# PROGRAM KONFERENCIJA IZLOŽBENE KARTOGRAFIJE I-III (KRITIČKI INSTRUMENTARIJ, IZLOŽBENI I KUSTOSKI NARATIVI)




**Fotografije:**
**Luka Pešun (Zagreb)**
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Predavanje Jamesa Elsona,
Velika dvorana AAG fakulteta,
Zagreb, 2022.

**INTERNATIONAL SCIENTIFIC,**
**PROFESSIONAL AND ARTS CONFERENCE**
**EXHIBITIVE CARTOGRAPHIES I**
**Critical Instrumentation, Exhibitive and Curatorial Narratives**

online on Google Meet, in English and Croatian
10–12 March 2022

**CO-ORGANIZERS** Faculty of Humanities and Social Sciences, University of Split and Croatian Section of the International Association of Art Critics (AICA Croatia)

**KEYNOTE LECTURERS** Ana Dević (WHW/What, How & for Whom), Professor James Elkins, PhD (Art Institute of Chicago), Professor Lev Manovich, PhD (The Graduate Center, City University of New York/Cultural Analytics Lab), Damir Gamulin and Antun Sevšek, Ivana Bago, PhD, Associate Professor Miriam De Rosa, PhD (Università Ca' Foscari, Venice) and Associate Professor Beti Žerovc, PhD (Faculty of Arts of the University of Ljubljana)

**ORGANIZING COMMITTEE**
Professor Marina Gržinić, PhD, from the Institute of Philosophy ZRC SAZU in Ljubljana; Associate Professor Asja Mandić, PhD, from the Faculty of Humanities and Social Sciences of the University of Sarajevo; Assistant Professor Neli Ružić from the Arts Academy of the University of Split; alongside Assistant Professor Silva Kalčić, PhD, from the Faculty of Humanities and Social Sciences of the University of Split, President of AICA Croatia

**ORGANIZING COMMITTEE ASSISTANTS**
Miona Muštra and Anđelko Mihanović, PhD, former attendees of the art criticism workshop
"Writing on Contemporary Art" in Zagreb and Split.

**VISUAL IDENTITY**
Niko Mihaljević. Vladimir Jakolić, photo from the Exhibition of Women and Men, June 26, 1969, Student Centre Gallery, Zagreb. Fine Arts Archives of the Croatian Academy of Sciences and Arts, Zagreb, Inv. No.: SC-46/F1

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**MEĐUNARODNA ZNANSTVENO-STRUČNA**
**I UMJETNIČKA KONFERENCIJA**
**IZLOŽBENE KARTOGRAFIJE**
**Kritički instrumentarij, izložbeni i kustoski narativi**

online na platformi Google Meet, na engleskom i hrvatskom jeziku
10. – 12. ožujka 2022.

**SUORGANIZACIJA**
Filozofski fakultet Sveučilišta u Splitu i Hrvatska sekcija Međunarodnog udruženja likovnih kritičara (HS AICA)

**POZVANI PREDAVAČI**
Ana Dević (WHW/What, How & for Whom), prof. dr. sc. James Elkins (Art Institute of Chicago), Želimir Koščević, prof. dr. sc. Lev Manovich (The Graduate Center, City University of New York / Cultural Analytics Lab) i u 2023., u povodu predstavljanja zbornika, dr. sc. Ivana Bago, dr. sc. Miriam De Rosa, izv. prof. (Università Ca' Foscari, Venecija) i dr. sc. Beti Žerovc, izv. prof. (Filozofski fakultet Sveučilišta u Ljubljani)

**ORGANIZACIJSKI ODBOR**
prof. dr. sc. Marina Gržinić s Instituta za filozofiju, ZRC SAZU, u Ljubljani; Asja Mandić, izv. prof. s Filozofskog fakulteta Univerziteta u Sarajevu; Neli Ružić, doc. s UMAS-a Sveučilišta u Splitu, uz dr. sc. Silvu Kalčić, doc. s Filozofskog fakulteta Sveučilišta u Splitu i predsjednicu HS AICA-e

**ASISTENTI ORGANIZACIJSKOG ODBORA**
Miona Muštra i dr. sc. Anđelko Mihanović, nekadašnji polaznici radionice likovne kritike „Pisati o suvremenoj umjetnosti" u Zagrebu i Splitu

**VIZUALNI IDENTITET**
Niko Mihaljević, prema fotografiji Vladimira Jakolića s „Izložbe žena i muškaraca" 26. lipnja 1969., Galerija Studentskog centra, Zagreb. Fotografija Arhiva za likovne umjetnosti HAZU, Zagreb, inv. no.: SC-46/F1
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**INTERNATIONAL CONFERENCE**
**Exhibitive Cartographies**
**10 – 12 March 2022**

## EXHIBITIVE CARTOGRAPHIES (CRITICAL INSTRUMENTATION, EXHIBITIVE AND CURATORIAL NARRATIVES)

### INTRODUCTION

The aim of this conference is to present, examine and contextualise curatorial practices in contemporary art more comprehensively the for the first time in Croatian art history. It is important to note that the history of curatorial practices is a relatively little studied area in Croatian art history, while it is increasingly present at the international level. Our objective with this conference is to address this important subject at the crossroads of art criticism, theory and practice. There has been an increasing interest in exhibition history and contextualisation of curatorial practices in art-historical research. While we can trace back exhibition history in the modern sense of a universal right to publicness to the revolutionary turmoils of the late 18th century, it was the avant-garde tendencies of the late 19th and early 20th centuries that gave the history of exhibition practices a new dimension, paving the way for innovative methods, participation and the questioning of existing institutional policies, contextual frameworks and models of presentation. The emergence of neo-avantgarde and the institutional critique of the 1950s and 1960s destabilised the conventional meanings and institutional positions of artists, artworks, curators and audiences, which led to a more active role of curators in mediating new artistic expressions, but also to a radical questioning of their own position. Curators became increasingly active in the creation of meaning, assuming more and more often, with their gestures or texts, the role of meta-artists, especially in the domain of conceptual art. Redefining the position of the curator-author has increasingly come into focus since the emergence of conceptual/neo-avantgarde tendencies in art.

The starting point of the conference is the curatorial figure of Želimir Koščević, the 2018 laureate of AICA Croatia's Annual Award and Lifetime Achievement Award. Irradiated by late modernism but also by counterculture in the former country, as a relatively young art historian, Želimir Koščević won a fellowship at Stockholm's Moderna Museet. In 1969 – a period of radical social progress – he worked as an assistant to its then director, Pontus Hultén, in organising the legendary Poetry Must Be Made by All! Transform the World! exhibition that featured gestures and attitudes in lieu of material artworks, thereby opening up exhibition space not only for early conceptual practice but also for radical politics by encouraging supporters of Black Panthers to gather within the exhibition. The echo of the avant-garde's entangling of life and art and the





view of art as a transformative engine of social and political perception that was present in Pontus Hultén's practice would go on to motivate Koščević to take on a more experimental and daring approach to exhibition curating, but also to question the very exhibition format, which he continued to do in his curatorial beginnings, upon his return to Zagreb. This reshaping of Koščević's curating (and 'student practice') preceded his return to Zagreb and coincided with the programmatic openness and the generation's artistic experimentation at the Student Centre in Zagreb. Koščević worked there between 1966 and 1979 as head of the SC Gallery, and during this period introduced a series of innovations to its programme. Some of the innovations in Koščević's early curatorial approach include the exhibitions Imaginary Museum, Exhibition of Women and Men, Hit Parade, Postal Delivery and Total Action, held both outside and inside the SC Gallery. These exhibitions encouraged experimental practices and provided space to young artists; they opened up to an international exchange of ideas, interdisciplinarity, departure from the gallery and democratisation of art. A gallery newspaper was also published, aimed at self-contextualisation.

The conference is conceived as the final part of the workshop "Writing on Contemporary Art" which focused on analysing the role of the curator, institutional or non-institutional. The role of the contemporary art curator has radically expanded in the art world in the last few decades, and we could argue that the curatorial figure – whether one working within an institution or independently and non-institutionally – is a pivotal segment in understanding contemporary art. The main coordinates of this workshop range from drawing attention to the role of curators and curatorial collectives when acquiring relevant insights into the contemporary cultural context to examining the role of museums and galleries in contemporary society. By reviewing an exhibition event or how a particular collection is displayed, we examine the selection policies (acquisition policies, choice of exhibits). We examine how curators – with their critical and theoretical texts but also their practice – shape the history of contemporary art and anticipate/create future tendencies; we can also see how artists assume curatorial positions at museums, applying artistic methods – in lieu of linear museological narratives – such as the use of permanent collections or existing artefacts as materials, playing with the ways of seeing and with the exhibition as an all-around experience.

As part of the workshop, James Elkins held a public lecture on 20 January 2022 in Zagreb. The workshop was held in Split and also in Rijeka, in collaboration with the Museum of Modern and Contemporary Art (MMSU) – Ksenija Orelj, Branka Benčić and Sabina Salamon – as well as in Zagreb, in collaboration with the Tomislav Gotovac Institute, Institute for Contemporary Art and Nova Gallery. It was led by Silva Kalčić, Ivana Meštrov and Ksenija Orelj; parts of the workshop were led by Janka Vukmir and Tomislav Pavelić, David Maljković and Ivana Meštrov, Ana Kovačić and Lea Vene.

**MEĐUNARODNA KONFERENCIJA**
**Izložbene kartografije**
**10. – 12. ožujka 2022.**

## IZLOŽBENE KARTOGRAFIJE (KRITIČKI INSTRUMENTARIJ, IZLOŽBENI I KUSTOSKI NARATIVI)

### UVOD

Cilj konferencije je prvi put u hrvatskoj povijesti umjetnosti sveobuhvatnije predstaviti i obraditi te kontekstualizirati kustosku praksu u suvremenoj umjetnosti. Važno je istaknuti da je povijest kustoskih praksi relativno slabo istraživano područje u hrvatskom povijesnoumjetničkom kontekstu, dok na međunarodnom planu postaje sve prisutnije. Upravo ovom konferencijom otvaramo tu bitnu temu na razmeđu likovne kritike, teorije i prakse. Zanimanje za povijest izložbi i kontekstualizaciju kustoskih praksi postaje sve izraženije u povijesnoumjetničkim istraživanjima. Dok povijest izložbi u modernom smislu sveopćeg prava na javnost možemo pratiti još od revolucionarnih previranja s kraja 18. stoljeća, povijest izlagačkih praksi novu dimenziju dobiva upravo avangardnim umjetničkim iskoracima s kraja 19. i početka 20. stoljeća, što otvara put metodama inovativnosti, participativnosti i propitivanju postojećih institucionalnih politika, sadržajnih okvira i prezentacijskih modela. Pojava neoavangarde i institucionalne kritike pedesetih i šezdesetih godina 20. stoljeća poljuljala je ustaljena značenja i institucionalne pozicije umjetnika, umjetničkog djela, kustosa i publike te dovela do aktivnije uloge kustosa u posredovanju novih umjetničkih izraza, ali i do radikalnog propitivanja vlastite pozicije. Kustosi sve aktivnije sudjeluju u stvaranju značenja te svojim gestama ili tekstovima sve češće preuzimaju ulogu metaumjetnika, osobito u domeni konceptualne umjetnosti. Redefinicija pozicije kustosa-autora sve je aktualnija od pojave konceptualnih /neo-avangardnih smjerova u umjetnosti.

Konferencija polazi od kustoske figure Želimira Koščevića, dobitnika Godišnje nagrade HS AICA-e za 2018. i za životno djelo. Ozračen kasnim modernizmom, ali i kontrakulturom na prostorima tadašnje države, još kao relativno mladi povjesničar umjetnosti Želimir Koščević odlazi na stipendiju u stockholmsku muzejsku instituciju Moderna Museet gdje u vrijeme radikalnih društvenih iskoraka, 1969. godine, pomaže tadašnjem direktoru institucije Pontusu Hultému u pripremi legendarne izložbe „Poeziju stvaraju svi! Transformirajmo svijet!“, koja umjesto materijalnih umjetničkih djela izlaže geste i stavove, otvarajući izložbeni prostor ne samo za tada ranu konceptualnu praksu, nego i za radikalno političke stavove, i to poticanjem okupljanja pristaša Crnih pantera unutar izložbe. Odjek avangardnog premrežavanja života i umjetnosti te stav o umjetnosti kao transformacijskom motoru društvene i političke percepcije, prisutan u praksi Pontusa Hulténa, potaknut će Koščevića na eksperimentalniji i smjeliji pristup kuriranju izložbi, ali i na propitivanje samog izložbenog formata, što će nastaviti njegovati na svojim ranim kustoskim počecima, nakon povratka u Zagreb. Ta će prefiguracija Koščevićeva djelovanja (i ‘studentska praksa’) prethoditi njegovu povratku u Zagreb, koji koincidira s programskom otvorenošću i generacijskim umjetničkim eksperimentom u prostorima Studentskog centra u Zagrebu, kojem se Koščević od 1966. do 1979. priključuje kao voditelj Galerije SC. U tom razdoblju unosi niz inovacija u njezin program. Neke od inovacija u ranom Koščevićevu kustoskom pristupu čine izložbe Imaginarni muzej, Izložba muškaraca i žena, Hit parada, Poštanska pošiljka, akcija Total koje se održavaju izvan prostora i unutar Galerije SC. Njeguju eksperimentalnost i daju prostor mladim umjetnicima, otvaraju se prema međunarodnoj razmjeni ideja, interdisciplinarnosti, izlaženju iz Galerije i demokratizaciji umjetnosti. Izdaju se Galerijske novine s ciljem samokontekstualizacije.

Konferencija je završni dio radionice „Pisati o suvremenoj umjetnosti“, u kojoj se fokus stavlja na analizu uloge kustosa (i institucionalnog i izvaninstitucionalnog). Uloga kustosa suvremene umjetnosti posljednjih je desetljeća radikalno ojačala u svijetu umjetnosti pa se može reći da je kustoska figura (bez obzira na to događa li se unutar institucija ili je obilježena neovisnim izvaninstitucionalnim radom) neodvojivi segment promatranja suvremenoga umjetničkog svjetonazora. Inicirati promatranje uloge kustosa i kustoskih kolektiva u tvorbi relevantnih spoznaja o suvremenom kulturološkom kompleksu, odnosno problematizirati ulogu muzeja i galerije u suvremenom društvu, glavne su koordinate ove radionice. Obradom izložbene manifestacije ili prikaza postava određene zbirke, u njoj se sagledava politika odabira (otkupne politike, izložbene selekcije). Uz to, sagledava se i kako kustosi svojim tekstovima kritike i teorije, ali i praksom, oblikuju i povijest suvremene umjetnosti i anticipiraju/stvaraju buduće tendencije, no i to kako umjetnici zauzimaju kustosku poziciju u muzeju i pritom umjesto linearnih muzeoloških narativa primjenjuju umjetničke metode, kao što je korištenje postava i postojećih artefakata kao materijala, poigravanje načinima gledanja i izložbom kao zaokruženim iskustvom.

U sklopu radionice, 21. siječnja 2022. u Zagrebu James Elkins održao je javno predavanje, u Velikoj dvorani AGG fakulteta Sveučilišta u Zagrebu. Radionica se osim u Splitu održala i u Rijeci, u suradnji s Muzejom moderne i suvremene umjetnosti (MMSU) – Ksenijom Orelj, Brankom Benčić i Sabinom Salamon, te u Zagrebu, u suradnji s Institutom Tomislav Gotovac, Institutom za suvremenu umjetnost i Galerijom Nova. Radionicu su vodile Silva Kalčić, Ivana Meštrov i Ksenija Orelj, dijelove-dane radionice vodili su Janka Vukmir i Tomislav Pavelić, David Maljković i Ivana Meštrov, Ana Kovačić i Lea Vene.

**PROGRAMME**
**Thursday, 10 March**
PROGRAM
Četvrtak, 10. ožujka

**Session 1**
**NEW ART HISTORY AND CONTEMPORARY CURATORSHIP**
Panel 1
NOVA POVIJEST UMJETNOSTI I SUVREMENO KUSTOSTVO

Chair / Moderator
**Silva Kalčić**, Faculty of Philosophy and Social Sciences, University of Split, Croatia / Croatian section of AICA

10:00 – 13:30 h

**Lev Manovich**
Annotating the Invisible: How to Create a Planetary Art History?

**Izabela Kowalczyk**
A Need for Radical Social Practices in Contemporary Curatorship

**Cristian Nae**
Curating as Art: Experiments in Collective Curating in Late Socialist Romania

**Niko Mihaljević**
The Skull Speaks

**Sandro Đukić**
Memory as the Construct of Present-Day Social Discourses

**Ewa Wójtowicz**
Curating a Cloud. Data-Driven Cartographies in Recent Curatorial and Artistic Practices
Discussion / Razgovor

PROGRAMME
Thursday, 10 March
PROGRAM
Četvrtak, 10. ožujka

**Session 2**
**NARRATIVES FROM CURATORS' PRACTICE IN CONTEMPORARY ART**
Panel 2
NARATIVI KUSTOSKE PRAKSE U SUVREMENOJ UMJETNOSTI

Chair / Moderator
**Cristian Nae**, George Enescu National University of Arts, Iasi, Romania

15:00 – 18:30 h

**Dora Derado**
Artistic Displays in Display Windows: Where Art and Life Meet

**Silva Kalčić**
Several Topics from the History of Curatorial Practices in Croatian Contemporary Art

**James Elkins**
How Curation Can Imply Narratives

**Jasmina Fučkan**
Permanent Collection Exhibition and Contemporary Artists in the Museum of Arts and Crafts from 2009 to 2020

**Igor Loinjak**
On the Specifics of the Phenomenon of Curatorial Practices in the Context of the Osijek POPUP Project (2012 – 2017)

**Jasna Jakšić**
A Society Without Art: The Curatorial Work of Dimitrije Bašičević Mangelos



Discussion / Razgovor

**PROGRAMME**
Friday, 11 March /
PROGRAM
Petak, 11. ožujka

**Session 3**
**ARTIST-AS-CURATOR AND CURATOR-AS-ARTIST**
Panel 3
UMJETNIK-KAO-KUSTOS I KUSTOS-KAO-UMJETNIK

Chair / Moderator
**Jasna Jakšić**,
Muzej suvremene umjetnosti Zagreb

10:00 – 13:30

**Želimir Koščević**
Moja kustoska praksa
1966. – 2020.

**Ana Dević**
"Janje moje malo
(Sve što vidimo moglo
bi biti i drugačije)"

**Darko Šimičić**
Tomislav Gotovac:
Sam svoj kustos

**Tena Starčević i Maja Flajsig**
Modeli samoorganizacije u suvremenoj izlagačkoj praksi u Zagrebu od šezdesetih godina do danas

**Dario Vuger**
O centralnosti pojma slike u filozofiji dvadesetog stoljeća

**Amela Frankl**
„Što nosim", društvena igra – suradnja i solidarnost u aktu

Discussion / Razgovor

PROGRAMME
Friday, 11 March /
PROGRAM
Petak, 11. ožujka

**Session 4**
**SOCIAL AND POLITICAL SPACE OF ART**
PANEL 4
DRUŠTVENI I POLITIČKI PROSTOR UMJETNOSTI

Chair / Moderator
**Darko Šimičić**, Institut Tomislav Gotovac

15:00 – 18:30 h

**Marko Golub**
Ovaj plakat nije dobar plakat – suvremena umjetnost i grafički dizajn

**Branko Franceschi**
'Slučajna čuvaonica' nakon potresa i problem zbirke Nacionalnog muzeja moderne umjetnosti u Zagrebu

**Dragana Modrić**
Umjetnička (re)prezentacija radničke i industrijske baštine u kontekstu postsocijalizma – primjer radova Igora Grubića

**Antonio Grgić**
Umjetnik kao kustos javnog prostora: kustoska dimenzija pozicije autora umjetničkih praksi u javnom prostoru

**Marina Šafarić**
Pogled na skulpturu The End Ratka Petrića iz dvije različite izložbene perspektive
Tekst je nastao u sklopu radionice likovne kritike HS AICA u 2022., na temu umjetničkog djela izlaganog na različitim izložbama – promjene konteksta i nastanka novih poruka.

