

Tomislav Gotovac

Collages 1964.

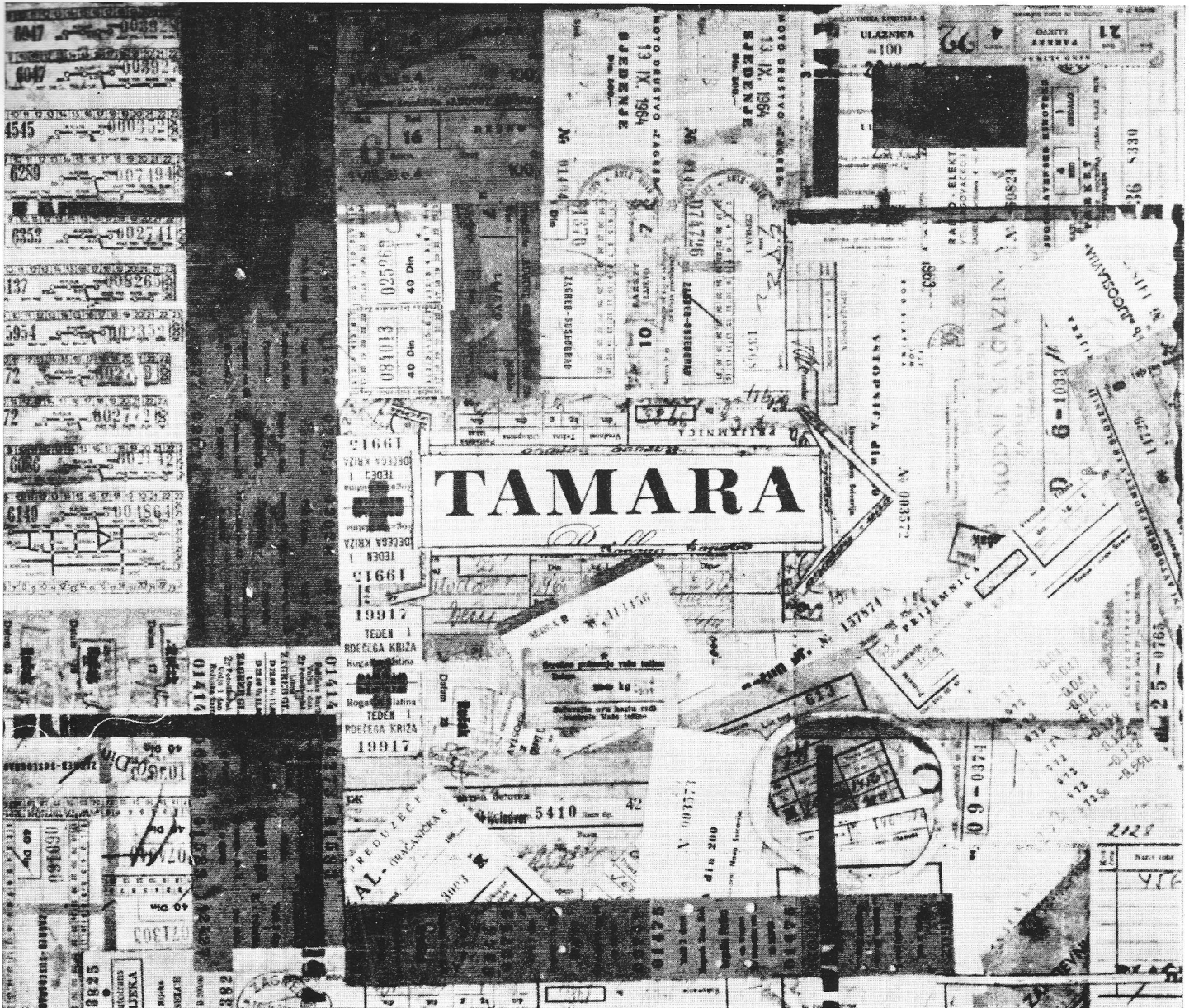
Studio GSU

12. 5 — 27. 5. 1979.

