerated morning task of scraping the paint off the stained shop window, he or she becomes at once a Monday worker and a Sunday artist, critic and audience, but only for a moment, as an index of the perhaps unpredictable power of art to reach beyond the glass from its inside, and disappear before it gets permanently stuck to it.[18]

14 Ješa Denegri and Jasna Galjer, *Prilozi za drugu liniju: kronika jednog kritičarskog zalaganja* (Zagreb: Horetzky, 2003), 432–34; Božo Majstorović, *Goran Trbuljak: piturski i ostali radovi = Painterly and other works* (Split, Hrvatska: Galerija umjetnina, 2004), 4; Tihomir Milovac, ed., *The misfits: conceptualist strategies in Croatian contemporary art* (Zagreb: Muzej suvremene umjetnosti, 2002), 147.

15 Denegri and Galjer, *Prilozi za drugu liniju*, 432–33.

16 See: Arthur C. Danto, *The Transfiguration of the Commonplace: A Philosophy of Art*, Seventh printing (Cambridge, Mass.: Harvard Univ. Press, 1996); George Dickie, "What Is Art? An Institutional Analysis," in *Aesthetics: A Comprehensive Anthology*, ed. Steven M. Cahn and Aaron Meskin, Blackwell Philosophy Anthologies 29 (Malden, MA: Blackwell Pub, 2008), 426–37; Danto, *What Art Is*.

17 Denegri and Galjer, *Prilozi za drugu liniju*, 432–33.

18 Ivana Bago, "Mono. Looking. Glass. Door. Hole: Naive Conceptual Artist as the Gatekeeper of Art," in *Before and after Retrospective*,

It could be possible to add yet another interpretation to the mix. As Ješa Denegri observes, the *Sunday Painting* was made by an "artist in crisis," as Trbuljak would come to call himself, "because as a conceptual artist he could not or would not bow to the freshly recurrent discipline of painting."[19] The action thus becomes very nuanced. Was Trbuljak revolting against traditional ways of artistic expression? Against the mainstream that supports them? Against, perhaps, the shops that may even, in a way, stunt artistic expression by limiting the materials artists can use? Or was he unable (or unwilling) to enter the fully stocked art supplies store for various reasons? If he calls himself an "artist in crisis," the crisis may have well been partly economic in nature.

Either way, he decided not to go into the store, but to remain outside. The outcome was likely more visible to the broader audience than if he had simply bought some art supplies and confined himself to a studio and made a painting. This way, the spectacle of the clerk removing the paint off the window directly communicated with the bustling street, once more narrowing the gap between art (however unconventional) and everyday life.

Sitting in a Shop Window – Museum Action by Vladimir Dodig Trokut (1981)

Well-known for utilizing shop windows in his performances, Vladimir Dodig Trokut did a number of performance pieces staged in shop windows in 1981 (Figure 7, Figure 8). As art historian Suzana Marjanić points out, Trokut was one of the first Croatian artists to use shop windows in his works, and some of them were part of the initiative of the art critic and architectural theorist Antoaneta Pasinović who organized numerous actions in an attempt to revitalize Tkalčić Street in Zagreb.[20]

Though Trokut completed several performance pieces during this time, only one shall be emphasized here – *Sitting in a Shop Window – Museum Action* (hr. *Sjedenje u izlogu – muzejska akcija*). The action was held in the shop window of the Mladost bookstore on Flower Square in Zagreb and consisted of a number of objects from Trokut's Antimuseum, as well as the artist himself sitting beside them, as a sort of protector. The Antimuseum itself was a collection of artefacts that Trokut occasionally bought, but more commonly than not, found in garbage lots.[21]

ed. Tevž Logar (Ljubljana; Berlin: Gurgur editions, 2018), 218.

19 Jerko Denegri, "Goran Trbuljak: The Artist Who Is Questioning the Art System," in *Before and after Retrospective*, ed. Tevž Logar (Ljubljana; Berlin: Gurgur editions, 2018), 302.

20 Suzana Marjanić, *Topoi umjetnosti performansa: lokalna vizura* (Zagreb: Durieux: Hrvatska sekcija AICA, 2017), 28–31.

21 For more information on the conception, meaning, and contents of the Antimuseum, see: Tomislav Šola, "Antimuzej kao afirmacija muzeja," *Oko*, October 1, 1981, 12; Radna grupa arhive Antimuzeja, "Koncept za realizaciju projekta Antiulica – Antimuzej – Anti Grad," 1990, Artists

Figure 7
News clipping depicting *Sitting in a Shop Window – Museum Action*. Image source: Mirjana Šigir, "Trokut – egzoterično ime," *Vjesnik*, August 23, 1981, 12.