**Iva Brižan**
Videoretrospektiva Sanje Iveković: Make Up – Make Down u MMSU Rijeka
Tekst-recenzija izložbe nastao je u sklopu radionice likovne kritike HS AICA u 2022., u suradnji s Muzejom moderne i suvremene umjetnosti u Rijeci.

Discussion / Razgovor

**PROGRAMME**
**Saturday, 12 March /**
PROGRAM
Subota, 12. ožujka

**SESSION 5**
**CURATING SMALL AND LARGE SCALE EXHIBITIONS IN PRECARIOUS CONDITIONS OF PRODUCTION /**
PANEL 5
KUSTOSKI PRISTUP IZLOŽBAMA VELIKOG I MALOG FORMATA U NESTABILNIM UVJETIMA PROIZVODNJE

Chair / Moderator **Dragana Modrić** Filozofski fakultet Sveučilišta u Splitu; Galerija Sikirica, Sinj

10:00 – 13:00 h

**Darko Fritz**
Kustoska praksa a posteriori, kuriranje kao praxis – Iskustva prostora za suvremenu i medijsku umjetnost siva) (zona

**Ivana Meštrov**
Dekonstrukcija salonske izložbe na primjeru 41. Splitskog salona

**Suzana Marjanić**
Kustoske prakse nezavisne i prekarne scene: primjer Almissa Open Art, AAAA, Kvart i DADAnti

**Damir Gamulin,**
**Antun Sevšek**
Učenje iz prakse – 5 principa izgrađivanja izložbi

**Martina Petranović,**
**Ivana Bakal**
Kostim(ografija) kao izložak – iz hrvatske prakse Discussion / Razgovor



**Annotating the Invisible: How to Create a Planetary Art History?**
**— Lev Manovich**

Heinrich Wölfflin envisioned “art history without names” in the early twentieth century. As the discipline grew, it took a different path, becoming “art history with some names”, as I like to call it. In art-historical accounts of modern art, only a tiny percentage of artists who lived in the last two centuries are included. While local publications and museums provide better coverage of a country’s art than any single “international” account, the same issue exists on the local level.

Is it possible to create an “art history with all the names”, one that encompasses everyone? Many projects in the fields of digital humanities, cultural analytics and data science have shown that it is possible to analyze billions of cultural objects created by millions of creators. I will demonstrate and discuss examples of such projects in my talk, which will include work from my Cultural Analytics Lab. Additionally, I will discuss how such a larger-scale art history can provide us with new maps and timelines of modern art that place regions such as Eastern Europe in the center rather than on the periphery.

**Dr. Lev Manovich** is a pioneering digital culture theorist, writer, and artist. He was included in the list of “25 People Shaping the Future of Design” in 2013 and the list of “50 Most Interesting People Building the Future” in 2014. Between 1991 and today, he has published 180 articles and 15 books that include Artificial Aesthetics. A Critical Guide to AI, Media and Design, Cultural Analytics, AI Aesthetics, Instagram and Contemporary Image, Software Takes Command, and The Language of New Media, described as “the most suggestive and broad-ranging media history since Marshall McLuhan”. Manovich’s digital art projects were shown in over 110 international exhibitions in Centre Pompidou, ICA London, ZKM, KIASMA, The Walker Art Center and other leading venues. Manovich is a Presidential Professor at The Graduate Center, CUNY, and a Director of the Cultural Analytics Lab.

**A Need for Radical Social Practices in Contemporary Curatorship**
**— Izabela Kowalczyk**

In this paper I want to reflect on curatorial political engagement.

In many cases contemporary art not only adopts a critical attitude towards stereotypes rooted in our mentality. It can draw attention to the contradictions present in our reality and allow us to think without offering obvious solutions. In this way, it can help us to better grasp at least a fragment of our reality, e.g. by asking difficult questions about social issues. Similarly, the exhibition may become a kind of public forum where important, political issues are taken up and discussed. This is particularly evident in the case of feminist exhibitions.

In the case of the region of Central Europe, one of the most important exhibitions was Gender Check by Bojana Pejić (2008, 2009). This presentation let for some comparisons between avant-garde artworks and socialist realism works, tracing the construction of gender, fields of constraint and violation as well as fields of subversion. It was a historic exhibition; Bojana Pejić aimed to rewrite the history of contemporary art in Eastern and Central Europe in the context of gender issues.

I want to pay attention to a different strategy that is a kind of political intervention. Here I mean some exhibitions organized in Poland in the context of the current situation for Polish women and the introduction of strong anti-abortion law. Polish women have organized Black Protests and Women Strikes since 2016. The protests have developed their own symbolism, using contemporary artistic strategies that emphasize community action and solidarity. Many artworks related to the issue of women's rights were produced.

Some of the exhibitions focused on activism and showed artworks as well as other material (banners, leaflets, movies, etc.). I curated one such exhibition, Polish Women, Patriots, Rebels at the Arsenal Gallery in Poznań in 2017. The main aim of this show was to reflect on the situation of Polish women as citizens, participants in public life, patriots and demonstrators taking part in the Black Protests against the attempts to strengthen the anti-abortion law.

In 2020, the Polish government started to work on new anti-abortion legislation and this is why the protests broke out again. The April protests were organised as car blockades and queues to freedom in front of supermarkets or pharmacies, because of the pandemic restrictions. After the Constitutional Court ruling of 22nd October 2020, huge protests were organised in all of Poland, in cities and towns, gathering thousands of people. New exhibitions were organized, such as You'll Never Walk Alone at the Labyrinth Gallery in Lublin in late 2020 and early 2021. At the Museum of Modern Art in Warsaw, the exhibition Who Will Write the History of Tears. Artists on Women's Rights is still on view (26.11.2021–23.03.2022).

I want to reflect on how the artistic material interferes with the non-artistic in the cases of all these exhibitions. I propose a thesis that we need a new curatorial attitude or eventually we should come back to radical social practices from 1968 and later. The postulate of transforming the world, also through artistic actions, is still relevant, even more so than ever before. I mean here also such issues as the refugee crisis, threat of new world war in Europe and climate crisis.

**Izabela Kowalczyk**, PhD is an art and cultural historian, art critic and curator. She works as an associate professor at the University of Arts in Poznan, where she is also Dean of Art Education and Curatorial Studies Department. She is the author of publications on critical art, feminist art, interpretations of recent history, etc. Her publications, among others, include books: Ciało i władza. Polska sztuka krytyczna lat 90. [Body and Power in Polish Critical Art in the 1990s], 2002, Podróż do przeszłości. Interpretacje najnowszej historii w polskiej sztuce krytycznej [A Travel to the Past. Interpretations of Recent History in Polish Critical Art], 2010, and about 250 articles. She took part in the preparation and research for the exhibition Gender Check: Femininity and Masculinity in the Art of Eastern Europe (Vienna, Warsaw, 2008, 2009). She curated several exhibitions of Polish contemporary art.



**Curating as Art: Experiments in Collective Curating in Late Socialist Romania**
**— Cristian Nae**

My presentation analyses the activity of Romanian artists Wanda Mihuleac and Constantin Flondor as exhibition-makers in Romania during the 1980s. I frame their practice, on the one hand, as collective curatorial work and, on the other hand, as a curatorial process derived from conceptual art, system aesthetics and Herve Fisher's "contextual art". Most of the group exhibitions I examine, such as The Study (1981), The Writing (1980), Space as a Mirror and Space as Objecthood (1986), were organized by Mihuleac or Flondor in cooperation with fellow artists and art critics (such as Paul Gherasim, Mihai Drișcu, etc.). They questioned the principles of curatorial authorship associated today with visionary, albeit authoritarian male curators such as Harald Szeemann, and promoted experimental investigations of the exhibition as an artistic medium. The exhibition space was conceived either as a preparatory model, a collective art studio (The Study) or a multidisciplinary laboratory (The Writing), or as reflecting on its own condition (Space as Objecthood). A special case study I intend to examine is House Party (1988), an event co-organized by Wanda Mihuleac, Decebal Scriba and others, which may be analysed not only as "apartment art" (Tupytsin), blurring the boundaries between artistic intervention, the private sphere and everyday life, but also as redefining the art exhibition as a performative and processual event.

**Cristian Nae** (Iași, Romania) is Associate Professor at the National University of Arts in Iași, where he teaches critical theory, exhibition studies and contemporary art history. His research focuses on exhibition histories and critical art practices in Eastern and Central Europe after the 1960s. He received research grants and fellowships from the Romanian National Research Council (CNCS), Erste Foundation, the CAA-Getty International Program, the Getty Foundation, and the New Europe College Institute for Advanced Studies, Bucharest. His most recent studies were included in Art History in a Global Context: Methods, Themes and Approaches (2020) and Realisms of the Avant-Garde (2020). He edited the book (In)Visible Frames: Rhetoric and Experimental Exhibition Practices in Romanian Art 1965–1989 (2019) and co-edited the book Contemporary Romanian Art 2010-2020 (2020). Currently, he is vice-president of AICA Romania.

**The Skull Speaks**
**— Niko Mihaljević**

The talk is about two of my recent projects that deal with different aspects of curating, collecting and cataloguing: Museum of the Crystal Skull and Mascaron Speaks (Of a Stone of an Unidentified Kind, of a Snake Curled Up in a Spiral, of a Shallow Dish with a Lid, of a Thick Green Patina with a Dull Shine—). Both projects explore the role of the artist-curator, either starting a new museum collection or working with an existing one.

The Museum of the Crystal Skull is an independent artist-run museum dedicated to the transition of the phenomenon of crystal skulls into contemporary popular culture. The famous central artifact – which is missing from the collection and is only there in spirit – is the mysterious Mitchell-Hedges' crystal skull. It is a copy of a human skull sculpted from a single block of quartz crystal with supposedly magical properties, made famous by the TV series Arthur C. Clarke's Mysterious World. Apart from encouraging many pseudoscientific theories and a global new age religious movement, this esoteric artifact inspired a variety of pop culture products, such as: the fourth film in the Indiana Jones series, an episode of the science fiction series Stargate SG-1, an episode of the graphic novel Martin Mystère, a 7-inch record by American heavy metal band Mastodon, a luxurious Crystal Head Vodka brand owned by Hollywood actor Dan Aykroyd, etc. These cultural artifacts are the focus of the Museum of the Crystal Skull. They are sourced mostly through classified ads or eBay and kept within the Museum.

The Museum eventually struck a new collaboration – last year I was invited to work with the Benko Horvat Collection which was donated to the City of Zagreb in 1946 and has since been managed by the Museum of Contemporary Art in Zagreb. The collection contains mostly archaeological finds with a minor section of paintings and graphic art from the 15th–18th centuries. The only artifact that (literally) spoke to me was a mascaron, a grotesque anthropomorphic marble head from 2nd-century Syracuse, Sicily. Its function was probably to spout water from a building, as suggested by its widely open mouth. I organized a series of orations for Mascaron during which it addressed the audience through the PA system. Mascaron spoke about itself and other artifacts from the collection. Its speech was compiled from the Benko Horvat Collection catalogue, focusing on the dry yet poetic language of archaeological cataloguing.

**Niko Mihaljević** (b. 1985 Split, Croatia) is an artist and a graphic designer. He graduated from the Werkplaats Typografie (ArtEZ Institute of the Arts) in Arnhem, Netherlands. In 2016 he received the Radoslav Putar Award (Young Visual Artist Award) for the best Croatian artist under 40 years of age. His artistic endeavors include composing a 130-year-long sound composition (www.onwatersmokethe.com) and publishing a philosophical dialogue proving that a small island in the Adriatic is indeed



land surrounded by water (Circumnavigare necesse est, vivere non est necesse, 2016). He is an assistant professor at the Department of

Media Design, University North, Croatia. He is an independent graphic designer with an interest in researching and documenting vernacular design in the broadest sense (Stan Zagreb: An Archive of Zagreb Housing, 09/2015–11/2015 with Iva Maria Jurić and Wide Selection of Italian Trousers: A4 Vernacular Graphic Design of Zagreb, 2016).

**Memory as the Construct of Present-Day Social Discourses**
**— Sandro Đukić**

The presentation entitled Memory as the Construct of Present-Day Social Discourses will focus on a few projects in which the author was using an archive as a medium for creating artworks, as well as treating the archive as an artwork itself. Based on the presented methods, one can also clearly speculate about the dual character of those practices; on the one hand, this could be considered as creating a work of art, and on the other, as curating the archives. The blurred line between those two discourses is used as a strategy for elaborating on various subjects of artistic interest, as well as a questioning of the idea of reality and its representation.

**Sandro Đukić** is a multimedia artist from Zagreb, Croatia, who is interested in cultural and anthropological phenomena of the image, through the relations of presentation and representation, intermediality, media research and the links among artistic works and phenomena. He got his degree from the Academy of Fine Arts, University of Zagreb (class of Đuro Seder) in 1989. He studied in the new media class at Kunstakademie Düsseldorf from 1989 to 1993 as a visiting and a regular student (class of Nam June Paik), and then attended Nan Hoover's master workshop between 1993 and 1994. He is an awarded artist who participated in various international residency programs and presented talks at numerous local and international symposia. He was a guest lecturer at Kunstakademie Dusseldorf, as well as at the Academy of Drama Arts, University of Zagreb. He is a board member of the Nan Hoover Foundation.

**Curating a Cloud. Data-Driven Cartographies in Recent Curatorial and Artistic Practices**
**— Ewa Wójtowicz**

Coined for the purpose of the rhetoric of conquest of cyberspace, the notion of a cloud gains a new meaning starting from the perspective of Bruno Latour's actor-network theory (ANT). After applying some ideas of this theory within infrastructural studies, the cloud-related technical infrastructure can be seen as an important actor of contemporary culture. Also, if the cloud, according to Tung-Hui Hu, the author of A Prehistory of

the Cloud (2015), is not just a technological platform but rather a metaphor for the way knowledge and information is organised and accessed, then it might be useful to rethink contemporary modes of curating as well as artistic practice. If the cloud, as Hu reminds us, is (falsely) presented as placeless and unlimited, what kind of curating is relevant for this cloud-driven overabundance of data? Can the rhetorical concept of a cloud be used in a broader way, in order to find new ways of connecting previously incompatible elements in the process of curatorial and artistic research? What kind of cartography it enables to be drawn?

When a cloud means not only a marketing slogan for data storage, but a metaphor for dealing with data in a global network, it is time to rethink its impact on curatorial practices. Bearing in mind the issue of algocurating and the fact that the notion of curating has an increasingly complex meaning in contemporary culture, the aim of this text is to focus on various curatorial approaches in recent years, ranging from a cartography of global divisions, and a transversal cartography of linked matter, to a focus on a smaller yet inspiring case study. The examples are: Taipei Biennale 2020: You and I Don't Live on the Same Planet and Critical Zones. Observatories for Earthly Politics in ZKM | Karlsruhe, 2020–2021, two exhibitions co-curated by Bruno Latour, as well as the project Geocinema (2017–2018) by Asia Bazdyrieva and Solveig Suess.

The notion of a cloud is present in all of them: in relation to data, in a hybrid structure of the form in which the curatorial concept is embodied and in cartography-inspired theory. It enables building layered narratives, as following the concept of "abstraction layers" used by Tung-Hui Hu, as a series of layers from the less abstract to the most abstract one. That is why recent curatorial theory and practice is worth rethinking from the perspective of a cloud, not only as a model for data structure, but also critically.

**Ewa Wójtowicz** (Poznań, Poland), PhD (dr. hab.) is a media arts researcher and art critic with a background in fine arts. She is Associate Professor on the Faculty of Art Education and Curating at the Magdalena Abakanowicz University of Arts in Poznań, Poland. She is the author of books and monographies such as Through Art. Critical Observations (2021), Art in Post-Media Culture (2016), Net art (2008), with over 25 book chapters and more than 50 articles contributed to scholarly journals and books in Polish, English and other languages. She is a member of the Polish Aesthetics Society, Polish Society of Cultural Studies, Polish Society for Film and Media Studies, and AICA Poland. She is also the deputy editor-in-chief of the Zeszyty Artystyczne scholarly journal. Her research interests include: Internet art, digital culture, post-media art, curating new media and infrastructural geographies of new media.





**Session 2 / Panel 2**

## Artistic Displays in Display Windows: Where Art and Life Meet — Dora Derado

The work of Želimir Koščević and in general that of the Student Centre Gallery helped form an entire generation of artists that were in the process of finding their artistic expressions in the 1960s and early 1970s. The innovations that Koščević introduced through his curatorial practice were entirely in the spirit of the era, aiming to include a 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), aimed to make a connection between everyday life and art (Imaginary Museum I, II and III, Postal Delivery and The Exhibition of Women and Men). Koščević's role appears to be even larger given the fact that, during his time as the gallery's director (from 1966–1979), he created a space for (young) artists in which they could freely express themselves and test the limits of art.

With the latter process, during the 1960s, art and everyday life were drawn ever closer, which is a process that only intensified over the following two decades. 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.

This work, or rather presentation, will demonstrate what the spirit of the 1970s and 1980s (which Koščević greatly helped to form) was like, based on several art projects. By and large, these projects are exhibitions and actions organized in impromptu gallery spaces, presenting a selection of artists, some of whom 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 "Show Window" Gallery (hr. Galerija Izlog) from 1974 to 1979, which was essentially a shop window of an Octagon store in Zagreb. The "Ready-Mades" exhibition series, which was held from May 18 – July 20 of 1988 in the shop window of the Znanje – August Šenoa bookstore in Zagreb will also be presented. 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 took place in the shop window of the Mladost bookstore on Flower Square in Zagreb. 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.