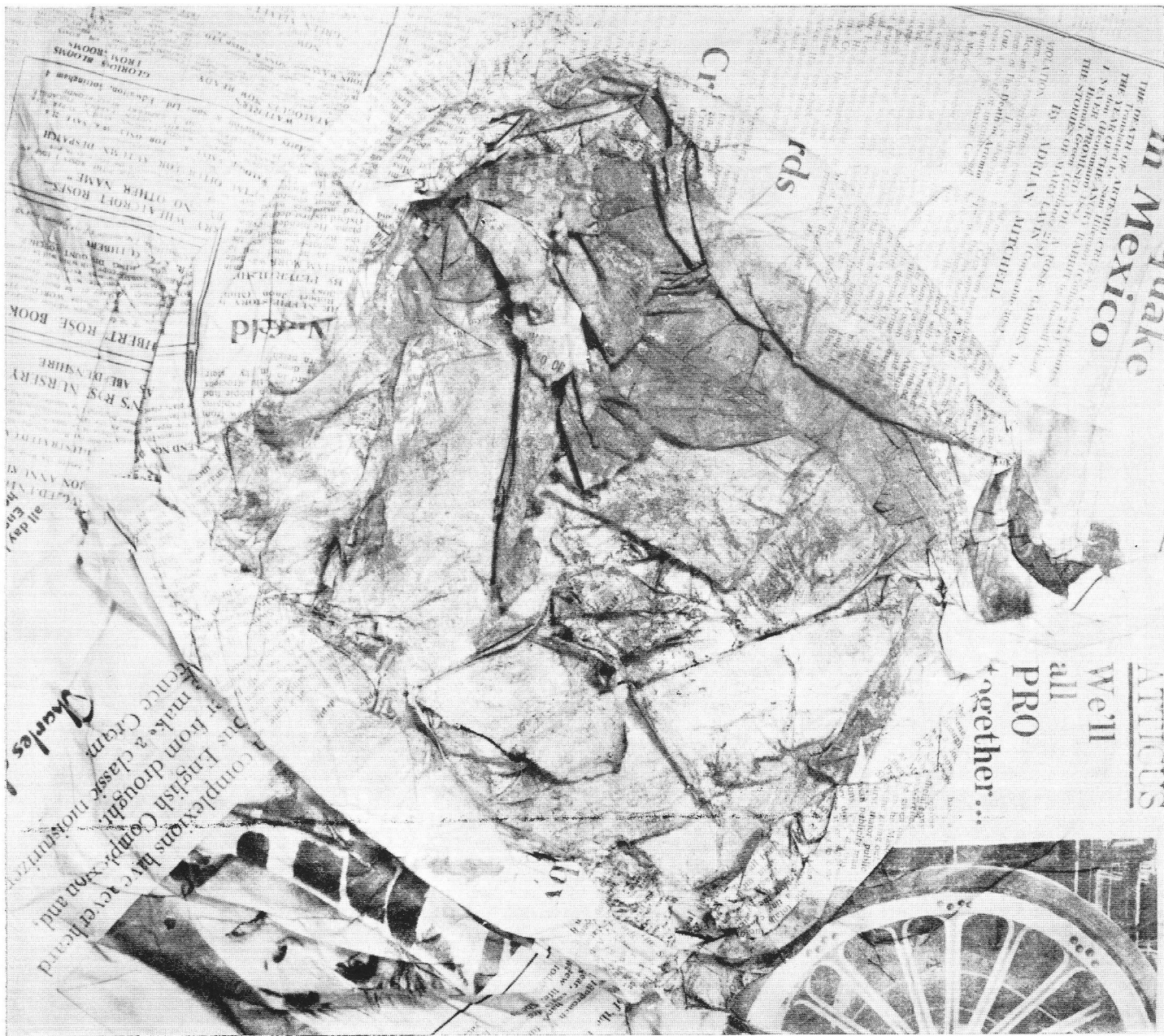
Rođen u Somboru 1937. Završio Akademiju za pozorište, film, radio i televiziju (odsjek režije) u Beogradu 1976.

Adresa: Krajiška 29, 41000 Zagreb

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| 1. 15. 10. 1964. — I
zgužvani novinski papir, vata i staklo
455 × 335 mm | 12. 14. 10. 1964. («Niet-ka»)
pečatni vosak i parafin
305 × 305 mm |
| 2. 15. 10. 1964. — II
zgužvani novinski papir, »Dr School«
flasteri
375 × 330 mm | 13. 14. 9. 1964. — I
tramvajske karte
235 × 330 mm |
| 3. 16. 10. 1964. — I
zgužvani novinski papir
385 × 340 mm | 14. 14. 9. 1964. — II
tramvajske karte
235 × 330 mm |
| 4. 16. 10. 1964. — II
zgužvani novinski papir
380 × 340 mm | 15. 14. 9. 1964. — III
tramvajske karte
235 × 325 mm |
| 5. 16. 10. 1964. — III
zgužvani novinski papir
375 × 335 mm | 16. 14. 9. 1964. — IV
tramvajske karte
235 × 330 mm |
| 6. 25. 9. 1964.
nagoreni osobni papiri
630 × 630 mm | 17. 14. 9. 1964. — V
tramvajske karte
235 × 320 mm |
| 7. 28 — 30. 9. 1964.
kutijice za šibice
645 × 650 mm | 18. 15. 9. 1964. — I
tramvajske karte
235 × 325 mm |
| 8. 12. 9. 1964. («Domino» u čast
Maljeviča)
tramvajske, kino i željezničke karte
475 × 415 mm | 19. 15. 9. 1964. — II
tramvajske karte
223 × 317 mm |
| 9. 11. 9. 1964. («Tamara» u čast Maljeviča)
tramvajske, kino i željezničke karte
475 × 415 mm | 20. 15. 9. 1964. — III
tramvajske karte
223 × 317 mm |
| 10. 14. 10. 1964. («Roy Roger's»)
pečatni vosak i parafin
155 × 485 mm | 21. 16. 9. 1964. — I
tramvajske karte
235 × 330 mm |
| 11. 14. 10. 1964. («Wrigley's Spearmint»)
pečatni vosak i parafin
235 × 280 mm | 22. 16. 9. 1964. — II
tramvajske karte
235 × 325 mm |