Figure 8
Action in the shop window of the "Science Bookstore" (*Znanstvena knjižara*), Zagreb, 1981. Image source: Tomislav Šola, "Antimuzej kao afirmacija muzeja," *Oko*, October 1–15, 1981, 12.


TU, PORED NAS

Vladimir Dodig-Trokut: «Kuhinja i muzeologija imaju dodatne točke»

Trokut – egzoterično ime

● Zagreb čine gradom i njegovi čudaci, stanovnici koji se baš ne uklapaju u uobičajene građanske norme, njegovi boemi, ridikuli. Jedan od njih je i Vladimir Dodig-Trokut, samozvanac u muzeologiji, konceptualist u načinu mišljenja i odnošenja prema svijetu

Mirjana Šigir



The presentation of such artefacts in general, but especially in a shop window, can raise several questions, and give way to several interpretations of the work. (1) What happens when the curator/museologist becomes part of the museum collection (as Trokut did in this case)? (2) The role of voyeurism (the passers-by peeking into the private and professional life of the artist on display), and (3) what should/should not be included in a museum collection (which is one of the points behind the entire idea of the Antimuseum).

Some possible answers can be found in an enticing newspaper article written by N. Jandrić bearing the title "Museum in a shop window." The article describes this as an exhibition of the anti-museum – a museum for the "everyday," which it, indeed, is. By exhibiting such common artefacts (one may see them as garbage, though Trokut sees their hidden potential), the artist urges people to create a museum in their own apartment. The author goes on to explain that Trokut is, in fact, fighting for a museum of the real world, and providing a critique of the conventional museum, which is in line with Trokut's vision for the Antimuseum. One may wonder what exactly is happening in this store window: are museum objects being desacralized by being placed alongside mundane objects (for sale) such as books, or are these mundane objects being awarded the status of art objects (reminiscent of Duchamp's ready-mades)? Perhaps both.

It is worth highlighting another interpretation of Trokut's Antimuseum, provided by the famous museologist Antun Bauer who wrote in one of his manuscripts the following:

> ...this is a topic about which it is worth thinking. A topic that is a result of time and the relationship between the museum and the public; or rather the public and the museum.
>
> This is a markedly elementary portension of the need for a new museum in which (...) the average person will feel at home and for which they will find a personal interest.[22]

files, Vladimir Dodig Trokut's personal file, Fine arts archive of the Croatian Academy of Sciences and Arts; Vladimir Dodig Trokut, "Vladimir Dodig Trokut | Anti Muzej," Anti-muzej Vladimir Dodig Trokut, 2015, http://anti-muzej.com/vladimir-dodig-trokut; Suzana Marjanić, "Vladimir Dodig Trokut, oaze estetskoga aktivizma: Trokutov/i Anti-muzej/i," ed. Josip Zanki (Međunarodni i interdisciplinarni skup "Od državne umjetnosti do kreativnih industrija/Transformacija rodnih, političkih i religijskih narativa", Zagreb: Dom Hrvatskog društva likovnih umjetnika, 2015), 75–81, https://www.academia.edu/23705454/Vladimir_Dodig_Trokut_Oaze_estetskoga_aktivizma_Trokutov_i_Antimuzej_i; Sanja Kuzmanović, "Sanja Kuzmanović: Antimuzej Vladimir Dodig Trokut," *Dan-D* (blog), July 13, 2020, http://2015.dan-d.info/sanja-kuzmanovic-antimuzej-vladimir-dodig-trokut/.

22 Antun Bauer, "Vladimir Dodig Trokut - slobodni muzejski radnik, muzeolog Antimuzeja" (Zagreb, 1981), Scripta manuscripta museologica. Notes VIII, Museum Documentation Center, Zagreb. [own translation] Original: "U današnjoj situaciji krize muzeja, traženja novih formi i

And what better way to bring the museum to people's homes, to share it with the public, than by presenting it in the most public ways and most public spaces imaginable – the city streets and its store windows.

The Ready-mades exhibition series (1988)

The not-commonly-known *Ready-mades* exhibition series was held from May 18 – July 20 of 1988 in the shop window of the Znanje – August Šenoa bookstore in Zagreb (Figure 9, Figure 10). It was organized by two artists – Žarko Vijatović and Tomislav Gotovac – and comprised 9 exhibitions altogether. Not all of them will be mentioned here for the sake of brevity. Only two will be emphasized – those of Goran Trbuljak and Ivan Ladislav Galeta, as both have been mentioned previously, and each artist's work is closely related to the previous one mentioned in this article.