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. Through these and similar actions, art became integrated into everyday life and life into art.

Dora Derado received her MA in Art History from the Faculty of Humanities and Social Sciences, University of Split in 2016 where she is currently a Research Assistant. She enrolled in the Postgraduate program of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb in 2017 where she is currently working on her doctoral thesis Appropriation Strategies in Contemporary Art in Croatia. From 2017 to 2020, she was an associate on the "Crosculpture" research project which was under the patronage of the Croatian Science Foundation. She has been actively engaged in the field of art history since her time at university, organizing several international conferences and curating solo and group exhibitions. Her current research interests include art theory, twentieth-century art, and contemporary art, based on an interdisciplinary approach to art history.

**Several Topics from the History of Curatorial Practices in Croatian Contemporary Art**
**— Silva Kalčić**

The conceptualization of the exhibition, the first conceptual exhibition in the history of contemporary art in Croatia begins with the curatorial approach of Želimir Košćević, who was curator of the SC Gallery in Zagreb (Student Centre Gallery in Zagreb, then within the Socialist Republic of Yugoslavia) between 1966 and 1979. More precisely, it begins with the 1969 Exhibition of Women and Men where its visitors were the exhibits, confirming the interdisciplinary character of contemporary art. The presentation and photo documentation of the audience's reactions were published in the gallery magazine Novina, launched as a medium of self-contextualization, but also a publication for theoretical postulates on conceptual art. The final example of a conceptual exhibition, or the phenomenon of conceptualisation of an exhibition and its layout, and also the architecture of exhibition set-up, ends with the exhibition With the Collection of artist David Maljković at the Museum of Modern and Contemporary Art in Rijeka, in January 2020, as a part of the opening program for Rijeka 2020 – European Capital of Culture. In his solo exhibition, David Maljković in fact displayed a part of the museum's collection, stressing the point that the institution has no permanent display, but a collection archived in a storage. With his artistic intervention (or 'gesture', as termed by Maljković), the museum's collection is examined nonhierarchically and nonlinearly. Museum objects have been set up at the same level, above the observer's standard viewpoint, on a specially designed shelf that extended along the 40-metre wall of the newly opened exhibition space, in a former tobacco factory. Maljković's exhibition included works or exhibitions of other, younger Croatian authors, such as Dora Budor who painted the façade of the museum in red, as a bright red monochrome in a line of buildings on a busy thoroughfare across the historicist Main Railway Station. Entitled narratively, There's something terrible about reality and I don't know what it is. No one will tell me, as a temporary art installation, it stayed there for more than two years, provoking negative comments of the non-gallery public who recognized in it, in the façade's red colour, a communist "heraldry symbol", a remnant of the past state's (Yugoslavia's) ideology.

**Silva Kalčić** obtained her PhD from the Faculty of Architecture, University of Zagreb. She graduated in Art History from the Faculty of Humanities and Social Sciences in Zagreb (MA). She currently teaches at the Department of Art History, Faculty of Humanities and Social Sciences, University of Split. She also works as curator, critic, editor and theorist of contemporary art, architecture and design. She is the author of the visual culture textbook entitled Art in Suspense (2005) and also the book The World toward the Labyrinth. Essays on High Modernism and Postmodernism in the 1970 and 1980 (2017).

**How Curation Can Imply Narratives**
**— James Elkins**

From the British Museum to MoMA, large museums have been invested in telling stories to visitors. The "master narratives" of national and modern art have been told largely without words, by guiding viewers from one object or room to the next. In postmodern and contemporary curation, the interest has often been in undermining or erasing those narratives. In this talk I will visit several examples: the history of the hang in MoMA, the new universal Louvre museum in Abu Dhabi, and attempts to steer and orient visitors to imply the presence or absence of narratives in smaller museums.

**James Elkins** (b. 1955) is E.C. Chadbourne Professor in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. His areas of interest are theories of images, non-art images (maps, schemata, heraldry, etc.), writing in art history and in the humanities, connections between science and art, historiography of art history, the relation of studio art practice and art history, representations of the body, etc. He authored such books as What Happened to Art Criticism?, Why Art Cannot Be Taught: A Handbook for Art Students and The End of Diversity in Art Historical Writing. Lately he has focused on a non-art-related experimental writing project. His work came to prominence early on, when he wrote about the hegemony of the Western discourse in art history, the crisis of art criticism, and the wider area of cultural images, especially scientific and computer-generated images.

**The Permanent Collection Exhibition and Contemporary Artists in the Museum of Arts and Crafts from 2009 to 2021**
**— Jasmina Fučkan**

In the permanent exhibition that was open to the public in 1995, the original focus was on the evidence of historical art styles and the typology of objects, with an obvious lack of additional textual explanation that would contribute to further historical contextualization or understanding of the used technologies.

Introducing the Contemporary Artists in the MUO Permanent Exhibition format in 2009 enabled such basic presentation to be enriched, setting a varied range of modes of viewing and bases for understanding.

The cycle of exhibitions Contemporary Artists in the MUO Permanent Exhibition was initiated by director Miroslav Gašparović; it started with an ambitious project by Dalibor Martinis, entitled MUORTINIS Works in the Museum! (November 12, 2009 – March 7, 2010). Martinis turned the usual roles of artist and museum-gallery system in his favour. Through about 40 interventions, he conducted a thorough conceptual revision of the museum's aesthetic principle and opened a strong insight into the social aspect of working in the culture sector or a public institution, having challenged the elitist concept of culture.

Dubravka Rakoci's exhibition The Premiere (November 24, 2011 – May 13, 2012) dealt with the relationship between arts and crafts, reflecting the institution's name. Her objects, entitled Spatial Drawings discreetly activated the latent and vague tension between contemplation and the exhibits' functional purpose.

Željko Badurina in his exhibition Insider (November 27, 2012 – March 30, 2013) made 58 different kinds of interventions in the format of digital collages, audio works and ready-made installations across the museum exhibition. Along with all the interventions, Badurina introduced contents and subjects that usually intrigue him, such as entangling visual codes of popular cultures with artistic styles, playing with the boundaries of kitsch, emphasizing the banality of marketing rhetoric and introducing a regime of market valorisations of museum objects.

In the exhibition Citius, altius, fortius (December 10, 2013 – April 13, 2014), Slaven Tolj set to provoke power games between the public good and the problematic privatization efforts that have dominated a corrupt society such as ours. He did this by staging a set for a golf tournament all across the museum and its artefacts. The choice of subject originated from the artist's participation in the civic opposition to investment plans to construct a golf course on Srđ, a hill overlooking Dubrovnik.

Following biomimetic ideas and inspired by cultures of the East Asia, Ida Blažičko in her exhibition Topology of Infinity (January 30 – August 20, 2015) established a new organic dialectic between architecture, museum objects and visitors. In order to create poetic elements of a spatial-psychological image, haiku verses by poets Matsu Bashô and Shohaku were used instead of the usual museum captions.



With the concept of her exhibition entitled At Home (November 5, 2015 – February 28, 2016), Nika Radić lay the groundwork for exploring various aspects of the theme of everyday life that museum collections seek to represent. Through her interventions, she broke the boundaries of museum objects from the system of life-functions and expanded the tight and isolating framework of the museum world.

Božica Dea Matasić in her exhibition IN-Version (January 24 – April 2, 2017) applied VR technology in a critical way, in order to create disrupted virtual images of exhibition rooms.

This method was meant to encourage visitors' perceptual interest in tangible characteristics of exhibited objects and emphasize the spectator's insight into their design qualities.

The exhibition by Zagreb-based Japanese artist, Akiko Sato, entitled Draw Attention / Exhibition for Drawing (January 16 – March 31, 2018) was a kind of work in progress. Within the museum exhibition envisioned as an art studio, Akiko created a series of ambient drawings which formed new relations among museum objects, inviting visitors to an imaginative game of vivid dynamics of associations.

Conceptual artist Goran Trbuljak's exhibition, entitled Why Would Someone Buy a Bach Wash Sink from Goran Trbuljak? (November 20, 2018 – April 1, 2019), expressed in a witty and serious way the author's view on the issue of artist identity and the idea of authenticity of artistic work by raising many questions about the art market, private collectors and institutional valorisation of art.

Marina Bauer's exhibition Delving (December 17, 2019 – March 22, 2020), presented a hybrid, tactile or an interactive object, expressing her reaction to the basic museum discomfort – the ban on touching the objects.

The last in the series was Top Dog / Underdog (December 5, 2020 – February 17, 2021), the exhibition by Paulina Jazvić. It presented a single installation as an emotional reaction to the museum damaged by earthquake. The permanent MUO exhibition was closed, the staircase leading to the first floor was blocked, access disabled, and the previous concept of the exhibition had to be reconfigured due to these circumstances.

Side programmes held as part of the cycle Contemporary Artists at the MUO Permanent Exhibition, such as meetings with artists, guided tours and workshops for children, further contributed to the activation a reflective space "in between" the objects and visitors. The specific variety of different voices and personal methodologies of those exhibitions during the ten-year period have demonstrated the inexhaustible potential of this project. Thanks to the interventions of contemporary artists, the autonomous approach of the original exhibition, complemented by strategies of appropriations, new visions and narratives, with more or less direct critical comments, from the point of view of audience proved to be an intriguing and updated experience of encountering museum material.

**Jasmina Fučkan** is the curator of the Contemporary Artists in the Permanent Exhibition of the Museum of Arts and Crafts program. She graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb.

At the Museum of Arts and Crafts in Zagreb, she is the Head of Sculpture and Ivory Collections. Previously, in the role of exhibition curator, she collaborated on numerous exhibition, publishing and education projects.

As a curator, co-author or author, she participated in the organization of exhibitions from the museum's collection, as well as solo exhibitions by contemporary artists.

She is the author of the monograph Svjetlan Junaković / crteži iz blokova 2011–2021. (Sandorf, 2022). She writes reviews of contemporary performance art for Plesnascena.hr. She is a member of the Croatian Association of Artists of Applied Arts – ULUPUH/Study section.

## On the Specifics of the Phenomenon of Curatorial Practices in the Context of the Osijek POPUP Project (2012–2017) — Igor Loinjak

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**A Society Without Art: Curatorial Work of Dimitrije Bašičević Mangelos**
**— Jasna Jakšić**

The talk will present the curatorial practice of Dimitrije Bašičević Mangelos at the Zagreb City Galleries and the Gallery of Contemporary Art between 1958 and 1982. Bašičević, a renowned art critic, artist and founder of the Centre for Film, Photography and Television, spent his nearly entire career at the Zagreb City Galleries. One of the first exhibitions he organised was that of Sava Šumanović, a painter whose oeuvre was the subject of Bašičević's doctoral dissertation.

In the 1960s, he very actively promoted naïve art, albeit by departing from the strictly set role assigned to naïve art in cultural diplomacy, thus sparking great controversy and debates. He worked with the Gorgona Group, while at the same time preparing exhibitions of the New Tendencies at the Gallery of Contemporary Art, having written one of the anthological texts for the exhibition catalogue of New Tendency 3. Furthermore, he curated the exhibition De consequenties van de machine: Dertien Joegoslavische kunstenaars at the Museum Boijmans-Van Beuningen in Rotterdam.

From 1973 onwards, he managed the Centre for Film, Photography and Television; as part of its programme he produced exhibitions by Željko Jerman, the Group of Six Artists and Petar Dabac, and promoted photography as an artistic medium through exhibitions of New Photography. He was on the editorial board of Spot, a magazine for new photography.

In 1976, as part of the Centre for Film, Photography and Television programme, he organised a complex and innovative exhibition entitled Confrontations, where – alongside works from

the Zagreb City Galleries, including the Benko Horvat Collection – he presented works of the youngest generation of artists as reproductions, both recent ones or the ones made for that occasion. The available documentation on Bašičević's curatorial practice – which also included early photography and museology alongside contemporary art, new media practices and photography – reveals his critical attitude toward the dominant paradigms of art of the period, as well as toward individual exhibitions and exhibition practices. Furthermore, he also used partial institutionalisation of experimental practices as a space of critical reflection on them. Ultimately, the presentation will seek to establish parallels between Bašičević's curatorial and artistic practice through the prism of self-reflexivity and scepticism.



**Jasna Jakšić** is a curator and an art critic based in Zagreb, Croatia. She graduated in Art History and Italian Language and Literature, as well as Library Science from the Faculty of Humanities and Social Sciences, University of Zagreb. She has worked at the Museum of Contemporary Art Zagreb (MSU) since 2004, where she manages the Library and the Documentation and Information Department. She curated numerous exhibitions and coordinated international collaboration projects, such as Digitizing Ideas (2010–2012) www.digitizing-ideas.org and Performing the Museum (2014–2016). In her curatorial work, she focuses on the presentation, accessibility and mediation of artist's books and magazines, visual poetry and archival documents, and the borderline between artwork and artistic documentation. Since 2007, she has been working on the digitization of MSU publications and archival collections.

**Session 3 / Panel 3**

**Moja kustoska praksa 1966. – 2020.**
**— Želimir Koščević**

Teško je reći kad se formirala takozvana kustoska praksa, ali ta je „praksa" gotovo sigurno počela mnogo prije negoli je u posljednjem desetljeću definirana kao takva. Može li se taj početak „prakse" povezati s izložbenim projektima Alfreda Barra, koji je s 29 godina postao direktor Muzeja moderne umjetnosti u New Yorku 1929. godine, ili možda s Pontusom Hulténom, koji je s 34 godine 1958. postao direktor stokholmskog Muzeja moderne umjetnosti? Oni su, svaki na svoj način, stubokom promijenili tradicionalni način muzejskog djelovanja. Ili možda s onim slobodnim strijelcima (recimo kustosima) poput Rudija Fuchsa, Germana Celanta, Haralda Szeemana, Renea Blocka, Kaspara Königa, Laszla Glosera, Roberta Storra i tako dalje, koji su svojim autorskim projektima ušli u muzej i obnovili tradicionalnu muzejsku djelatnost.

Želimir Koščević rođen je u Zagrebu 1939., živi u Samoboru. Godine 1964. diplomirao je povijest umjetnosti i etnologiju na Filozofskom fakultetu Sveučilišta u Zagrebu, gdje je od 1966. do 1979. bio voditelj Galerije Studentskog centra. Od 1980. do umirovljenja bio je viši kustos i muzejski savjetnik u Galerijama grada Zagreba, potom u Muzeju suvremene umjetnosti. Honorarno je predavao muzeologiju na Filozofskom fakultetu u Zagrebu, a od 1983. je sudski vještak za umjetnost 20. stoljeća. U godi-

nama 1993. i 1994. bio je savjetnik Bijenala u São Paulu, između ostaloga. Objavio je više od šesto studija, kritika i članaka u zemlji i inozemstvu te aktivno sudjelovao na brojnim znanstvenim i stručnim skupovima diljem svijeta. Također je autor više od četrdeset izložbenih projekata i izložaba. Utemeljitelj je i osnivač, 2002., Fotogalerije Lang u Samoboru. U dva mandata bio je predsjednik Hrvatskoga nacionalnog komiteta ICOM-a. Dobitnik je Godišnje nagrade HS AICA-e za 2019. godinu.

**“Janje moje malo (Sve što vidimo moglo bi biti i drugačije)”**
**— Ana Dević**

Zamišljena kao “izložba u vremenu”, “Janje moje malo (Sve što vidimo moglo bi biti i drugačije)” (kustosice: Što, kako i za koga / WHW u suradnji s Kathrin Rhomberg) održavala se u šest epizoda od studenoga 2016. do svibnja 2017. u brojnim nezavisnim umjetničkim prostorima, umjetničkim ateljeima i privatnim stanovima u Zagrebu. Projekt je kulminirao u rujnu 2017. epilogom predstavljenim u The Showroomu u Londonu. Polazište projekta su radovi iz Zbirke Kontakt koja predstavlja temeljne konceptualne, postkonceptualne i eksperimentalne umjetničke prakse srednje, istočne i jugoistočne Europe od šezdesetih godina 20. stoljeća. Kritički preispitujući geofikcionalne modalitete zbirke, projekt “Janje moje malo (Sve što vidimo moglo bi biti i drugačije)” u decentraliziranim formatima izlaganja bavio se temama utopizma, disidentstva, roda, političkih subjektiviteta i angažmana.

Nazvan prema radu Mladena Stilinovića (1947.–2016.), kojemu je bio i posvećen, projekt je obuhvatio njegove ključne cikluse koji se bave temama rada, novca, boli, siromaštva, smrti i nejednakosti.

Suprostavljajući kanonska djela zbirke s brojnim djelima iz drugih konteksta i geografskih područja, projekt je razvio gustu i preklapajuću izložbu koja je narušila status djela kao autonomnih objekata i stvorila interferirajuće polje njihovih međusobnih trenja.

Ana Dević je kustosica, živi u Zagrebu. Uz Ivet Ćurlin, Natašu Ilić i Sabinu Sabolović, članica je kustoskoga kolektiva WHW, koji od 2003. vodi program Galerije Nova, a od 2018. edukativni program za mlade umjetnike WHW Akademija u Zagrebu. Članice WHW-a, Ivet Ćurlin, Nataša Ilić i Sabina Sabolović, imenovane su 2019. za umjetničke direktorice Kunsthalle Wien, a Ana Dević vodi aktivnosti WHW-a u Zagrebu. Doktorandica je na studiju povijesti umjetnosti na Sveučilištu u Zadru s temom «Hrvatska antifašistička umjetnička produkcija u kontekstu europske umjetnosti otpora», pod mentorstvom dr. sc. Ljiljane Kolešnik. Predaje na WHW Akademiji i MA programu Nuova Accademia di Belle Arti NABA-e u Milanu. Bila je članica kustoskog tima na izložbama Collective Creativity, Kunsthalle Fridericianum, Kassel, 2005.; What keeps mankind alive?; 11th Istanbul Biennial, Istanbul, 2009. i drugima.



**Tomislav Gotovac: Sam svoj kustos**
**— Darko Šimičić**

Tomislav Gotovac je od 1984. do 1996. godine izveo seriju radova objedinjenu naslovom PARANOIA VIEW ART. Izvedeni u različitim medijskim formatima (akcije, performansi, izložbe, tekstovi, fotografije, novinske kritike, intervjui, film itd.), ti su radovi povezani s umjetnikovom osobnom interpretacijom prošlosti, sadašnjosti i budućnosti i njegovom ulogom umjetnika-pojedinca u tom svijetu. Pojam paranoje upućuje na opsesivnost i sistematičnost, na oblikovanje svijeta kakvim ga umjetnik želi, na pomaknutu realnost u kojoj je privid njegov dio. U Gotovčevim formativnim godinama, u ranim pedesetim godinama 20. stoljeća, na njega je snažno utjecao američki film i jazz-glazba. Američka popularna kultura oličena u muzici Glenna Millera i filmovima Johna Forda, bez sumnje je moćno oružje za osvajanje ljudskih duša. Ta početna pozicija umnogome je oblikovala i Gotovčev umjetnički opus.