11. 9. 1964. (»TAMARA« U ČAST MALJEVIČA)
tramvajske, kino i željezničke karte
475×415 mm



16. 10. 1964. — II
zgužvani novinski papir
380×340 mm

Tomislav Gotovac djeluje u našoj umjetnosti od početka šezdesetih godina kad nastaju njegovi prvi fotografski radovi, zatim filmski, kolaži kao i nekoliko akcija. Kako je živio povremeno u Zagrebu i Beogradu, a nešto je stariji po godinama i kretao se izvan krugova koji su se bavili novom umjetnošću, Gotovčevi radovi nisu pravodobno uočeni kao relevantni za tu umjetnost. Kao što je slučaj i s nekolicinom drugih starijih autora, i za njega je bilo važno potpunije definiranje umjetničkog senzibiliteta mlađe generacije i specifičnosti djelovanja unutar nove umjetničke prakse sedamdesetih godina, da bi se pokazala ne samo njegova pripadnost istom krugu nego, što više, i prethodništvo. Kako je Gotovac ranije prvenstveno sudjelovao na manifestacijama amaterskog i eksperimentalnog filma, jer se u to vrijeme samo u tim kategorijama mogao shvatiti njegov neuobičajeni pristup filmu i umjetnosti općenito, drugi oblici njegove djelatnosti počeli su se otkrivati poslije nastupa na međunarodnoj izložbi »Fotografija kao umjetnost« 1976. Otada Gotovac sudjeluje na svim manifestacijama nove umjetnosti kod nas i član je radne zajednice umjetnika Podroom.

Smještaj njegovih radova unutar novih pojava omogućio je i drukčije »otčitavanje« značenja i građe njegovih filmova kao i dosad manje poznatih radova. Njegovi radovi raznovrsni su i kreću se od krajnje intimnih akcija, u kojima se privatni svijet sukobljuje s javnim i u kojima se umjetnički senzibilitet očituje u načinu života, stavu i ponašanju.

Njegovo bavljenje fotografijom bilježimo prvi put 1960. kad aranžira prvu seriju fotografija pod nazivom *Glave*. Godine 1962. nastaje nova serija fotografija, dokumentacija akcije *Udisanje zraka* i *Pokazivanje Ella*. Od 1962. do 1977. snimio je dvadeset i tri 16 i 8 mm filma od kojih su *Pravac*, *Plavi jahač*, *Kružnica*, *No 1* i *Srednjoškolsko igralište* najpoznatiji. Osim po ovim fotografskim i filmskim radovima Gotovac će ostati zabilježen i kao autor prvog happeninga *Happ naš* u Zagrebu 1967. Godine 1964. radi serije kolaža a 1970. nekoliko knjiga-kolaža: *Hrabra majka*, *Tužna majka* i *Opužena majka*. Od 1969. do 1971. nastaju tekstovi i tekstualni radovi *Grupno uživanje*, a od 1976. intenzivnije radi plakate i grafike. Gotovčev izrazito subjektivni i donekle rezignirani stav prema životu, iako nikada do kraja defetistički, na što nas upućuju i naslovi pojedinih djela kao *Pun mi je kurac*, dovode ga u situaciju da pojedine periode svog života sagledava kao umjetničke akcije koje su čin vlastitoga umjetničkog opredjeljenja-odluke: *Zaposlenje*, *Kazališni glumac*, *Udisanje zraka*, *Šišanja*, *Trčanje gol* u centru grada itd.