The exhibition name is clearly an hommage to Marcel Duchamp, whose text "Apropos of Readymades" was translated and included as a preface (Figure 11).[23] It is worth pausing to quote an excerpt of this groundbreaking essay before proceeding to analyze the aforementioned works. In it, Duchamp explained the conception of the ready-made as follows:

> In New York in 1915 I bought at a hardware store a snow shovel on which I wrote "In advance of the broken arm."
>
> It was around that time that the word "readymade" came to mind to designate this form of manifestation.[24]

The ready-made has become a broadly-written-about topic and would require far more room to elaborate on than is available in a single article. Suffice it to say, however, that the physical manifestation of the ready-mades (being predominantly a conceptual artform) were by and large everyday objects – generally mass-produced – and not far off from the types of objects that Vera Fischer or Vladimir Dodig Trokut liked to appropriate. Ready-mades blur the line between art and everyday life, which is why they are so essential to this topic.

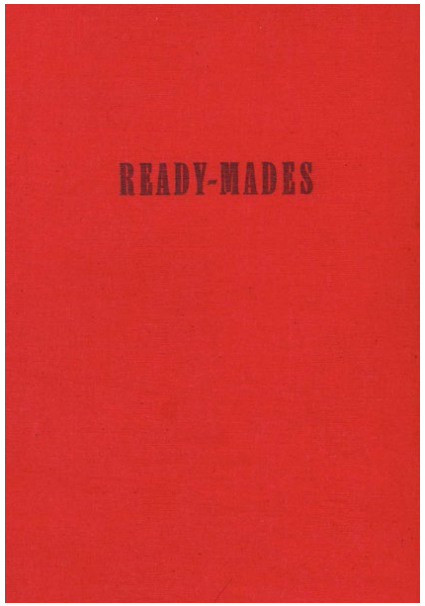
The artists that took part in the *Ready-mades* exhibitions each provided their own interpretation of the phenomenon that is the ready-made.

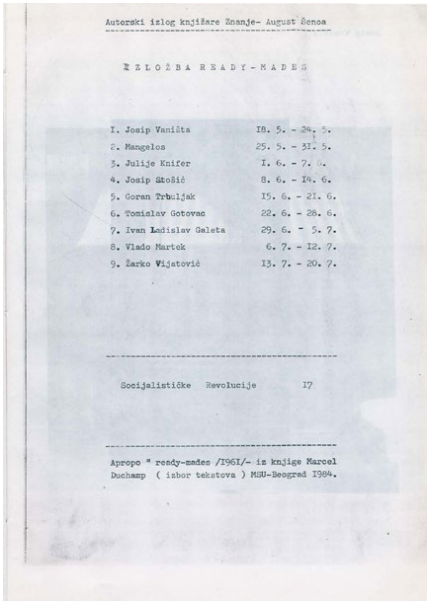
Ivan Ladislav Galeta, for example, chose to exhibit yet another mirror

sadržaja rada i djelovanja muzeja, previranja u koncepciji rada kompleksne muzejske službe – van sumnje ovo [je] tema o kojoj je vrijedno razmišljati. Tema koja je rezultat vremena i rezultat odnosa muzeja i javnosti; odnosno javnosti i muzeja. Ovo je izrazito elementarno naslućivanje potrebe za novim muzejem (sic!) u kojem će se (...) prosječan čovjek osjećati kod kuće i za kojeg će naći vlastiti interes."

23 Žarko Vijatović, ed., *Ready-mades*, exhibition catalog (authors' shop window of the Znanje – August Šenoa bookstore, Zagreb, May 18 – July 20, 1988) (Zagreb: self-published, 1990).

24 Marcel Duchamp, *The Essential Writings of Marcel Duchamp*, ed. Michel Sanouillet and Elmer Peterson (London: Thames and Hudson, 1975), 141.