Na izložbi Tomislav Gotovac: Retrospektiva dokumenata ←1956–1986→, Umjetnost paranoidnog pogleda - Paranoia View Art, održanoj 1986. godine u Galeriji DDT u Zagrebu, Gotovac izlaže kopije fotografija iz svojega života: iz djetinjstva, vremena školovanja, umjetničke aktivnosti itd. i prezentira ga u formi muzejskoga postava. Sličan postupak ponovit će u više navrata, a kulminacija Gotovčeva „sam-svoj-kustos“ pothvata bila je izložba Point Blank u Franklin Furnace Archiveu u New Yorku 1993./1994. godine. Prema opsegu, izložba je sadržavala gotovo tri puta više izloženih predmeta nego što je to bilo u Zagrebu 1986. godine. U brojnim izjavama u tadašnjim novinama, Gotovac govori o Art-projektu Jugoslavija i o Muzeju revolucije naroda Tomislava Gotovca. U njegovu je fokusu globalna politika i uloga koju je SAD imao u Drugom svjetskom ratu, u doba hladnog rata, ali i u vrijeme ratova u Jugoslaviji. Upravo je takav paranoidni pogled na svijet zahtijevao umjetnikov puni angažman, stoga on postaje kustos, glasnogovornik i interpretator nedavne prošlosti, nesigurne sadašnjosti i mračne budućnosti.

**Darko Šimičić** (Slavonski Brod, 1957.) živi i radi u Zagrebu. Suosnivač je i predsjednik Instituta Tomislav Gotovac u Zagrebu (2012.), gdje radi kao voditelj projekata. Bio je programski menadžer u Soros centru za suvremenu umjetnost / Institutu za suvremenu umjetnost u Zagrebu (1994.–2006.). Radio je na dokumentacijskom odjelu Muzeja suvremene umjetnosti u Zagrebu (2006.–2009.). Član je Hrvatske sekcije Međunarodnog udruženja likovnih kritičara (HS AICA). Potkraj sedamdesetih godina 20. stoljeća počeo je stvarati osobnu arhivu kolekcionirajući djela suvremenih hrvatskih umjetnika. Bio je kustos brojnih izložbi u zemlji i inozemstvu i autor niza tekstova i likovnih kritika. Njegova recentna istraživanja fokusirana su na povijesne avangarde dvadesetih i tridesetih godina 20. stoljeća (zenitizam, dada, Bauhaus, fotomontaže) i na grupe i umjetnike u hrvatskoj umjetnosti šezdesetih i sedamdesetih godina

prošloga stoljeća. Bio je član projektnog tima retrospektivne izložbe Tomislava Gotovca (Rijeka, Usti nad Labem, Ljubljana, 2017./2018.) i jedan od urednika dviju knjiga o njemu.

**Modeli samoorganizacije u suvremenoj izlagačkoj praksi u Zagrebu od šezdesetih godina do danas**
**— Tena Starčević, Maja Flajsig**

Od šezdesetih godina 20. stoljeća zamijećen je zaokret u izlagačkoj praksi, koji će odrediti daljnje putanje umjetničkog djelovanja. Prema modelu samoorganizacije, kustosi i umjetnici počinju se koristiti alternativnim izlagačkim prostorima, a odvajanjem od institucija, upravo njima upućuju kritiku. Tako stvaraju plodno tlo za umjetnički eksperiment, otvaranje prema publici i samoukim umjetnicima te za djelovanje izvan ustaljenih okvira. Početak takvih pristupa nalazimo u primjeru umjetnika okupljenih oko Studija G, kao i u djelovanju grupe Biafra. Sedamdesete i osamdesete godine 20. stoljeća su, u pogledu daljnjeg razvijanja samoorganiziranih kolektiva, ključno razdoblje za razvoj nezavisne scene i promjenu umjetničke paradigme. Istraživanjem nastojimo mapirati prostore u kojima djeluju samoorganizirani umjetnički kolektivi, iznimno važni za razvoj umjetničke prakse. Predstavit ćemo kontinuitet samoorganizirane izlagačke prakse u nekonvencionalnim prostorima, poput Galerije proširenih medija (Starčevićev trg 6), Galerije Haustor (Frankopanska 2 a), radne zajednice umjetnika Podroom (Mesnička 12) i galerije AM-M14f/1-Z (Martićeva 14 f). Istraživanje se nastavlja na poslijeratno razdoblje deindustrijalizacije i privatizacije, tijekom kojega se brojni napušteni prostori nekadašnjih tvornica i obrta transformiraju u čvorišta umjetničke produkcije i izlagačke prakse te nude prostorni potencijal. Riječ je o prostorima poput Galerije Siva, Atelijeri Žitnjak, Garaža Kamba te o neformalnim inicijativama, poput

umjetničkih kolektiva Trash Will Smash, Arti Parti i drugih, koji nastoje riješiti problem nedostatka prostora za vlastito djelovanje kratkoročnim akcijama u urbanom tkivu. Dakle, cilj istraživanja je predstaviti kontinuitet samoorganizirane izlagačke prakse u Zagrebu te kritički sagledati utjecaje i doprinose kustosa razvoju nezavisne umjetničke scene.

Tena Starčević (Zagreb, 1993.) magistrica je povijesti umjetnosti i prvostupnica portugalskog jezika i književnosti. U vrijeme studija radila je kao vodičica i čuvarica na brojnim izložbama, a potom je počela razvijati autorske kustoske koncepte te je uspješno realizirala nekoliko izložbi. U sklopu pilot-projekta NOVAci kurirala je izložbu RAD, (NE)RED I (SAMO)DISCIPLINA: nevidljivo djelovanje radnica i radnika u kulturi u Galeriji Nova. Njezini su temeljni interesi usmjereni na istraživanje potencijala napuštene industrijske baštine te umjetnosti u javnom prostoru. Za jednosemestralnog boravka na Sveučilištu u Oslu (Norveška), u okviru kolegija Visual Studies, istraživala je temu intervencija u javnom (napuštenom) prostoru na primjeru zagrebačkoga umjetničkog kolektiva



Trash Will Smash. Zaposlena je u Uredu za fotografiju, povremeno piše za portal Kulturpunkt te se bavi glazbom.

**Maja Flajsig** (1994.) je magistra povijesti umjetnosti te etnologije i kulturne antropologije. Članica je studijske sekcije ULUPUH-a i Hrvatske sekcije Međunarodnog udruženja likovnih kritičara AICA. Djeluje kao nezavisna kustosica i bavi se pisanjem likovne kritike, osvrta i intervjua za različite portale i radio. Kontinuirano surađuje s nekoliko udruga na polju vizualnih umjetnosti provođenjem diskurzivnih programa. Zaposlena je u zlarinskoj udruzi Tatavaka, posvećenoj ekološkim pitanjima, i članica je udruge 4 grada Dragodid i udruge Prirodno-umjetnički kružok. Istraživačka nastojanja koja čine polje njezinih interesa su interdisciplinarni pristupi suvremenim umjetničkim fenomenima kroz prizmu vizualne antropologije i ekofeminizma. Teme kojima se bavi ponajviše se tiču participativnog djelovanja u zajednici i umjetnosti u javnom prostoru i prirodnom okolišu, posebice u kontekstu manjih lokalnih sredina.

**O centralnosti pojma slike u filozofiji dvadesetog stoljeća**
**— Dario Vuger**

U izlaganju ću sagledati aspekte pojma slike kako se ovaj razvija kroz važne filozofske rasprave dvadesetog stoljeća. Pojam slike postaje središnjim mjestom filozofiranja u dvadesetom stoljeću iz više razloga, no najvažniji je pritom uvid koji je sa esejom Doba slike svijeta (Die Zeit des Weltbildes) ostvario Martin Heidegger, a u kojemu centralnost slike želi približiti jednom značajnijem povjesnom razvoju – onome ideje znanosti i istraživanja kroz cjelinu novovjekovnog intelektualnog razvitka od renesanse naovamo. Ne treba nas, pritom, iznenaditi da je Heideggerova rasprava o dobu slike svijeta po svojoj temporalnoj dispoziciji istoznačna sa kasnijom analizom Jeana Baudrillarda o poretku simulacija čiji izvor se nalazi upravo u središtu povijesnog razvoja zapadnjačke novovjekovne vizualne kulture, odnosno renesansnoj slici svijeta. Iako je već i sam Heideggerov esej dovoljan da nas zaokupi u raspravi o naravi slike u osvit modernih tehnologija, projekcija i transmisija pokreta i doživljaja na svim razinama svakodnevnog iskustva svijeta, njegova rasprava, kao i kasnija teorija spektakla Guya Deborda trebaju nam ovdje poslužiti tek da približimo sažetu skicu ili shematizam jednog centraliziranja pojma slike u nekih od najvažnijih mislioca dvadesetog stoljeća. Razumijevanje centralnosti pojma slike u suvremenoj filozofiji važno nam je upravo zbog mogućnosti neposredijeg odnosa prema slici kao fenomenu, pa je i razmatranje povijesti pojma slike u suvremenoj filozofiji zadatak metodičke prirode koji će nam na poslijetku pružiti nove mogućnosti konceptualiziranja slike kao predmeta umjetnosti, vizualnih studija i suvremene estetike.

**Dario Vuger**, doktorand na Odsjeku za filozofiju Filozofskog fakulteta Sveučilišta u Ljubljani, diplomirao je filozofiju, povijest umjetnosti te muzeologiju i upravljanje baštinom na Filozofskom fakultetu u Zagrebu. Do sada objavljivao radove u više znanstvenih i stručnih časopisa (Phainomena, Synthesis Philosophica, Filozofska istraživanja, Tvrđa, Kontura), surađuje na projektima Centra za vizualne studije u Zagrebu te je član Hrvatskog filozofskog društva. U organizaciji časopisa Tvrđa 2019. godine član je znanstvenog odbora konferencije Suvremeni film i njegove teorije, a 2020. urednik recenzija znanstvenog časopisa Nove teorije. Među glavne istraživačke interese uključuje život i djelo Guya Deborda.

**„Što nosim", društvena igra – suradnja i solidarnost u aktu**
**— Amela Frankl**

U projektu „Što nosim" (travanj 2011. – siječanj 2013.) deset kustosa ili kustoskih kolektiva pozvala sam na suradnju. Zadatak je bio da me pošalju u Pariz kako bih ispunila jedan zadatak, narudžbu. Odlazim u Pariz, slijedim precizno zadane upute, izvršavam narudžbu. Nakon povratka u Zagreb realiziram i predstavljam u Muzeju suvremene umjetnosti rad, performans ili instalaciju, koristeći se materijalom prikupljenim u provedbi zadatka. Rad je mogao komentirati narudžbu, kao i njezinu realizaciju. Pravilom projekta precizno je određen moj odnos s naručiteljem. Svaki naručitelj ima potpunu slobodu odlučiti o prirodi zadane narudžbe i o načinu njezine realizacije; kao izvršiteljica narudžbe imam potpunu slobodu koristiti se svim njezinim dijelovima u realizaciji rada, performansa ili instalacije. Ne interveniram u definiranje narudžbe, kao što naručitelj ne intervenira u pripremu i realizaciju mojega rada.

Popis narudžbi i realiziranih radova:

Narudžba broj 1: Razgovor s Idom Biard
Naručiteljica: Iva Radmila Janković, kustosica MSU-a Naziv rada: Etika heroja
Narudžba broj 2: Izložba Valérie Jouve u Galeriji Klovićevi dvori, 2013.
Naručiteljica: Marina Viculin +, kustosica Galerije Klovićevi dvori Naziv rada: Valérie Jouve, prvi put
Narudžba broj 3: Vinil The Velvet Underground & Nico u ovitku Andyja Warhola Naručitelj: Feđa Vukić, teoretičar dizajna
Naziv rada: Velvet Melankolija
Narudžba broj 4: Susret i razgovor s Miriam Cendrars, kćeri avangardnog francuskog pisca Blaisea Cendrarsa
Naručitelj: Kornel Šeper, URK (Udruženje za razvoj culture) Naziv rada: Bubnjar
Narudžba broj 5: Izvrni ti kožu naopako, da vidimo ima li krvi ispod nje Naručitelj: BLOK / Ivana Hanaček, Vesna Vuković
Naziv rada: Pogledajmo što je ispod kože
Narudžba broj 6: U javnom prostoru i u javnoj formi umjetničkog rada pokazati svoj pariški život



Naručiteljica: Evelina Turković, urednica na Trećem programu Hrvatskoga radija Naziv rada: Neke stare pjesme
Narudžba broj 7: ?
Naručitelj: DeLVe / Ivana Bago Naziv rada: Pismo
Narudžba broj 8: Potencijal prostora
Naručiteljica: Irena Bekić, voditeljica Galerije Prozori Naziv rada: Potencijal prostora
Narudžba broj 9: Potlač ili utopija umjetničke razmjene Naručiteljica: Tanja Vrvilo/ Filmske mutacije
Naziv rada: Čitajte Boomerang!
Narudžba broj 10: Suradnja s Jensom Hauserom
Naručitelj: Kontejner / Olga Majcen Linn, Sunčica Ostoić Naziv rada: Empatija i umjetnost

**Session 4 / Panel 4**

**Ovaj plakat nije dobar plakat – suvremena umjetnost i grafički dizajn**
**— Marko Golub**

Predavanje Ovaj plakat nije dobar plakat – Grafički dizajn i konceptualna umjetnost bavi se vrlo intrigantnom temom odnosa grafičkog dizajna i konceptualnih umjetničkih praksi sedamdesetih godina, na primjerima dizajnerskih radova Dalibora Martinisa, Sanje Iveković, Gorkog Žuvele, Gorana Trbuljaka te niza drugih umjetnika i umjetnica čije su umjetničke karijere tijekom desetljeća zasjenile njihovu ne tako malu dizajnersku produkciju, koja se s protokom vremena značenjski svela tek na fusnotu u širem kontekstu njihova djelovanja. Predavanje, koje se oslanja na istraživanja i izložbe održane recentnih godina u HDD galeriji i nekim drugim prostorima, bavi se načinima na koji su se umjetnički i svjetonazorski interesi navedenih autora prelijevali u grafički dizajn, ali i obratno, kako je jezik grafičkog dizajna davao oblik njihovim umjetničkim preokupacijama i praksama.

**Marko Golub** (Split, 1978.) je kustos, urednik i kritičar suvremene umjetnosti i dizajna. Kao kritičar djeluje od početka 2000-ih, pišući za emisije Radija 101, I. i III. programa Hrvatskoga radija, stručne časopise Čovjek i prostor, Oris, Život umjetnosti, Kontura te Zarez. Vodio je televizijsku emisiju Trikultura te suuređivao emisiju Transfer, obje na HRT-u. Od 2011. voditelj je galerije Hrvatskog dizajnerskog društva, kustos je i organizator dva nagrađena hrvatska nastupa na Praškom kvadrijenalu 2015. i 2019., između ostaloga. Od 2011. glavni je urednik publikacija Pregled hrvatskog dizajna, te je autor brojnih knjiga o dizajnu i suvremenoj umjetnosti: na primjer, zbirke kritičkih tekstova Kritička kartografija – tekstovi o suvremenoj umjetnosti i dizajnu (HS AICA & Durieux, 2016.). Dobitnik je Godišnje nagrade HS AICA-e za 2013., a od 2016. do 2018. bio je predsjednik HS AICA-e.

**‘Slučajna čuvaonica’ nakon potresa i problem zbirke Nacionalnog muzeja moderne umjetnosti u Zagrebu**
**— Branko Franceschi**

Arhitektura povijesne jezgre Zagreba u velikoj je mjeri oštećena/stradala u potresu 22. ožujka 2020. godine. ‘Slučajna čuvaonica’ naziv je postpotresnog i pandemijskog postava zbirke Moderne galerije, od 2021. Nacionalnog muzeja moderne umjetnosti (NMSU) u Zagrebu, od 5. lipnja do 8. rujna iste godine, na drugom katu muzeja. U labavom kronološkom redoslijedu postav predstavlja sve umjetnine iz fundusa koje su se spletom okolnosti pohrane umjetnina u vrijeme izložbe ‘Ikonografija grada II’, evakuacijama potresom oštećenih čuvaonica muzeja te ureda uprave kojima su posuđene, zatekle u izložbenom prostoru. Postav kojem je kustos slučaj, a povod nužda, publici omogućuje komprimiran i saturiran pregled dobro poznatih, ali i nikad izlaganih umjetnina koje se čuvaju u muzeju. ‘Slučajna čuvaonica’ izravno upućuje na problem kroničnog nedostatka adekvatnih čuvaonica u hrvatskim muzejima. Nacionalnom muzeju moderne umjetnosti potom je, 5. studenoga 2021., ovršena slika Mlada patricijka Vlahe Bukovca, prema sudskoj presudi u korist HAZU-a koji na sliku polaže pravo. O tom izdvajanju umjetnine iz zbirke koja je prema zakonu cjelovito zaštićeno kulturno dobro, u kontekstu sukoba s HAZU-om, preseljenju dijela zbirke te nacionalne institucije u prostor zadarskih Dviju palača, Providurove i Kneževe palače, te što će takav oblik povezivanja donijeti kulturnom životu Zadra i Hrvatske, kao i o specifičnim uvjetima stalnog postava muzeja, bit će riječi u ovom izlaganju.

Branko Franceschi (Zadar, 1959.), povjesničar umjetnosti, od 2020. ravnatelj Nacionalnog muzeja moderne umjetnosti u Zagrebu. Od 2014. do 2020. bio je ravnatelj Galerije umjetnina u Splitu. Od 2010. godine obnaša dužnost direktora Virtualnog muzeja avangardne umjetnosti. Od 2008 do 2010. godine ravnatelj je HDLU-a Zagreb, od 2004. do 2008. ravnatelj Muzeja moderne i suvremene umjetnosti u Rijeci, a od 1987. do 2004. bio je voditelj i kustos Galerije Miroslav Kraljević u Zagrebu. Od 1987. inicijator je i kustos brojnih izložbi suvremene umjetnosti za izložbene prostore u Hrvatskoj i inozemstvu. Bio je povjerenik/kustos hrvatskoga paviljona na 16. Bijenalu u São Paulu (Brazil 2004.) i 55. Venecijanskog bijenala (2013.), kustos za 52. Venecijanski bijenale (2007.) te 11. Venecijanski bijenale arhitekture (2008.). Kokustos je 2. i 5. Bijenala ARK D-0, Konjic (2013. i 2017.) i Helsinškog bijenala fotografije (2014.). Član je kustoske ekipe Međunarodnog bijenala mladih umjetnika u Bukureštu (2006., 2012.). Godine 2005. inicirao je Biennale kvadrilaterale u Rijeci.