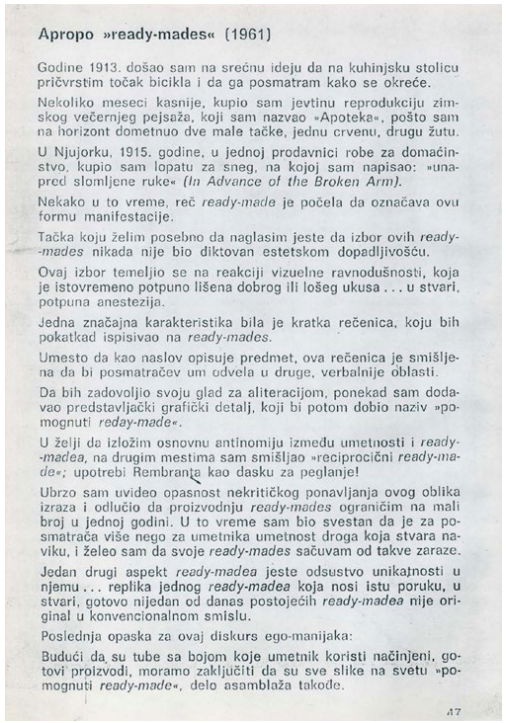

Autorski izlog knjižare Znanje- August Šenoa

IZLOŽBA READY-MADES

I. Josip Vaništa	18. 5. - 24. 5.
2. Mangelos	25. 5. - 31. 5.
3. Julije Knifer	I. 6. - 7. 6.
4. Josip Stošić	8. 6. - 14. 6.
5. Goran Trbuljak	15. 6. - 21. 6.
6. Tomislav Gotovac	22. 6. - 28. 6.
7. Ivan Ladislav Galeta	29. 6. - 5. 7.
8. Vlado Martek	6. 7. - 12. 7.
9. Žarko Vijatović	13. 7. - 20. 7.

Socijalističke Revolucije 17

Apropo " ready-mades /1961/- iz knjige Marcel Duchamp (izbor tekstova) MSU-Beograd 1984.


Apropo »ready-mades« (1961)

Godine 1913. došao sam na srećnu ideju da na kuhinjsku stolicu pričvrstim točak bicikla i da ga posmatram kako se okreće.

Nekoliko meseci kasnije, kupio sam jevtinu reprodukciju zimskog večernjeg pejsaža, koji sam nazvao »Apoteka«, pošto sam na horizont dometnuo dve male tačke, jednu crvenu, drugu žutu.

U Njujorku, 1915. godine, u jednoj prodavnici robe za domaćinstvo, kupio sam lopatu za sneg, na kojoj sam napisao: »unapred slomljene ruke« *(In Advance of the Broken Arm)*.

Nekako u to vreme, reč *ready-made* je počela da označava ovu formu manifestacije.

Tačka koju želim posebno da naglasim jeste da izbor ovih *ready-mades* nikada nije bio diktovan estetskom dopadljivošću.

Ovaj izbor temeljio se na reakciji vizuelne ravnodušnosti, koja je istovremeno potpuno lišena dobrog ili lošeg ukusa . . . u stvari, potpuna anestezija.

Jedna značajna karakteristika bila je kratka rečenica, koju bih pokatkad ispisivao na *ready-mades*.

Umesto da kao naslov opisuje predmet, ova rečenica je smišljena da bi posmatračev um odvela u druge, verbalnije oblasti.

Da bih zadovoljio svoju glad za aliteracijom, ponekad sam dodavao predstavljački grafički detalj, koji bi potom dobio naziv »pomognuti *reday-made*«.

U želji da izložim osnovnu antinomiju između umetnosti i *ready-madea*, na drugim mestima sam smišljao »reciprocični *ready-made*«; upotrebi Rembranta kao dasku za peglanje!

Ubrzo sam uvideo opasnost nekritičkog ponavljanja ovog oblika izraza i odlučio da proizvodnju *ready-mades* ograničim na mali broj u jednoj godini. U to vreme sam bio svestan da je za posmatrača više nego za umetnika umetnost droga koja stvara naviku, i želeo sam da svoje *ready-mades* sačuvam od takve zaraze.

Jedan drugi aspekt *ready-madea* jeste odsustvo unikatnosti u njemu . . . replika jednog *ready-madea* koja nosi istu poruku, u stvari, gotovo nijedan od danas postojećih *ready-madea* nije original u konvencionalnom smislu.

Poslednja opaska za ovaj diskurs ego-manijaka:

Budući da su tube sa bojom koje umetnik koristi načinjeni, gotovi proizvodi, moramo zaključiti da su sve slike na svetu »pomognuti *ready-made*«, delo asamblaža takođe.

47

Figure 9
Cover of the *Ready-mades* exhibition catalog. Image source: Žarko Vijatović (ed.), *Ready-mades* (Zagreb, 1990).

Figure 10
Contents of the *Ready-mades* exhibition catalog.