**Umjetnička (re)prezentacija radničke i industrijske baštine u kontekstu postsocijalizma – primjer radova Igora Grubića**
**— Dragana Modrić**

Kritičko promišljanje umjetničkih radova koji se bave industrijskom baštinom socijalizma, zbog izrazite povezanosti i ukotvljenosti u različite društvene i političke aspekte, zahtijevaju interdisciplinarni pristup. Ponajprije zato što se radi o još nedovoljno prepoznatoj baštini ili, koristeći se rječnikom Laurajane Smith, što se radi o baštini koja je još u procesu nastajanja. S druge strane, fenomen deindustrijalizacije o kojem je ovdje svakako riječ, nedovoljno je istražen u kontekstu postsocijalističkih zemalja, kao i radnički narativi koji se u slučaju jugoslavenskog samoupravnog socijalizma itekako razlikuju od zapadnih zemalja. Deindustrijalizacija u čijoj je osnovi osjećaj gubitka, često u kulturalnim reprezentacijama pati od takozvanog efekta “nostalgije dimnjaka” ili “pornografije ruševina”, što svakako treba uzeti u obzir pri kritičkoj analizi radova koji se bave tom temom. Imajući na umu tradiciju socijalne povijesti umjetnosti i izjavu Timothyja Clarka kako “povijest umjetnosti ne može postojati odvojeno od drugih vrsta povijesti”, dat će se pregled teorijskih tekstova kojima se objašnjavaju specifičnosti jugoslavenskoga primjera socijalizma, poput radničkog samoupravljanja. Često korištena sintagma ”jugoslavenski slučaj” ili jugoslavensko radničko samoupravljanje, ne objašnjava prisutnu dinamiku odnosa kapitalističkog i socijalističkog načina proizvodnje u Jugoslaviji, a koji su ključni i za razumijevanje radničke povijesti i za prepoznavanje nostalgičnih, nekritičkih elemenata kulturalnim reprezentacijama radništva. U tom smislu, skrenut će se pozornost na potencijal (umjetničkog) prikaza socijalističkoga nasljeđa radničke prošlosti i industrijske baštine (deindustrijalizacije), s posebnim osvrtom na fenomen radničkoga štrajka. Oslanjajući se na spomenute teorijske osi, pristupit će se analizi umjetničkih radova Igora Grubića.

Tekstom se želi ukazati na kompleksnost fenomena deindustrijalizacije, kao i na velik doprinos konkretno industrijskih studija pri uspostavi teorijskoga okvira za njegovu analizu na polju umjetnosti. Također, želi se predočiti potencijal umjetničkih radova na temu deindustrijalizacije u kontekstu kreiranja (bilo održavanja, bilo propitivanja dominantnih baštinskih narativa) baštinskih politika.

**Dragana Modrić j**e diplomirala filozofiju i povijest umjetnosti na Sveučilištu u Zadru. Od 2011. vodi program Galerije Sikirica u Sinju. U kustoskom radu bavila se temama povezanima s industrijskim nasljeđem iz socijalizma, posebno radničkom prošlošću. Trenutačno je doktorandica na poslijediplomskom doktorskom studiju Humanističke znanosti, na Filozofskom fakultetu Sveučilišta u Splitu, gdje je angažirana kao vanjska suradnica u zvanju naslovni asistent. Područje njezina znanstvenog interesa je povezivanje teorijskih koncepata s područja filozofije politike s poljem umjetnosti, konkretno društveno angažiranim umjetničkim prak-

sama. U doktorskoj disertaciji uspostavlja interdisciplinarni pristup kojim povezuje kritičke baštinske studije, industrijske studije i područje filozofije politike s aktivističkim umjetničkim praksama koje se snažno referiraju na materijalne i nematerijalne aspekte industrijske baštine socijalizma.

**Umjetnik kao kustos javnog prostora: kustoska dimenzija pozicije autora umjetničkih praksi u javnom prostoru**
**— Antonio Grgić**

Suvremena umjetnička praksa u javnom prostoru često nije vezana uz poznatog naručitelja, nego je proizvod inicijative samog ili samih umjetnika. Ta praksa samostalnog izlaska u javni prostor traje već više od sto godina, kontinuirano još od dadaizma, prvoga modernističkog pokreta temeljenog na performativnim praksama. Poslije dadaističkoga pokreta, a naročito u suvremenoj umjetnosti, javni je prostor zauzeo jednakopravno mjesto, uz galerije i muzeje, odnosno izložbene institucije, u prezentaciji umjetnosti. Umjetnik u javnom prostoru često sam preuzima poziciju ne samo umjetnika nego i kustosa javnog prostora. Gotovo sve poslove kustosa, koje kustos obavlja u galerijskom sustavu, umjetnik obavlja u javnom prostoru: od odabira lokacije, organizacije izložbe pa sve do planiranja produkcije. Prema francuskom filozofu Alainu Badiouu, u prethodnom su razdoblju povijesti umjetnosti postojale jasno definirane umjetničke grane, discipline i mediji. On smatra da se suvremenost bori protiv takvoga razdvajanja po žanrovima, a umjetnička gesta više nije određena svojim medijem. Uz to, moguće je kombinirati nekoliko tehnika i učiniti da granice različitih umjetničkih disciplina sasvim nestanu. Moja je teza, na primjeru vlastitoga rada, da je kustoski rad postao samo još jedna od punopravnih umjetničkih disciplina, koje su postale sastavni dio suvremenoga umjetničkog djela u javnom prostoru.

**Antonio Grgić** diplomirao je arhitekturu na Arhitektonskom fakultetu Sveučilišta u Zagrebu, a pohađa doktorski studij na Institutu za teoriju arhitekture, povijest umjetnosti i kulturne studije u Grazu. Tema njegova doktorskog rada su spomenici. U arhitektonskom i umjetničkom djelovanju Antonija Grgića osnovni medij je urbani prostor, a njegov glavni interes su prostorne instalacije i intervencije koje propitkuju preklapanje političkih, ideoloških, antropoloških i psiholoških fenomena u urbanom okružju. Prvu afirmaciju na nacionalnom i međunarodnom planu ostvario je 1999. projektom Bunkeri, tijekom kojega je anonimno tapetama ukrašavao bunkere sagrađene prije Drugoga svjetskoga rata. Te akcije su se događale tijekom noći na državne praznike svih zemalja kojima su ti bunkeri bili tihi svjedoci, a to su: jugoslavenska monarhija (1918. – 1941.) Nezavisna Država Hrvatska (1941. – 1945.), socijalistička Jugoslavija (1945. – 1991.) i sadašnja Republika Hrvatska (1991. –).



**Pogled na skulpturu The End Ratka Petrića iz dvije izložbene perspective**
**— Marina Šafarić**

Poliesterska skulptura The End (1978.) hrvatskoga kipara Ratka Petrića 2021. godine izložena je na dvije tematski različite zagrebačke izložbe – u Muzeju suvremene umjetnosti na velikoj retrospektivi Ratko Petrić: Baciti istinu u lice! te potkraj iste godine u Nacionalnom muzeju moderne umjetnosti na izložbi Eksploatacija smrti. Osobno iskustvo susreta skulpture u različitim postavima te iskustvo čitanja skulpture na dva načina, dovodi do promišljanja simultane povezanosti promjene konteksta i stvaranja novih poruka umjetničkoga djela. Percepcija i prepoznavanje predmeta pod jakim su utjecajem okoline u kojoj se nalaze, a teorijskim se pregledom istih razmatranja te recentnih istraživanja publike to i dokazuje.

Prvi dio izlaganja počinje od razmišljanja Petera van Menscha, koji govori da predmet izložen na izložbi nije isti onaj kojega se naziva dokazom neke stvarnosti jer na njega utječu okolina i ambijent u koji se smješta, a što definira kao osnovni paradoks muzeološke situacije. Daljnjim seciranjem izložbi i izdvajanjem onoga što utječe na stvaranje novih značenja izložaka dolazi

se i do kontekstualnog modela učenja u muzeju, o čemu pišu John Falk i Lynn Dierking u Learning From Museums: Visitor Experiences and the Making of Meaning (2000.). Autori tvrde da ta vrsta učenja ovisi o fizičkom, društvenom i osobnom kontekstu. Ipak, u svom tekstu ponajprije razmatram fizički kontekst izloška čija se poruka mijenja izlaganjem na tematski različitim izložbama, u drugačijim arhitektonskim, odnosno institucionalnim granicama te u međuodnosima s ostalim izlošcima i izložbenim tekstovima. Osim toga, izložbom se šalju svjesne i nesvjesne poruke, a o čitanju potonjih Mary Anne Staniszewski iznosi mišljenje da one postaju jasnijima analiziranjem samoga dizajna postava, za koji autorica tvrdi da je jedna od najmoćnijih, a često zanemarivanih dimenzija umjetničke izložbe.

Navodi se i recentno istraživanje Clare Swabode koja proučava percepciju vizualno i stilski sličnog umjetničkog djela u dva pariška izložbena prostora, u muzeju Cognacq-Jay te u Louvreu. Istraživanje je provedeno među dvjesto posjetitelja kojima je nakon posjeta izložbene prostorije u kojoj je djelo bilo izloženo dan upitnik. Izložbeni prostori jasno se razlikuju u pogledu arhitektonskih karakteristika i ograničenja (veličina prostorije, visina zidova, raspored prostorija, osvjetljenje i sl.) te kustoskih izbora (grupiranje djela, informacije na legendama i ostali tekstovi). Istraživanjem je potvrđeno da kontekst vidno utječe na percepciju umjetničkog djela.

Drugi dio izlaganja posvećen je kritičkom promatranju, ali i usporedbi dvaju postava u kojima se skulptura The End Ratka Petrića našla 2021. godine. Analizom obaju postava doista se zaključuje, na temelju osobnog dojma, da se izložak u drugačijem prostoru i međuodnosu različito percipira.

U kontekstu retrospektive Ratko Petrić: Baciti istinu u lice!, skulptura se čita kao svojevrsni Petrićev rukopis, i u odabiru teme socijalnog angažmana i u odabiru materijala i tehnike. Ona je logičan, vizualno snažni, karnevaleskni nastavak na dotad viđeni dio izložbe te je najava onoga što slijedi.

Okružena djelima kršćanske simbolike obješenima na zid, Petrićeva skulptura na izložbi Eksploatacija smrti trodimenzionalno iskače i ruši taj friz. The End u tom prostoru, u međuodnosu s tematskom cjelinom i ostalim radovima, djeluje kao groteskni komentar je jedna od snažnijih točaka izložbe. Plastika gotovo komentatorski, ali i fizički upada u prostor grupe skulptura Poslije svega Stjepana Gračana, postavljene na podu, koja posjetitelja navodi na refleksiju o antropocentrizmu jer se sastoji od izgorenih dječjih i svinjskih figura.

Spomenuti međuodnos zanimljiv je stručnoj publici i zbog činjenice da su Petrić i Gračan bili jedni od osnivača likovne grupe Biafra.

Tekst je nastao u sklopu radionice likovne kritike HS AICA u 2022., na temu umjetničkog djela izlaganog na različitim izložbama – promjene konteksta i nastanka novih poruka.

**Marina Šafarić** je magistra povijesti umjetnosti i muzeologije, rođena 1996. godine u Čakovcu. Preddiplomski studij povijesti umjetnosti te hrvatskoga jezika i književnosti završila je 2019. godine na Filozofskom fakultetu u Rijeci, gdje je aktivno sudjelovala u provedbi nekoliko studentskih projekata kojima je zajedničko poticanje različitih vidova komunikacije i približavanja povijesti umjetnosti publici. Godine 2021. diplomirala je povijest umjetnosti te muzeologiju i upravljanje baštinom na Filozofskom fakultetu Sveučilišta u Zagrebu. Zanima se za teoriju i likovnu kritiku moderne i suvremene umjetnosti, razmatranje izložbenih postava te za osvještavanje očuvanja baštine. Tijekom fakultetskoga obrazovanja bavila se volonterskim i istraživačkim radom te sudjelovala na različitim skupovima i konferencijama.

## Videoretrospektiva Sanje Iveković: Make Up – Make Down u MMSU Rijeka

**— Iva Brižan**

U Muzeju moderne i suvremene umjetnosti u Rijeci, u studenome 2021. godine postavljena je videoretrospektiva Sanje Iveković: Make Up – Make Down. Izložba kustosica Branke Benčić i Sabine Salamon fokusira se na umjetničine radove nastajale od sedamdesetih godina 20. stoljeća do posljednjih desetljeća ovoga stoljeća.

Na početku izlaganja razmatra se estetika izložbenog postava, dizajn postamenata, tekstova i naslova izložbenih cjelina te suradnja sa ženskim dizajnerskim kolektivom Oaza. Naslov izložbe Make Up – Make Down upućuje na prakse od kojih umjetnica polazi pri razotkrivanju društvenih i političkih mehanizama reprezentacije žena u medijima te





je naziv istoimenoga videorada. U videodokumentaciji izvedbe Un jour violente (1976.) umjetnica se koristi strategijom apropriacije oglašivačkih fotografija i natpisa iz modnog časopisa Marie Claire, koje nastoji što vjernije rekreirati. Strategije apropriacije Sanja Iveković primjenjuje tijekom cijeloga umjetničkog djelovanja, no s obzirom na to da je izložba fokusirana na video i prateću fotografsku dokumentaciju, izostaju radovi poput Tragedija jedne Venere (1975.). Tom Holert tvrdi da tim radom, usporedbom umjetničine privatnosti i života tragično skončale Marilyn Monroe, upućuje na slične biografske uzorke, otvara dihotomije javnog života glumice i privatnog života tada jugoslavenske umjetnice te ističe utjecaj slavnih osoba na načine prezentiranja običnih ljudi.

Izlaganje se nastavlja kratkim osvrtom na umjetničko djelovanje Sanje Iveković, od bavljenja konceptualnom umjetnošću i bivanja dijelom Nove umjetničke prakse do rada u grafičkom dizajnu i suradnje s Daliborom Martinisom na Radio-televiziji Zagreb. Istaknuta je uloga izložbe Dvostruki život Marka Goluba i Dejana Kršića 2018. godine, kojom je pokazano kako je njezine radove potrebno gledati kroz dizajn, oglašavanje i masovne medije.

Slijede opisi pojedinih radova i isticanje inovativnih elemenata izložbenog postava. Središnje mjesto videoretrospektive čini videorad Osobni rezovi (1982.), u kojem njezina preokupacija dihotomijama privatno – javno i osobno – političko najviše dolazi do izražaja. U tom radu umjetnica prvi put primjenjuje tehniku montažnog reza. Suradnja s Daliborom Martinisom na dizajnu televizijskih telopa pokazala se važnom za korištenje medija televizije u njezinu umjetničkom stvaralaštvu. Insert televizijskog propagandnog programa preuzima u radu Slatko nasilje (1974.) kojim upozorava na medijsku konstrukciju zbilje. U kontekstu istraživanja novog medija videa nastaje Monument (1976.) koji se nastavlja na Martinisov videorad Open-Reel.

Kustosice izložbe su se pri segmentiranju izložbe vodile uvjetima nastanka pojedinih radova te su radovi projicirani na izložbenim zidovima, platnu te LCD i analognim televizorima. Variranjem tehnologije reprodukcije te smještajem radova na postamente različitih visina ili na zidove, izložba na poticajan način varira različita očišta, utječući na perceptivne pomake u svijesti posjetitelja. Dvokanalni video Meeting Points vještim smještajem u prostoru dobiva nova značenja i mogućnosti interpretacije.

Dihotomijom privatno – javno i dojmom koji ostavljaju na posjetitelja analizirani su videoradovi Opća opasnost (Sapunica) i Opća opasnost [Godard] iz 1995. godine. Umjetnica njima iznova upozorava na političku i društvenu konstrukciju medijske zbilje i njezin utjecaj na gledatelja. Ivana Bago u teorijskim promišljanjima iznosi da se Sanja Iveković u umjetničkom djelovanju koristi umjetničkom i političkom gestom odbacivanja ženske krivnje, a smatra je podtekstom i pretpostavkom njezine umjetnosti od 1970-ih godina do danas.

Videoretrospektiva Make Up – Make Down, ujedno i prva hrvatska retrospektiva Sanje Iveković, važan je korak u valorizaciji te feminističke

umjetnice u nacionalnom kontekstu. Visokoestetizirani postav izložbe u Muzeju moderne i suvremene umjetnosti može se promatrati kao taktika mimikrije političkog sadržaja umjetničkih radova i kao sredstvo putem kojega bi se za umjetničin rad mogla zainteresirati generacijski raznolikija i potencijalno mlađa publika.

Tekst-recenzija izložbe nastao je u sklopu radionice likovne kritike HS AICA u 2022., u suradnji s Muzejom moderne i suvremene umjetnosti u Rijeci.

Iva Brižan (1990.) studentica je druge godine diplomskog studija povijesti umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu. Prethodno je diplomirala kulturologiju na Filozofskom fakultetu Sveučilišta u Rijeci. Područja njezina zanimanja su moderna i suvremena umjetnost, film, antropologija prostora, rodna problematika i queer kultura.

**Session 5 / Panel 5**

**Kustoska praksa a posteriori, kuriranje kao praxis – iskustva prostora za suvremenu i medijsku umjetnost siva) (zona**
**— Darko Fritz**

Polazišna točka svih djelovanja sive) (zone je učenje i spoznaja praksom. Ta metodologija primjenjuje se na umjetnička i kustoska istraživanja: projekti ne polaze od zadanih premisa, nego se teorijska saznanja uspostavljaju tijekom projekta, praksom. Nazvat ću tu metodologiju kustoskom praksom a posteriori, kuriranje kao praxis. Upravo u tome vidim znatan odmak od dominantnih kustoskih praksi suvremene umjetnosti posljednjih desetljeća, od kada kustosi preuzimaju ulogu glavnog autora koji često umjetničkim radovima ilustriraju vlastite, unaprijed zadane teze, pretpostavke i teorije. Time se postižu samo prividi kustoskih i umjetničkih procesa (i njihovih interakcija), ako ih uopće ima. Postavke su zadane unaprijed, metodom top-down i prije svega predstavljaju estetiku kustosa; umjetnički radovi tek su sredstvo njezina ostvarenja. Takav vid kuriranja nazvao bih kuriranjem a priori. U suprotnosti s time, siva) (zona djeluje u kustoskim praksama a posteriori, aplikacijom praxisa u kontekstu suvremene umjetnosti, gdje se saznanja akumuliraju i estetike formiraju u višegodišnjim programskim smjernicama, nakon tek naznačenih početnih pozicija kustoskih inicijacija. U kustoskoj praksi a posteriori zadana se tema elaborira dulje vrijeme u vidu predstavljanja i produkcija relevantnih sadržaja i time akumulira (novi) estetski potencijal i eventualno formira teorijski okvir. Stajalište spoznaje se i prihvaća na osnovi iskustva i doživljaja, a posteriori, za razliku od danas pretežite kustoske prakse koja a priori uvjetuje estetiku prikazanog. Na području od zajedničkog interesa kustosa i umjetnika, kustos osluškuje umjetnost, ne nameće je.

Siva) (zona – prostor suvremene i medijske umjetnosti pokrenut je u Korčuli u ljeto 2006. na inicijativu Darka Fritza. Kao udruga u kulturi, formalno je organizirana 2008. godine. Kao čin autodecentralizacije kustoskog monopola voditelja galerije, uvedena je praksa gosta – kustosa.





**Darko Fritz** je likovni umjetnik, samostalni kustos i grafički dizajner (http://darkofritz.net/). Izlagao je na dvadeset samostalnih i više od stotinu grupnih izložbi diljem svijeta, a djelovao je i u umjetničkim grupama Studio imitacija života (sa Željkom Serdarevićem, 1987. – 1990.) i Katedrala (1988.). Godine 2006. pokreće udrugu siva) (zona. Kustos je brojnih izložbi. Autor je tematskog bloka Medijska umjetnost za portal Culturenet, 2002. Suurednik je knjige (s M. Gattin, M. Rosen i P. Weibelom) A Little-Known Story about a Movement, a Magazine, and the Computer's Arrival in Art: New Tendencies and Bit International, 1961-1973, ZKM, Karlsruhe / MIT Press, Cambridge, Mass., 2011. Od 2010. do 2013. vodi istraživanje The beginning of digital arts in the Netherlands (1955 – 1980) s potporom Mondriaan Fonds. Autor je knjige Digitalna umjetnost u Hrvatskoj (1968. – 1984.), Tehnički muzej, Zagreb, 2021. Predaje na Media Art Histories na austrijskom Sveučilištu Danube u Kremsu.

**Dekonstrukcija salonske izložbe na primjeru 41. Splitskog salona**
**— Ivana Meštrov**

41. Splitski salon održavao se u Splitu od 19. studenoga do 16. prosinca 2021., a obuhvaćao je nekoliko izložbi i izvedbi za specifične galerijske i negalerijske prostore (Multimedijalni kulturni centar Split, Salon Galić, Akvarij Bačvice), umjetničke intervencije feminističkog predznaka u postojeći stalni muzejski postav (Hrvatski pomorski muzej Split), međusektorsku suradnju u vidu uspostavljanja Galerije Zoja Dumengjić pri KBC-u Split, koja nastavlja djelovati i nakon kalendarskih datuma Salona.
Ovaj referentni izložbeni format za suvremene umjetničke prakse s tradicijom duljom od pedeset godina, afirmirao je u svojem najnovijem izdanju vizualne radove, vizualna i društvena istraživanja pozvanih umjetnica, kolektiva i suradničkih organizacija koja promiču kompleksnosti feminističkih genealogija, potiču na produktivne dijaloge među generacijama kao načine izgradnje pravednijih povijesti, imaginiraju uključivije i zelenije sadašnjosti, lokalno, ali i mnogo šire.

Namjera Salona bila je testirati mogućnosti izlaženja izložbe iz reprezentacijskog i komunikacijskog polja u polje društvene intervencije u svijetu, koji je bitno narušen ekonomskom, rasnom, socijalnom, seksualnom i kulturnom stratifikacijom i imperijalističkim procesima koji nastavljaju provoditi nasilje nad tijelima.

Također, od samog početka postojala je svojevrsna nelagoda spram nametnute forme i nomenklature Salona te potreba da ga se poveže s izložbenom temom, ali i da ga se pojasni unutar narativa izložbenih povijesti, kao i kroz društveno-kulturnu historiografiju. Zanimljivo je da su u određenim razdobljima Saloni bili mjestom rasprava i razmjene informacija izvan ustaljenih klasnih normi (17. stoljeće), kao i prostorom ne bez ambivalentnosti društveno-političke aktivnosti ženskih subjekata (19. stoljeće).

Motivacija likovnog Salona danas bila je transponirati se u svojevrsno mjesto susreta različitih, samo naoko nespojivih prostora i vremena,

na razmeđe teorije i prakse, u motivatora malih pažnji usmjerenih prema nevidljivim i marginaliziranim objektima, subjektima i temama, efemernim umjetničkim formama i tjelesnim prisutnostima. Na neki način Salon je bio tek tihi, ali potreban izložbeni glitch (referenca na pojam glitch feminizam koji je skovala Legacy Russell).

Ostaje pitanje kako provoditi izložbe velikog formata i uspostaviti kontinuitet izložbene vizije u kulturnom kontekstu gdje su takve izložbe vrlo slabo dotirane te svi uključeni na granici prekarnosti, a razmatra se i pitanje smisla takvih velikih izložbenih formata danas.

Ivana Meštrov je kustosica, likovna kritičarka i istraživačica iz Zagreba. Suosnivačica je udruge Loose Associations / Slobodne veze. Diplomirala je povijesti umjetnosti na sveučilištu Paris 1- Pantheon Sorbonne gdje je sada na doktorskom studiju, te pohađala kustoski-istraživački program Ecole du Magasin u Grenobleu. Autorica je tekstova u stručnim časopisima i izložbenim katalozima, urednica nekoliko časopisa, izložbenih kataloga i knjiga te kustosica brojnih izložbi, kao što je 41. Splitski salon. S emisijom Triptih III. programa Hrvatskoga radija kontinuirano surađuje od 2008. Bila je zaposlena na Odsjeku za povijesti umjetnosti Filozofskog fakulteta Sveučilišta u Splitu. Pohađala je ljetni seminar iz pisanja o umjetnosti pri Salzburg Art Academy (The Art of Writing s Jennifer Allen).

**Kustoske prakse nezavisne i prekarne scene: primjer Almissa Open Art, AAAA, Kvart i DADAnti**
**— Suzana Marjanić**

Kao što naslov sugerira, izlaganje bi tekstualno pratilo kustoske prakse nezavisne scene, posebno splitsko-omiške scene, tj. dvaju festivala – Almissa Open Art, AAAA i rad dviju udruga – Kvart i DADAnti.

Ilustracije prvoga primjera: Vice Tomasović bio je u ulozi neformalnoga kustosa festivala Almissa Open Art do 2016., tako što bi zadao široku temu i pozvao kolege umjetnike; teme su bile – 2010. Događaj, 2011. Osjetilnost, 2012. Artefakti, 2013. Pogreška, 2014. Identitet, 2015. Neovisnost. Umjetnici koje je zvao pritom su mu i predlagali druge umjetnike: Marko Marković i Božidar Katić pomagali su u festivalskim pozivima 2011. i 2012., Boris Šitum i Milan Brkić 2013. i 2014., a Gildo Bavčević i Petar Grimani 2015. godine. Od 2016. godine počinju kustoske koncepcije, pri čemu je znakovito da kustosku ulogu preuzimaju sami umjetnici, čime jednako tako navedeni festival, kao i izborom lokacija, razmještenosti po cijelom Omišu, pozicionira umjetničku neovisnost o društvenim, ekonomskim strukturama s obzirom na to da u ulozi kustosa namjerno nastupaju umjetnici, i to većinom prekarni umjetnici koji se bave temama koje su izravno povezane sa stvarnošću, od čega kustoski programi ponekad odustaju, jer direktno ovise o financiranju iz državnoga aparata. Ili kao što Antej Jelenić iz udruge AAA ističe: „Veće institucije igraju tek ulogu banke sjećanja“ (iz e-razgovora s umjetnikom). (Usp. Tomasović 2019., Jelenić 2021.)



**Suzana Marjanić** (1969.) je teoretičarka umjetnosti performansa i kritičke animalistike. Znanstvena je savjetnica na Institutu za etnologiju i folkloristiku u Zagrebu; posebno se zanima za teorije mita i rituala, kulturnu i kritičku animalistiku te izvedbene studije. Objavila je tri autorske knjige: knjigu Glasovi “Davnih dana”: transgresije svjetova u Krležinim zapisima 1914 – 1921/22 (2005.), Kronotop hrvatskoga performansa: od Travelera do danas (2014.) i knjigu Topoi hrvatskoga performansa: lokalna vizura (2017.). Suurednica je šest zbornika radova. Za knjigu Kronotop hrvatskoga performansa: od Travelera do danas – koja dokumentira i interpretira povijest umjetnosti performansa u Hrvatskoj od dadaističkih uličnih akcija zagrebačke grupe rednjoškolaca Traveleri dvadesetih godina prošloga stoljeća do 2013. godine (ulazak Hrvatske u Europsku uniju), i to prema izvedbenim centrima – dobitnica je Godišnje nagrade Hrvatske sekcije AICA-e i Državne nagrade za znanost.

**Učenje iz prakse – pet principa izgrađivanja izložbi**
**— Damir Gamulin, Antun Sevšek**

Desetljeće traženja specifičnih odgovora na zadatke prezentacije znanja, pretežito u formi izložbi, izlučilo je niz uočenih ili novostvorenih oblikovnih i organizacijskih postavki i pristupa. Nužnost interdisciplinarnosti, ali i intermedijalnosti, prilikom stvaranja izložbi, sugerira i provjeru tih pravila rakursima svih u proces uključenih struka.

Kao početak, naš međusobni radni odnos, kao arhitekta i dizajnera na temi izložbi, uspostavlja se namjernim ukidanjem podjele uloga među disciplinama pri izgradnji rješenja i koncepta prezentacije. To naravno ne negira prirodne tehničke, metodološki logične i svakako korisne dosege pojedinih disciplina, nego ih samo, bez okvira strukovnog autoriteta i zaštite, otvara za kontinuirani dijalog i propitivanje s namjerom prepoznavanja za neku temu točnijih odgovora i pristupa.

U skladu s tim, projektantski i organizacijski rad na izložbama, kako ga mi vidimo, temelji se na ukidanju distinkcije između prostornog rješenja, muzejsko-prezentacijskog mobilijara, završne artikulacije muzeološkog sadržaja i organizacije izložaka, u cilju postizanja integralnog komunikacijsko-interpretacijskog ambijenta kao cjeline. Prostorni je okvir tako tretiran kao dio samog postava. Elementi postava, bez obzira na materijal, medij ili komunikacijski kanal, tretirani su kao gradivni elementi prostornih sekvenci, odnosno izložbenog narativa.

U konačnici prostor, sa svim svojim stalnim ili izmjenjivim elementima, postaje svojevrsni alat za izlaganje koji proširuje doživljaj teme kod posjetitelja i struke, i provocira na pitanja i razmišljanja.

Pet principa izgrađivanja izložbi, formiranih na temelju našega učenja uz praktični rad, pokušat ćemo jasno izreći te izložiti javno pogledu i pitanjima, u namjeri nihova daljnjeg pročišćavanja i definiranja.

Damir Gamulin i Antun Sevšek samostalno se, zajedno ili pak u različitim suradnjama bave istraživanjem i oblikovanjem u različitim medijima

i vrstama zadataka, prije svega na projektima sustava označavanja, produkt-dizajna, arhitekture te postava izložbi čije su najčešće teme javni prostori i prostori za kulturu.

**Damir Gamulin** dvadesetak godina djeluje kao samostalni profesionalni dizajner. Za to je vrijeme ostvario brojne uspješne suradnje s hrvatskim i inozemnim tvrtkama, udrugama i institucijama, za što je dobio međunarodno priznanje za grafički dizajn TDC NYC 2001. S M. Grubišom, I. Presečanom i I. Žalac dobitnik je nagrade UHA-e Bernardo Bernardi i Nagrade Vladimir Nazor 2013. te ICOGRADA ExcellenceAward 2014., između ostaloga.

**Antun Sevšek** je arhitekt i istraživač. Diplomirao je 2006. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Od iste godine radio je u arhitektonskim uredima Studio UP i hpnj+ iz Zagreba, gdje sudjeluje u nizu nagrađenih natječajnih projekata i realizacija. U raznim timovima sudjeluje na arhitektonskim natječajima i osvaja sedam nagrada, od kojih tri prve.

Gamulin i Sevšek zajedno su radili na izložbi i publikaciji Nedovršene modernizacije 2012. u Mariboru. Godine 2016. realizirali su projekt vizualnog identiteta, signalistike i postava Memorijalne zbirke Lipa pamti temeljem prvonagrađenog natječajnog rada iz 2013., koji je nagrađen priznanjem HDD-a 1516 u kategoriji Cjeloviti projekt 2016. te Velikom nagradom 52. Zagrebačkog salona i posebnim priznanjem Hrvatske sekcije AICA-e 2018. godine.

### Kostim(ografija) kao izložak – iz hrvatske prakse — Martina Petranović, Ivana Bakal

Polazeći od utvrđivanja i analize dosadašnjih primjera izlaganja kostima i kostimografije u nacionalnoj kulturi, u radu će se nastojati ponuditi svojevrsni povijesni pregled hrvatskih izložbenih praksi s obzirom na kostim i kostimografiju od početka 20. stoljeća do danas. Pritom će uspostavljanje kronologije izlaganja kostima i kostimografije – svojevrsno što i kada kostima i kostimografije kao izloška – činiti tek jedan, inicijalni sloj rada te će se posebna pozornost posvetiti i proučavanju, razumijevanju i kontekstualiziranju dosadašnjih modela izlaganja kostima, posebno tome kako se prilazilo kostimu (tematika izložbi, politika odabira i selekcije građe, kustoski pristupi i sl.), a zanimat će nas i tko se bavio izlaganjem kostima te zašto i kojim povodom i s kojim motivima. Radom će se nastojati razmotriti i koliko su dosadašnje izložbe pristupale kostimu kao samostalnome umjetničkom artefaktu koji može funkcionirati kao samostalan izložak, a koliko kao dijelu izvedbenih umjetnosti neodvojivome od konteksta i cjeline za koju je inicijalno stvaran (lik, izvođač, izvedba, scena, svjetlo...), odnosno jesu li izložbama kostimi promatrani s aspekta povijesti umjetnosti ili odijevanja naspram povijesti izvedbenih umjetnosti, ili interdisciplinarno, i na koji su se način ta shvaćanja odražavala na



modalitete izlagačkih praksi. Napokon, imajući u vidu dugogodišnju zanemarenost likovne komponente scenske umjetnosti i unutar toga kostimografije kao relevantne teme kazališnopovijesnih i kazališnoteorijskih istraživanja, rad će se baviti udjelom izložbenih pristupa kostimu i kostimografije u vrednovanju i (re)kanonizaciji kostimografije kao važnoga segmenta nacionalne kazališne kulture i kulturne baštine, pa i u pozicioniranju kostimografije kao struke i umjetničke discipline u kazališnoj suvremenosti, kazališnoj kritici, obrazovnom sustavu itd.

S obzirom na to da su obje autorice već više godina aktivno uključene u izložbeno istraživanje i kontekstualiziranje, pa i u promociju, povijesti i suvremenosti hrvatske kazališne kostimografije, dio rada temeljit će se i na njihovu osobnom iskustvu u dosadašnjem radu na izložbama kostimografije te na razmatranju pitanja s kojima su se tijekom rada suočavale: odabir reprezentativnih i relevantnih tema i autora, pronalaženje adekvatnih izložaka, način njihove prezentacije, uspostavljanje suodnosa kostimografske građe, kao što su trodimenzionalni kostimi i ostale mahom dvodimenzionalne građe (arhivskoga materijala, skica, fotografija, snimki...), odnos ideje i provedbe te rekonstrukcija procesa kreacije od skice do kostima u izvedbi, rekreacija, evokacija i mogućnost izložbenog transfera izvornoga izvedbenog konteksta kostima, mogućnost izložbenog posredovanja viševrsnih značenjskih i izvedbenih potencijala kazališnoga kostima i sl.

Naposljetku, u završnome dijelu rad će se na primjeru recentnog autorskog opusa kostimografkinje i multimedijske umjetnice Ivane Bakal baviti i umjetničkim istraživanjima kostimografije izvan konteksta kazališne predstave, u izložbenom prostoru, posebice performativnim dimenzijama kostimografije i proučavanjem statusa kostima na razmeđu instalacije i performansa te kostimima u vizualnom kazalištu.

**Martina Petranović** teatrologinja je i znanstvena savjetnica na Odsjeku za povijest hrvatskoga kazališta HAZU u Zagrebu. Diplomirala je komparativnu književnost, engleski jezik i teatrologiju na Filozofskom fakultetu u Zagrebu, gdje je i doktorirala temom o povijesti hrvatske kostimografije. Autorica je brojnih znanstvenih i stručnih radova te više izložbi kazališne tematike. Članica je organizacijskih odbora znanstvenih skupova, povjerenstava za dodjelu nagrada i kazališnih vijeća. Područja njezina zanimanja su suvremena hrvatska drama i kazalište, scenografija i kostimografija te kazališna historiografija. Autorica je više monografija o hrvatskoj kostimografiji i scenografiji: Prepoznatljivo svoja – kostimografkinja Ika Škomrlj (2014.), Od kostima do kostimografije. Hrvatska kazališna kostimografija (2015.), Kamilo Tompa i kazalište (2017.), Vanda Pavelić Weinert (2018.) s Guidom Quienom, Slikar u kazalištu – Zlatko Kauzlarić Atač (2020.). Objavila je i dvije knjige teatroloških studija Na sceni i oko nje (2013.) i Kazalište i (pri)povijest (2015.). U suradnji s Ivanom Bakal i Anom Lederer objavila je knjigu Sto godina hrvatske scenografije i kostimografije (1909.–2009.) (2011.), u suradnji s Lucijom Ljubić knjigu

Repertoar hrvatskih kazališta, knjiga peta (2012.), a u suradnji s Anom Lederer dvojezičnu studiju Ideja sinteze. Scenografija i kostimografija 1950-ih (2019.). Za svoj rad dobila je više stručnih nagrada i priznanja.

**Ivana Bakal** je kostimografkinja i vizualna umjetnica, samostalna umjetnica i docentica na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu, vanjska suradnica na diplomskom studiju kostimografije. Magistrirala je na Tekstilno-tehnološkom fakultetu, na diplomskom studiju kostimografije (2010.), a 2015. stekla je titulu doktorice umjetnosti radom Kazališni kostim između performansa, instalacije i objekta – vizualno kazalište na Akademiji likovnih umjetnosti u Zagrebu. Autorica je više od stotinu kostimografija i nekoliko scenografija te velikih strukovnih i umjetničkih projekata (Sto godina hrvatske scenografije i kostimografije (1909.–2009.) (2009.) Dječje kazalište, lutke, performansi... (2012.), Beskompromisno svoja - kostimografkinja Ika Škomrlj (2021.) te bijenalnih izložbi (Nacionalna baština i dr.). Izlaže na samostalnim i skupnim izložbama u zemlji i svijetu, članica je stručnih povjerenstava te sudjeluje na međunarodnim znanstveno-stručnim skupovima. Autorica je i urednica monografija o hrvatskoj scenografiji i kostimografiji. Pokrenula je s dr. sc. Martinom Petranović biblioteku Kazališna likovnost u knjizi koju zajednički izdaju HAZU i ULUPUH. Za svoj je rad primila više strukovnih nagrada i priznanja.