Figure 11
Croatian translation of Marcel Duchamp's "Apropos of Readymades" in the *Ready-mades* exhibition catalog.

Figure 13
Ivan Ladislav Galeta, *An Attempt at an Intervention into Nothing*, 1988. Courtesy of Žarko Vijatović.



(to recall his *Trick image (mirror)* mentioned previously). The work bore the name *An attempt at an intervention into nothing* (Figure 13) and was, as Žarko Vijatović explains, made of a crystal mirror with a lens that enables one to "dive" into nothing and would be a fantastic example of what Duchamp labelled as an "assisted ready-made"[25] (simply put, a pre-made object that was only slightly modified by the artist).

Yet again, what Ladislav Galeta had achieved with this work was a modification of reality (in the sense that the mirror may, again, morph the human body which is reflected within it), and had highlighted human vanity by placing it in a shop window (Figure 13). Perhaps more importantly, he achieved a direct interaction with passers-by who would otherwise remain passive in relation to the artwork. The "nothing" in the work's title may simultaneously be nothing and everything (to echo Taoist teachings) – depending on what the viewer decides to see.

Goran Trbuljak decided to go down a different route with his interpretation of the ready-made. He presented an "alienated" (stolen?) notice of temporary removal for Duchamp's *Bottlerack* which he had taken from the Philadelphia Museum of Art a few years prior, in 1981. The piece bears an elaborate name: *Without the knowledge of the museum administration [he] alienated a notice of temporary removal believing it is equal to the original which it replaces* (hr. *Bez znanja uprave muzeja otuđio obavijest o posudbi, smatrajući da je ona jednaka originalu kojeg zamjenjuje*) (Figure 12, Figure 14). However, it explains the artist's intention almost entirely. By displaying the notice, Trbuljak perceived that he was displaying the actual *Bottlerack*. He had performed a transmutation of an ordinary piece of paper into a work of art – and not only that, into another artist's work

25 Vijatović, *Ready-Mades*.

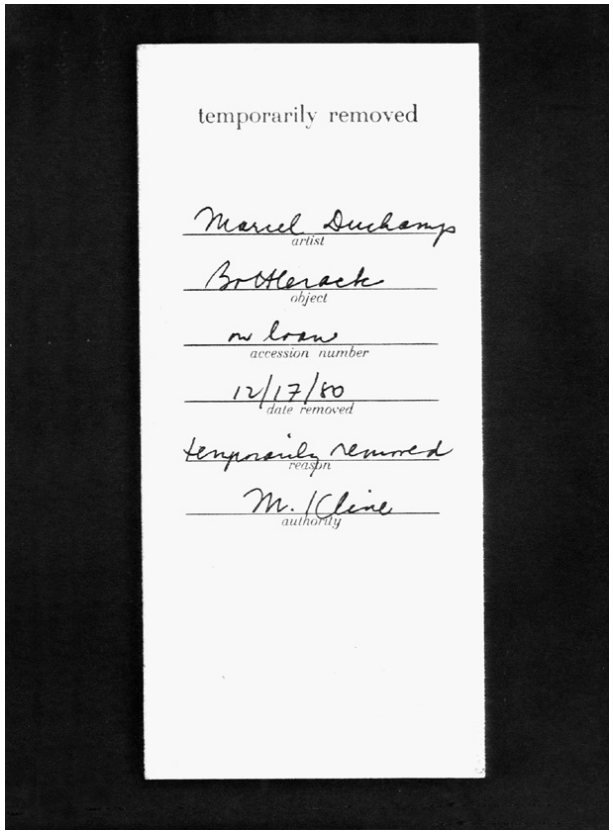


Figure 12
Goran Trbuljak, *Without the Knowledge of the Museum Administration [He] Alienated a Notice of Temporary Removal Believing It Is Equal to the Original Which It Replaces* (hr. *Bez znanja uprave muzeja otuđio obavijest o posudbi, smatrajući da je ona jednaka originalu kojeg zamjenjuje*), 1981. Image source: Žarko Vijatović (ed.), *Ready-mades* (Zagreb, 1990).



Figure 14
Goran Trbuljak, *Without the Knowledge of the Museum Administration [He] Alienated a Notice of Temporary Removal Believing It Is Equal to the Original Which It Replaces* (hr. *Bez znanja uprave muzeja otuđio obavijest o posudbi, smatrajući da je ona jednaka originalu kojeg zamjenjuje*), 1981. Courtesy of Žarko Vijatović.

of art (though the issue of authorship in this instance would require a separate article entirely). If we are to agree with Trbuljak and say that we, too, see the original *Bottlerack* in this appropriated piece of paper, we would be bringing the Philadelphia Museum of Art into the August Šenoa bookstore display window; we would be bringing the museum onto the street, in a way.