**„Pet razloga zašto je razmišljanje o prosudbi teško“ / “Five Reasons Why Thinking about Judgment is Difficult“ predavanje Jamesa Elkinsa u okviru programa “Izložbene kartografije”**

Poštovani,

pozivamo vas na predavanje Jamesa Elkinsa, povjesničara umjetnosti i likovnog kritičara, profesora povijesti umjetnosti, teorije i kritike pri School of the Art Institute of Chicago. James Elkins je jedan od vodećih teoretičara i kritičara suvremene umjetnosti čije je djelovanje bilo na samim počecima pisanja o krizi likovne kritike, a prethodno o hegemoniji zapadnog diskursa u povijesti umjetnosti. Jedan je od prvih znanstvenika koji je polje svoga interesa proširio na tzv. „nisku umjetnost“, u postmodernizmu, i na šire kulturno područje slika – posebno znanstvene slike poput grafikona i dijagrama, kao i računalne slike.

Poštovani, pozivamo vas na predavanje Jamesa Elkinsa, povjesničara umjetnosti i likovnog kritičara, profesora povijesti umjetnosti, teorije i kritike na School of the Art Institute of Chicago. James Elkins je jedan od vodećih teoretičara i kritičara suvremene umjetnosti koji je djelovao na samim počecima pisanja o krizi likovne kritike, a prethodno o hegemoniji zapadnoga diskursa u povijesti umjetnosti. Jedan je od prvih znanstvenika koji je polje svojega interesa proširio na tzv. nisku umjetnost, u postmodernizmu, i na šire kulturno područje slika – posebno znanstvene slike, poput grafikona i dijagrama, kao i računalne slike. Predavanje će se



održati na engleskom jeziku u Velikoj dvorani AGG fakulteta Sveučilišta u Zagrebu u četvrtak, 20. siječnja 2022. u 19 sati. Ulazak na predavanje je slobodan, u skladu s epidemiološkim uputama.

„Pet razloga (zašto) radi kojih je razmišljanje o prosudbi teško“ „Proučavanje ‘formi’, ‘stilova’ i ‘praksi prosuđivanja’ (da se poslužimo izrazima Stephanie Marchal) teško je jer samo prosuđivanje umjetničkoga djela nije uvijek priznato ili priznato u umjetničkom diskursu. Ovo predavanje iznosi nekoliko razloga za to, čime se otvara prostor za razgovor.

1. Prosudba je još uvijek povezana s reduktivnom verzijom visokoga modernizma.
2. Unificirani odgovor na tu verziju rasuđivanja, formulacija metode Rosalind Krauss, nejasan je i nikad nije razvijan. Rezultat je široko rasprostranjena praksa (koju nazivam ‘sjevernoatlantska povijest umjetnosti’) koja onemogućuje jasnu raspravu o mjestu prosuđivanja u povijesti umjetnosti.
3. U umjetničkoj kritici uvelike se izbjegava prosuđivanje, iako ona opstoji u novinarskoj kritici književnosti, poezije, kazališta i glazbe. To izbjegavanje rezultira neodređenim formulacijama, kao što je ‘svaki opis je prosudba’.
4. Nekoliko teorija o prirodi prosuđivanja u odnosu na suvremenu umjetnost zbunjujuće je neujednačeno (na primjer, formulacije Borisa Groysa, Irit Rogoff i Stephena Melvillea).
5. Mnoge europske i sjevernoameričke institucije okreću se kvantitativnom ocjenjivanju studenata umjetnosti, ali temeljni pojmovi ostaju neispitani – na primjer, ‘kompetencija’, ‘koherentnost’, ‘rječitost’, ‘istraživanje’, ‘znanje’ i ‘autorefleksivnost’. To su pojmovi kojima se moderna akademija koristi za ocjenjivanje umjetnosti.“

“Five Reasons Why Thinking About Judgement Is Difficult“

“The study of “forms,” “styles,” and “practices of judging” (to use Stephanie Marchal’s expressions) is difficult because judgement itself is not always acknowledged or recognised in art discourse. This lecture proposes several reasons why, as openings for further discussion: 1. Judgement is still associated with a reductive version of high modernism. 2. The central response to that version of judgement, Rosalind Krauss’s formulation of method, is obscure and has never been developed further. The result is a widespread practice (which I call “North Atlantic Art History”) which precludes clear discussion on the place of judgement in art history. 3. Judgement is largely avoided in art criticism, although it persists in journalistic criticism of literature, poetry, theatre, and music. This avoidance results in ineffectual formulations such as “all description is judgement.” 4. The few theories on the nature of judgement in relation to contemporary art are bewilderingly diverse (for example, formulations by Boris Groys, Irit Rogoff, and Stephen Melville). 5. Many European and

North American institutions are turning to quantitative assessment of art students, but the fundamental terms remain uninterrogated—for example, “competence,” “coherence,” “eloquence,” “research,” “knowledge,” and “self-reflexivity.” These are the terms which the modern academia uses to judge art.” James Elkins

Predavanje će se održati na engleskom jeziku, u Velikoj dvorani AGG fakulteta Sveučilišta u Zagrebu u četvrtak, 20. siječnja 2022. u 19 sati. Ulaz na predavanje je slobodan, u skladu s epidemiološkim uputama.

James Elkins / 20.1.2022.
Velika dvorana AGG fakulteta
Kačićeva 26 / 10000 Zagreb

**James Elkins**, rođen 1955., diplomirao je slikarstvo (MFA, Sveučilište u Chicagu, 1983.) i doktorirao povijest umjetnosti (Sveučilište u Chicagu, 1989.), radi na School of the Art Institute of Chicago. Velik dio njegovog pisanog rada može se opisati kao kritika akademske povijesti umjetnosti i njezinih konceptualnih ograničenja u pristupu slici. Elkinsova prva knjiga, „The Poetics of Perspective“ (1994.), ukazuje na to da je povijesna znanost umjetnosti nametnula lažno jedinstvo cilja i metode slikama načinjenim geometrijskom perspektivom od renesanse, te tako normirala i racionalizirala ono što je zapravo mnogo bogatija i kaotičnija pojava. James Elkins svoj interes za šire kulturno područje slika, posebno za znanstvene slike, dijeli s J. W. Mitchellom, no za razliku od Mitchellovog istraživanja odnosa između slikovne i jezične reprezentacije, proširenо na istraživanje kulturne ekonomije i globalnog kruženja slika u novoj humanističkoj disciplini vizualnih studija, Elkins nastupa sa stajališta radikalnog empirizma. Ispituje neke od konvencija umjetničkog povijesnog pisanja, pokušavajući pokazati kako je ta disciplina sputana njezinom samonametnutom obvezom da se formira kao znanost ili oblik filozofskog istraživanja. U knjizi „On Pictures and the Words that Fail Them“ (1998.) ispituje ograničenja analitičkih tehnika temeljenih na jeziku, kad ih se primjenjuje na vizualne slike, i potom u knjizi „The Domain of Images“ (1999.) sugerira nove analitičke prakse. U knjizi „Why Are Our Pictures Puzzles?“ (1999.) Elkins razmatra hipertrofiju pisanja o umjetnosti u dvadesetom stoljeću, i tumači je kao znak tjeskobe zbog načina na koji se slike u osnovi opiru redukciji na značenje. Takozvana ‘nova povijest umjetnosti’, koja je započela 1970-ih i 1980-ih, nastojala je na brojne različite načine prevladati ono što je smatrala ograničenjima tradicionalnih praksi, a Elkins dijeli mnoge od njezinih prevladavajućih pretpostavki i strategija. Mišljenje da je ‘umjetnost’, shvaćena kao ‘visoka umjetnost’, potrebno zamijeniti kao privilegirani predmet istraživanja – imalo je isprva političke konotacije, u nastojanju da se dokine elitistička kulturna perspektiva. Elkins je otišao korak dalje u tom stavu, tražeći da slike svih vrsta – ne samo ‘niski’ umjetnički objekti, već stvari poput grafikona, znanstvenih dijagrama i naprednih oblika računalne slike – također postanu predmetom naše pažnje. Druga tema ‘nove povijest umjetnosti’, povezana s prvom, bilo je nezadovoljstvo eurocentričnošću tradicionalne povijesti umjetnosti. Elkins promptno objavljuje tekst „Kinesko slikarstvo pejzaža kao teorija zapadne umjetnosti“ (1999.), na kineskom i u Kini.



Budući da veliki dio tekstova o umjetnosti uključuje primjenu ‘teorije’ – interpretativnih metoda razvijenih na području književne kritike, psihoanalize i sociologije – Elkins je kritičan prema takvoj praksi, jer mu se čini da previše pojednostavljuje pitanja specifična za vizualno iskustvo. Na primjer, njegova recenzija „Kompulzivne ljepote“ („Compulsive Beauty“), knjige Hala Fostera o nadrealizmu, dovodi u pitanje korisnost psihoanalize kao interpretativnog alata; pritom Elkins koristi skepticizam tradicionalnih empiričara. „On Pictures and the Words that Fail Them“ je kritika semiotike, koju Elkins smatra tek još jednim oblikom ‘logocentričnog’ umjetničkog povijesnog racionalizma. „Master Narratives and Their Discontents“ (2005.) kritički je pregled različitih historiografskih modela tumačenja moderne i postmoderne umjetnosti i njihovih „dogmatskih“ temelja. Okretanjem povijesti protiv povijesti, na neki način, Elkins zagovara sveobuhvatni pristup vizualnom, u kojemu ističe njegovo „značenje“, engl. „meaning“, odnosno pristupanje s „informirnom pažnjom“ vidljivom svijetu kao onome ‘prepunom značenja’. „How to Use Your Eyes“ (2000.) je zbir kratkih eseja u kojima se „oslobođeno viđenje“ slike naslanja na/ima referencu u osloboditeljske ambicije visokog modernizma. U knjizi „Što se dogodilo s likovnom kritikom“ (2003.) Elkins piše o sveprisutnosti i istodobnoj nevidljivosti likovne kritike – „kritika se masovno proizvodi i masovno ignorira“.

Predavanje je uvod u radionicu i konferenciju „Pisati o suvremenoj umjetnosti“/“Izložbene kartografije” (podnaslova: “Kritički instrumentarij, izložbeni i kustoski narativi“), fokusirane na analizu uloge kustosa, kako onog institucionalnog, tako i vaninstitucionalnog. Svojevrsni ‘uspon kustosa’ u novijem umjetničkom diskursu, teoriji i praksi odražava širi kulturni pomak: pokazuje u kojoj se mjeri odnos između pojedinačnog umjetničkog djela i gledatelja u modernističkim teorijama umjetnosti i estetike, danas osporava u područje kreativne prakse, od strane podjednako umjetnika, kustosa i teoretičara.

* Program “Izložbene kartografije” odvija se u suorganizaciji Filozofskog fakulteta Sveučilišta u Splitu i Hrvatske sekcije Međunarodnog udruženja likovnih kritičara (HS AICA).
Zahvaljujemo Ministarstvu kulture RH na financiranju programa, a AGG fakultetu Sveučilišta u Zagrebu na ustupanju prostora za predavanje.









Predavanja u Udruženju hrvatskih arhitekata u Zagrebu, na konferenciji *Izložbene kartografije II*, siječanj 2024., i na radionici *Kako pisati i govoriti o suvremenoj umjetnosti?*, studeni/prosinac 2024. (organizacija: Silva Kalčić i Miona Muštra)













**INTERNATIONAL SCIENTIFIC AND PROFESSIONAL CONFERENCE**
**EXHIBITIVE CARTOGRAPHIES II**
**Critical Instrumentation, Exhibitive and Curatorial Narratives**

**Zagreb Architects Society (DAZ)**
**25 January, 2024**

**ORGANIZED** by Croatian Section of the International Association of Art Critics (AICA Croatia) CO-ORGANIZER Faculty of Humanities and Social Sciences, University of Split

**INVITED LECTURERS**
Maja Ćirić, PhD (curator and independent researcher, Belgrade, Serbia); Professor Marina Gržinić, PhD (Institute of Philosophy ZRC SAZU, Ljubljana, Slovenia); Želimir Koščević (curator, Zagreb, Croatia); Jovanka Popova (curator, Museum of Contemporary Art, Skopje, North Macedonia)

The conference is supported by AICA International and City of Zagreb, City Office for Culture and Civil Society. We would like to thank DAZ for providing the venue for the conference.

Programme and Book of Abstracts

**PROGRAMME**
Thursday, 25 January

15:00 – 16:00 h
**Marina Gržinić**
From Turbo-Capitalism in Central Europe to Necrocapitalism in the Global World: Life and Esthetics in a New Guise

18:00 – 21:00 h
Zagreb Architects Society Ban Jelačić's Square 3/I
Chair **Silva Kalčić**

**Želimir Koščević**
My Curatorial Practice
1966–2020

**Maja Ćirić**
Silently Cancelling the Present: Unveiling Narratives, Exclusion, and Representation in Post-Yugoslav Context

**Jovanka Popova**
Curating as a Resilience Practice

**Pedro Lorente**
Contemporary Art Museums as Testing Grounds of Critical Museology

**Discussion**

**From Turbo-Capitalism in Central Europe to Necrocapitalism in the Global World: Life and Esthetics in a New Guise**
**— Marina Gržinić**

Exhibition cartography is about considering the arrangement, placement and relationship within a space of divisions. The reference area is Central Europe on the axis of Slovenia and Austria and the former Yugoslavia. In art theory, exhibition cartography overlaps with discussions of spatial necroesthetics, and the role of the viewer in shaping experience that calls for the social contract of the image. A connection will also be made to Black Lives Matter, Muslim realities in contemporary art and processes on one side, and of dis-empowering on the other side. A special focus will be placed on trans* and intersectionality and formats of working with a decoloniality of cultural geography in constructing exhibitions and interventions.

**Marina Gržinić** (1958, Ljubljana) a full professor at the Academy of Fine Arts Vienna and head of the Studio for Post-Conceptual Art (Dpt. Art and Intervention). She is also a Principal Research Associate at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Institute of Philosophy, Ljubljana. Gržinić is a philosopher, theorist and artist with a career spanning forty years. Gržinić's theoretical work focuses on contemporary philosophy and aesthetics after modernism. She received her PhD from the Department of Philosophy, Faculty of Arts, University of Ljubljana in 1995, making her one of the first, if not the first, in Slovenia and perhaps in the entire former Yugoslavia to receive a PhD in philosophy and virtual reality, cyberspace, cyberfeminism, postcolonial theory, French structuralism and media theory. Her international speaking and teaching engagements include the Centre for Global Studies and the Humanities at Duke University, North Carolina, U.SA; UCLA, California, USA, etc.

She is principal investigator of the art-based research project "Conviviality as Potentiality" (FWF AR679, 2021–25). She co-edited with J. Pristovšek and S. Uitz the volume Opposing Colonialism, Antisemitism, and Turbo-Nationalism: Rethinking the Past for New Conviviality (Cambridge Scholars Publishing, 2020). She is co-curator of the international group exhibition "Stories of Traumatic Pasts: Counter-Archives for Future Memories" (with S. Uitz and C. Jauernik, Weltmuseum Wien, 2020–21).

**My Curatorial Practice 1966–2020**
**— Želimir Koščević**

It is difficult to say when my so-called curatorial practice was formed, but this 'practice' almost certainly began long before it was defined as such over the last decades. Can the outset of my 'practice' be tied in with the exhibition projects of Alfred Barr, who in 1929, when he was 29 years old, became the director of the Museum of Modern Art in New



York? Or perhaps with Pontus Hultén, who in 1958, at the age of 34, became the director of the Stockholm Museum of Modern Art? Both have, each in their own way, radically transformed the traditional way in which museums operated. Or maybe it could be related to those freelancers (let's call them curators), such as Rudi Fuchs, Germano Celant, Harald Szeeman, Rene Block, Kaspar König, Laszlo Gloser, Robert Storr etc., who entered with their original projects and brought new life into the traditional museum.

**Želimir Koščević** (Zagreb, 1939) graduated in 1964 in art history and ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb. From 1966 to 1979 he was head of the Student Centre Gallery, and from 1980 until his retirement, he was a senior curator and museum advisor at the Zagreb City Galleries, and later at the Museum of Contemporary Art. He lectured in museology as an external associate at the Faculty of Humanities and Social Sciences in Zagreb, and since 1983 he has been a court expert witness for 20th century art. In 1993 and 1994, he was an advisor at the São Paulo Biennial, among other things. He published over six hundred studies, reviews and articles, at home and abroad, and actively participated in numerous scientific and professional conferences around the world. He curated more than forty exhibitions and exhibition projects. In 2002, he founded the Lang Gallery in Samobor, where he lives. He was a two-term president of the Croatian National Committee of ICOM, and the laureate of the AICA Croatia Annual Award for 2019.

**Silently Cancelling the Present: Unveiling Narratives, Exclusion, and Representation in Post-Yugoslav Context**
**— Maja Ćirić**

This presentation intricately investigates the subtle dynamics of contemporary narrative control, exclusion, and representation within the institutional framework in the Post-Yugoslav territory and its surrounding. Titled "Silently Cancelling the Present," the study takes a nuanced approach, highlighting institutional deviations from current actualities, where the reinforcement of the Yugoslav narrative serves as just one facet of a multifaceted exploration.

The research aims to shed light on the intentional or serendipitous nature of incorporating the Yugoslav narrative. However, the scope extends beyond this, delving into broader institutional deviations from present actualities. The paper examines specific artistic positions and artworks featured in these institutional contexts to uncover the interconnected dynamics between curatorial decisions, representation, and the control of narratives in the dynamic landscape of contemporary art.

Key questions addressed include not only the strength of the Yugoslav identity in contrast to subsequent artistic positions but also a com-

prehensive exploration of broader institutional deviations from current realities. This encompasses technological and scientific innovation, technofeudalism, war terror, and their impact on or exclusion from the contemporary institutional discourse. The study navigates through themes of cultural diversity, post-socialist experiences, and the challenges associated with the trends in the Balkan region, all within the context of silently cancelling the present.

By offering a unique and comprehensive perspective on the integration of the Yugoslav narrative within institutional settings, this paper seeks to deepen our understanding of the profound significance and impact on the lack of criticality in the discourse of contemporary art. It places emphasis on the regressive aspects inherent in silent acts of cancellation within institutional contexts while acknowledging the broader trends that shape the landscape of present-day European art discourse and the impending challenges brought by the AI revolution.

**Maja Ćirić**, PhD (1977, Belgrade), is an independent curator and art critic, seamlessly blending the two roles. Originally focusing on the geopolitics of the curatorial, her interests evolved towards the multipolar geopolitics of planetary computation post the digital turn in 2020. Engaged in phygital projects, conferences, and exhibitions at the intersection of art, science, and technology, she also curates in the metaverse. Her impactful career includes

serving as the curator (2007) and commissioner (2013) of the Serbian Pavilion at the Venice Biennale. Noteworthy curatorships include the BJCEM Mediterranea Young Artist Biennale in Tirana, Albania (2017) and the 20th Pančevo Art Biennale in Pančevo, Serbia (2022). Her critical writings grace esteemed publications such as FlashArt, Obieg, Artforum, Artmargins Online, Arts of the Working Class, springerin, and Third Text, Sternberg Press. She is a recipient of prestigious awards, including the ISCP Curator Award, Dedalus Foundation Curatorial Research Award, Lazar Trifunović Award, ArtsLink Independent Projects Award, and Visual Artists Ireland Curatorial Research Award. She is or was a guest speaker at Harvard University, Centre Pompidou, MAC VAL, MNAC Bucharest, and recent conferences like the AICA Serbia Conference, or guest lecturer at institutions such as the Fine Arts Academy of China, Hanghzou, Faculty of Fine Arts and Faculty of Architecture at the University of Arts, and Faculty of Philosophy at the University of Belgrade, etc.

**Curating as a Resilience Practice**
**— Jovanka Popova**

“Curating as a Resilience Practice” critically explores the multifaceted role of curating in the contemporary socio-political and cultural landscape, in the field of the intersection between social clashes and cultural efficacy, contemplating whether curatorial practices can serve as



agents of social solidarity, or as conduits for diverse political agendas. The narrative navigates the evolving relationship between art and politics, unveiling how art operates as a strategic tool for political intervention, economic rejuvenation, and the redistribution of geopolitical power.

Within the intricate web of cultural production, the presentation scrutinizes the delicate balance between aesthetic contemplation of politics and a deliberate avoidance of direct politicization. It also questions the challenges of maintaining a critical stance within art practices, highlighting efforts that oscillate between the limits imposed by the state, the market, and freelance activism. The final goal is to position artistic practices as integral contributors to democratic politics, portraying the role of the curator as a connector between privileged institutions and socially excluded groups.

**Jovanka Popova** (1980, Skopje) is a curator at Museum of Contemporary Art – Skopje and curator and program coordinator at Press to Exit Project Space, organization for contemporary art and curatorial practices. She is a PhD candidate at Faculty of Media and Communication, Singidunum University in Belgrade, Serbia. She has curated exhibitions in the contemporary art field in North Macedonia and worked on international curatorial projects. She was the curator of the North Macedonian Pavilion at the 58th Venice Biennale in 2019, and curator and coordinator for the 14th Manifesta Biennale in Prishtina, Parallel Program in MoCA Skopje for 2021–2023. She also presented her work at the Humboldt University, Central European University Budapest, Goethe University Frankfurt, Hankuk University of Foreign Studies, Seoul, Bahcesehir University, Istanbul, Trondheim Academy of Fine Arts and other institutions. She served as a board member at MoCA – Skopje. She was executive director of Jadro Association of the Independent Cultural Scene, North Macedonia and she is president of the Macedonian Section of AICA International Association of Art Critics.

**Contemporary Art Museums as Testing Grounds of Critical Museology**
**— Pedro Lorente**

Since the 1970s, critical artists have created artwork that confronts the authority of temples of culture: this practice, known as “institutional critique,” is also inspiring curatorial revisionism. It was about time! Artists have always been the foremost and keenest critics of museums, however, should museologists persist in vicariously delegating such reflexive reassessments? For a museum to be a critical institution, it is not enough to display critical art, in fact, it is more definitive to curate critically. No longer content with showing off their puzzling buildings and collections to society, museums also wish to draw attention to their own curatorial endeavours.

Critical tendencies towards museographical self-reference are gaining momentum in the 21st century. However, more particularly, a historical reconsideration vis-à-vis modernity and its modes of display is now affecting museums of modern and contemporary art. By self-referentially retrieving former displays, museums are thus offering us a reflection of themselves as narratives under permanent (re)construction. What is ultimately exhibited is the museum itself and its history. Indeed, the key point is not so much to preserve testimonies of a museum's pedigree, but to instigate museological reflections about its past and present; even more so when museums have polemically discontinued their historical presentations. Re-assessing former displays and the criteria implemented in their staging do encourage public (self)reflection about changing curatorial practices and the evolution of museography.

On the other hand, increasingly more museums are devoting specific spaces to reviewing their respective pasts, presents and futures as institutions. However, these rooms devoted to their own history tend to recurrently remain well apart from the museum's regular trail regardless of whether they are devised as an introduction, the end of the visit, or as both. I am sorry to say that contemporary art museums rarely devote any space to telling their own history, perhaps because most of them are quite newly established institutions. Yet, some exceptional cases are producing curatorially prominent autobiographies. Most of these, I must say, are celebratory spaces that boast past and present deeds, but a critical stance can sometimes be found.

If only more museums would accompany reflections on their past with testimonies about present debates and future challenges! Art critics and cultural journalists could be excellent allies in this quest for public reflexivity in museums of modern/contemporary art by inspiring inquisitive reactions concerning the changing curatorial practices in the history of institutions. This is a personal aspiration I would like to encourage together with my colleagues of the International Association of Art Critics (AICA).

**Pedro Lorente** (1961, Saragosa) is Full Professor of Art History at the University of Saragossa (Spain), where he leads the research group Aragonese Observatory of Art in the Public Sphere. His last book in English, Reflections on Critical Museology: Inside and Outside Museums, was published in 2022 by Routledge. The same publisher released in 2019 his previous book: Public Art and Museums in Cultural Districts. Ashgate published in 1998 the book based on his PhD (supervised by Eileen Hooper-Greenhill at the Department of Museum Studies of Leicester University): Cathedrals of Urban Modernity: The First Museums of Contemporary Art, 1800–1930, which was the prequel to his best-known publication, The Museums of Contemporary Art: Notion and Development (also available in Spanish, French and Turkish).

Prof. Lorente is member of the editorial board of specialized journals such as Museum and Society, Museum History Journal, Museology:

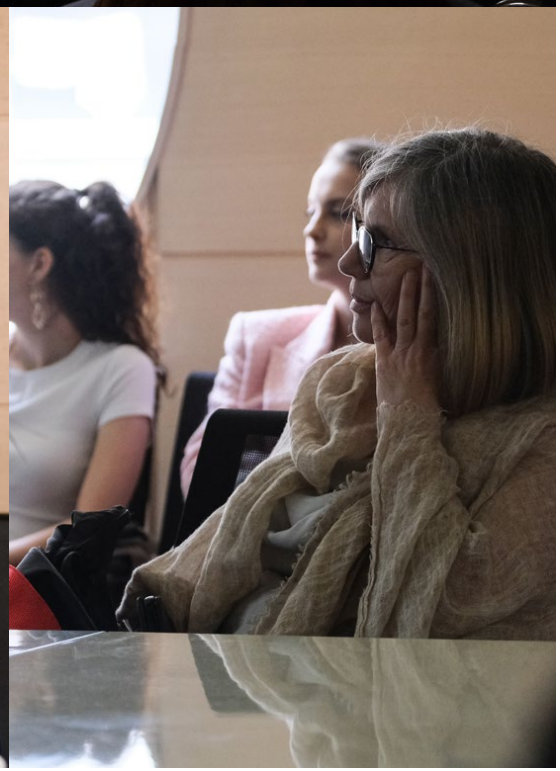


International Scientific Electronic Journal, MIDAS: Museus e Estudos Interdisciplinares, Culture et Musées, MODOS, ICOFOM Study Series, Journal of International Museum Education, Museo y Territorio, Revista de Museología, or Museos.es, etc.

Building upon the foundations established by the previous conferences, Exhibitive Cartographies III broadened the project's international dialogue through a focus on critical museology, museum self-reflexivity and contemporary curatorial methodologies. The conference brought together scholars and curators from several countries, further consolidating the Exhibitive Cartographies platform as a forum for research on exhibition histories and curatorial practices. The programme and abstracts are reproduced below.









**INTERNATIONAL SCIENTIFIC AND PROFESSIONAL CONFERENCE EXHIBITIVE CARTOGRAPHIES III**

**Critical Instrumentation, Exhibitive and Curatorial Narratives**
**Faculty of Humanities and Social Sciences,**
**University of Split 14 May, 2024**

**ORGANIZED** by Faculty of Humanities and Social Sciences, University of Split, and Croatian Section of the International Association of Art Critics (AICA Croatia)

**KEYNOTE LECTURER**
Pedro Lorente, PhD (Full Professor of Art History at the University of Saragossa)

**INVITED LECTURERS**
Jovanka Popova (curator, Museum of Contemporary Art, Skopje, North Macedonia), Dalibor Prančević, PhD (Associate Professor, Department of Art History, Faculty of Humanities and Social Sciences, University of Split), Božo Kesić, PhD (Senior Assistant at the Department of Painting, Arts Academy, University of Split)

The conference is supported by Faculty of Humanities and Social Sciences, University of Split, and AICA International.

Programme and Book of Abstracts

**PROGRAMME 14 May**
Faculty of Humanities
and Social Sciences,
University of Split,
Poljička Street 35

**17:00 – 20:00 h**

**Pedro Lorente**
Self-Referential Museographies in Museums of Contemporary Art as Landmarks of Critical Museology

**Jovanka Popova**
Curating as a Resilience Practice

**Dalibor Prančević**
Peripheral Discourses: Davor Matičević and his Influence on Art Scene in Split During the 1980s

**Silva Kalčić**
Extended Curatorial Practices of Želimir Koščević

**Božo Kesić**
Homeland War Memorials in Croatia – Drawing a Map

**Discussion**

**Self-Referential Museographies in Museums of Contemporary art as Landmarks of Critical Museology**
**— Pedro Lorente**

Since the 1970s, critical artists have created artwork that confronts the authority of temples of culture: this practice, known as "institutional critique," is also inspiring curatorial revisionism. It was about time! Artists have always been the foremost and keenest critics of museums; however, should museologists persist in vicariously delegating such reflexive reassessments? For a museum to be a critical institution, it is not enough to display critical art; in fact, it is more definitive to curate critically. No longer content with showing off their puzzling buildings and collections to society, museums also wish to draw attention to their own curatorial endeavours.

Critical tendencies towards museographical self-reference are gaining momentum in the 21st century. However, more particularly, a historical reconsideration vis-à-vis modernity and its modes of display is now affecting museums of modern and contemporary art. By self-referentially retrieving former displays, museums are thus offering us a reflection of themselves as narratives under permanent (re)construction. What is ultimately exhibited is the museum itself and its history. Indeed, the key point is not so much to preserve testimonies of a museum's pedigree, but to instigate museological reflections about its past and present; even more so when museums have polemically discontinued their historical presentations. Re-assessing former displays and the criteria implemented in their staging do encourage public (self)reflection about changing curatorial practices and the evolution of museography.

On the other hand, increasingly more museums are devoting specific spaces to reviewing their respective pasts, presents and futures as institutions. However, these rooms devoted to their own history tend to recurrently remain well apart from the museum's regular trail, regardless of whether they are devised as an introduction, the end of the visit, or as both. I am sorry to say that contemporary art museums rarely devote any space to telling their own history, perhaps because most of them are quite newly established institutions. Yet, some exceptional cases are producing curatorially prominent autobiographies. Most of these, I

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If only more museums would accompany reflections on their past with testimonies about present debates and future challenges! Art critics and cultural journalists could be excellent allies in this quest for public reflexivity in museums of modern/contemporary art by inspiring inquisitive reactions concerning the history of institutions.



**Curating as a Resilience Practice**
**— Jovanka Popova**

"Curating as a Resilience Practice" critically explores the multifaceted role of curating in the contemporary socio-political and cultural landscape, in the field of the intersection between social clashes and cultural efficacy, contemplating whether curatorial practices can serve as agents of social solidarity, or as conduits for diverse political agendas. The narrative navigates the evolving relationship between art and politics, unveiling how art operates as a strategic tool for political intervention, economic rejuvenation, and the redistribution of geopolitical power.

Within the intricate web of cultural production, the presentation scrutinizes the delicate balance between aesthetic contemplation of politics and a deliberate avoidance of direct politicization. It also questions the challenges of maintaining a critical stance within art practices, highlighting efforts that oscillate between the limits imposed by the state, the market, and freelance activism. The final goal is to position artistic practices as integral contributors to democratic politics, portraying the role of the curator as a connector between privileged institutions and socially excluded groups.

**Peripheral Discourses: Davor Matičević and his Influence on Art Practice in Split During the 1980s**
**— Dalibor Prančević**

**Davor Matičević** (1945–1994), a graduate in art history and archaeology, emerged as a notable curator on the 1970s and 1980s art scene. Matičević held a longstanding position as a curator at the Gallery of Contemporary Art – Gallery of the City of Zagreb, a precursor to the present-day Museum of Contemporary Art. Notably, from 1991 until his demise, he assumed the directorship of the Museum of Contemporary Art in Zagreb. Matičević's curatorial endeavours encompassed a diverse array of projects, yet his most significant contributions had to do with the representation of visual artists in the public realm. His seminal curatorial project, Possibilities for 71, characterised the represented artists as the 'new generation of Zagreb interventionists', thus signalling a departure towards a novel paradigm in the artistic configuration of public spaces. This project, guided by Matičević's clear curatorial vision, aimed to connect the world of visual arts with the broader public domain – an approach echoed in the subsequent works of Želimir Koščević, whose curatorial investigations at the Student Centre Gallery in Zagreb scrutinised public space, its artistic manifestations, and audience engagement.

This presentation will delve into Davor Matičević's curatorial pursuits in his native Split during the 1980s, spanning from the interpretation of the 'new image' phenomenon to sculptural interventions in public spaces and solo exhibitions by selected artists. The term 'peripheral'

is employed herein, drawing upon the lexicon of Ljubo Karaman (1886–1971), another esteemed art historian associated with Split, who observed and described the peripheral milieu (or society) in 1963:

'Peripheral society' denotes a society which is positioned at a certain distance from the dominant cultural regions and which is influenced from multiple sources. By adopting and processing these various influences, such a society develops its own independent local artistic activity.

**Dalibor Prančević** (Split, 1972), a scholar of art history based in Split, directs his academic and professional focus towards the nuances of 20th-century art. Presently, he serves as an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Split. Dr Prančević is a prolific author, contributing regularly to scholarly discourse on modern and contemporary art as well as visual culture. Additionally, he has curated numerous exhibitions showcasing modern and contemporary art.

**Extended Curatorial Practices of Želimir Koščević**
**— Silva Kalčić**

The presentation raises fundamental questions about curatorial practices in contemporary art in Croatia. The history of curatorial practices is a relatively little studied area in Croatian art history, while it is increasingly present at the international level. Curatorial practices in art theory began to be associated with education, or the mediation of knowledge about art, only from the early 2000s, when the so-called "educational turn" started being discussed. The objective is to address this important subject at the crossroads of art criticism, theory and practice, with examples from exhibition history and by contextualisation of curatorial practices in art-historical research. The example of curatorial work as institutional critique is that of Želimir Koščević, a doyen of Croatian art criticism and curator. His first conceptual exhibition, and the first example of conceptual curatorial practice in the local context, was the Exhibition of Women and Men with the subtitle An Intimate Exhibition, held on June 26, 1969, from 9 p.m., at the Student Centre Gallery in Zagreb. It was conceived as a one-day "didactic" exhibition, the ninth in the gallery's programme that year. The space in front of the Gallery was brightly lit and the doors opened at exactly 9 p.m. so that the audience enter as a crowd. The empty "white cube" of the gallery invited the audience to become the "body" of the exhibition, serving as the carriers of its content. The empty gallery was envisioned as a place for an intimate encounter between "exhibits," confirming the transmedia nature of contemporary art. The presence of visitors with "no strings attached" was an opportunity for mutual communication and potential continuation of socialising, as they were so encouraged with a leaflet they each received at the entrance to the exhibition space. It is interesting that the audience



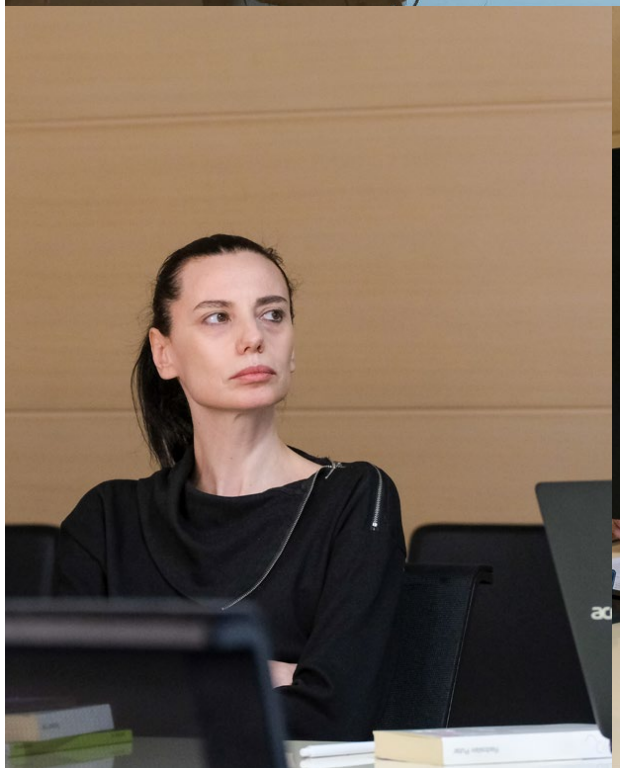
moved along the edge of the exhibition space as if they were works at the exhibition (usually a wall display), no one wanted to go to the light-flooded centre, i.e. the central part of the gallery remained empty.

**Homeland War Memorials in Croatia – Drawing a Map**
**— Božo Kesić**

The production of monuments has always been a largely political affair, more so in tumultuous times. Such was the period marked by the Homeland War (Croatian War of Independence) fought between 1991 and 1995. As the Republic of Croatia is a relatively young country, politics and specific geographical, historical and social circumstances still play a part in the production of artefacts such as monuments, even more conspicuously so in comparison to other institutional frameworks in which visual phenomena are made, displayed, perceived and interpreted. The aim of this presentation is to try to establish how these circumstances are reflected in recent memorials' production in Croatia, as well as describe these processes as close as possible to terms of conventions mostly developed in the realm of (high) art, i.e. categories of authorship, presentation (exhibition-value, display of the work) and interpretation (reception and relation to the public).

**Božo Kesić** (Split, 1990) graduated in art history and English language and literature at the Faculty of Social Sciences, University of Split. He received his PhD degree in art history from the University of Zadar in 2023 on the subject of monuments in the Republic of Croatia. Currently, he is senior assistant at the Department of Painting, Arts Academy, University of Split. He also works as an independent curator. He is mainly interested in some aspects of modern and contemporary painting and sculpture.


Dan Perjovschi
OUT AND IN THE MUSEUM




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