My Apartment by Edita Schubert (March 2 – 9, 1999)

The final example which will be put forth in order to illustrate the increasingly prevalent integration of art and everyday life from the late 1960s onwards is an intensely autobiographical work by Edita Schubert from 1999. The exhibition *My Apartment* (hr. *Moj stan*) was held from March 2 – 9, 1999 in eleven shop/boutique windows and coffee shops on and around the Flower Square in Zagreb and was co-organized with the Miroslav Kraljević gallery. Each work, or rather each storefront consists of Styrofoam "glasses" fitted with diapositive/photographic slides – one for each eye (Figure 17). The intention of the work, or at least one of the intentions, was to provide an immersive experience for the passer-by who would, upon veering through the "glasses," get a view into the private life of the artist. Passers-by were presented with two photos simultaneously – one of the artist's apartment interiors, and one of her building's dreary socialist exteriors (Figure 15, Figure 16).[26]

Taken as a whole, the images illustrated the relative poverty in which the artist lived, depicting a modest interior with old-fashioned furniture, and serve to disorientate the viewer. In the exhibition's foreword, the art historian Mirela Ramljak Purgar poetically elaborates on the work:

> There where I have stood and from where I have observed and seen, the space within was being offered – all the material data on the immediate segment of space and time (a record just taken out, fresh traces in the kitchen, or dead situations of a tidied-up space which has preceded or has replaced a "living" situation) – but so was the space towards the outside, from the point from where Edita herself has watched and seen the image from the window. In my head new, imaginary boundary, a view to the opposite side, returns to its rightful place, where it is real, thereby also taking me back to the place from which I am observing, staying outside. The illusion of transparency is totally exposed, and the anticipated pornography of the closeness of a view does not happen.[27]

26 Leonida Kovač, *Edita Schubert* (Zagreb: Horetzky, 2001), 211, 215; Mirela Ramljak Purgar, *Edita Schubert: Moj stan = My Appartment*, exhibition catalog (Galerija Miroslav Kraljević, Zagreb, 2. – 9. 3. 1999.) (Zagreb: Galerija Miroslav Kraljević, 1999).

27 Ramljak Purgar, *Edita Schubert: Moj stan = My Appartment*, 12.



Figure 15
Edita Schubert, *My Apartment* (hr: *Moj stan*), 1999. From Edita Schubert's personal archive. Courtesy of Henrieta Schubert and Leonida Kovač.



Figure 16
Edita Schubert, *My Apartment* (hr: *Moj stan*), 1999. From Edita Schubert's personal archive. Courtesy of Henrieta Schubert and Leonida Kovač.

The work is, therefore, contrastive in several ways. It makes the viewer aware of being both in another place (the artist's apartment) and far from it. There is another possible interpretation, relating to the work's location(s). Edita Schubert could be making fun of the law of supply and demand; the viewer (possible consumer of the goods on display) may approach a shop window to see what's for sale, attracted to the various shiny, colorful things presented in it. However, when they peer through the peepholes that the artist had so deceptively placed, they most certainly do not see the colorful goods they were hoping to buy, but are confronted with reality, free of any beautifying filters.

Suffice it to say, what all these exhibitions have in common is that they were organized in shop windows – places which passers-by were used to looking at in passing, not giving too much thought to them. However, what they saw in these display windows surely was nothing like the commodities they were expecting to see. Some artists, such as Vera Fischer or Vladimir Dodig Trokut, chose to present the exact opposite of consum-

Figure 17
Edita Schubert, *My Apartment* (hr: *Moj stan*), 1999. From Edita Schubert's personal archive. Courtesy of Henrieta Schubert and Leonida Kovač.



er goods, emphasizing throwaway culture. Female artists such as Vera Fischer, again, and Edita Schubert, put their own lives on display for the broader public, in hopes of raising awareness of broader social issues (familial, sociological, ecological, financial, and otherwise). Ladislav Galeta aimed to present the passer-by with a reflection of themselves – something that we tend to be attracted to for all the wrong reasons. And Goran Trbuljak decided to challenge the notion of what art might be (similar to Vladimir Dodig Trokut) and what an artist's role in society might be if the public was given a vote on the matter. It is through these and similar actions that art became integrated into everyday life and life into art.

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