Njegovim ranijim radovima pripadaju i kolaži iz 1964. godine. Dok su fotografije i filmovi poznati sa brojnih autorskih projekcija i izložbe »Nova umjetnička praksa«, kolaži nisu bili izlagani. Na nastanak kolaža utjecala je izložba zbirke Urvater iz Belgije s originalima Kleea i Schwittersa 1959. u Zagrebu, od kada započinje skupljati materijal i razmišljati o kolažima. Serija se sastoji od nekoliko grupa: kolažiranih novina s intervencijama gužvanja ili bez njih; kolažiranih tramvajskih karata, kino-karata i drugih; kolažiranih papira privatne korespondencije i asambლაža sitnih predmeta, naljepnica i ambalaže. Sav materijal pripada Gotovčevu privatnom svijetu — to su njegove upotrijebljene tramvajske i kino-karte, novine, korespondencija i sitni osobni upotrebnih predmeti. Ogojčela faktura papira i struktura karata fosilizirani su materijalni ostaci nečega što je nosilo dublje emocionalno značenje a pretvoreno je u artefakte — mrtvu prirodu materijalno i sadržajno. Način Gotovčeva rada u tehnici kolaža pokazuje ista ona svojstva koja nalazimo i u njegovim drugim tehnikama — precizno strukturiranje materijala (novina, karata), kojim naglašava njegovu medijsku izražajnost bez služenja metafori, naraciji ili pukom estetiziranju. I ovi kolaži kao i kadrovi njegovih filmova zasnovani su na *objects trouvés* — u okviru slike ili kadra filma ulaze nađeni ili kamerom slučajno zahvaćeni predmeti i prizori.

Marijan Susovski

Tomislav Gotovac has been active in art since the beginning of the sixties when he did his first photographic work, followed by work on films, collages and a number of actions. Living sometimes in Zagreb, sometimes in Belgrade, not quite as young as some and moving outside of the circles involved at the time in the new art Gotovac's works were not perceived as relevant to that art at the time. As has been the case with a number of other older artists he too set great store by defining more fully the artistic sensibility of the younger generation and of the specificities of the effects of the new art in the seventies, showing not only that he belonged to that same circle but also that he was their forerunner. Gotovac earlier participated almost exclusively in amateur and experimental cinema, this being the only medium where his unusual approach to film and art in general could be comprehended at the time, so that other aspects of his work were discovered only after his appearance at the international exhibition »Photography as Art« in 1976. Gotovac has since been participating (in all the various) new art exhibitions and events. He is also a member of the »Podroom« group of artists.

By placing his works within new contexts it has been possible to get a new »reading« of the meaning and construction of his films as well as of his lesser known works. His works are varied and take as their point of departure extremely intimate actions wherein the private world conflicts with the public and in which artistic sensibility is manifested in life-style, attitude and behaviour.

His first involvement in photography was in 1960 when he arranged his first series of photographs under the title *Heads*. In 1962 there was another series of photographs, a documentation of the actions *Breathing Air* and *Showing »Elle«*. Between 1962 and 1977 he made twenty three 16 and 8 mm films of which *Straight Line*, *The Blue Rider*, *Cycle*, *No. 1* and *Secondary School Playground I* are the best known. Apart from his photographic and film work Gotovac was also to become famous as the author of the first happening, »*Our Happ*«, in Zagreb in 1967. In 1964 he produced a series of collages while in 1970 he produced a number of collage-books: *A Brave Mother*, *A Sorrowful Mother* and *An Accused Mother*. Between 1969 and 1971 he produced texts and textual works on the subject of *Group Enjoyment*, while he has been working more intensively on posters and graphic art since 1976. Gotovac's very subjective and, to an extent, resigned attitude to life, although never completely defeatist, to which the titles of some of his works, such as *I Can't Take Any More Shit*, bear witness, have led him to see certain periods of his life as artistic actions which are the result of his own artistic orientation — option: *Employment*, *Stage Actor*, *Breathing Air*, *Hair Cut*, *Streaking through the Centre of Town*, etc.

His collages from 1964 also belong to his earlier works. While his photographs and films have become familiar as a result of numerous special screenings and the exhibition entitled »New Art Practice«, his collages have not been exhibited.

He was inspired to create his collages by an exhibition shown in Zagreb in 1959, of the Urvater Collection from Belgium which included original works by Klee and Schwitters, after which he started collecting material and thinking of collages. The series consists of several groups: newspaper collages with or without crumpling; collages of tram, cinema and other tickets; collages of stationery and assemblages of small objects, stickers and wrappings. All the material used comes from Gotovac's own private life — his own used tram tickets, cinema tickets, newspapers, correspondence and small personal objects. The bared structure of the paper and of the tickets are the fossilised material remains of something which bore a more profound emotional meaning now transformed into artefact — still life both materially and contextually. Gotovac's collage work reveals those same characteristics as are to be found in other aspects of his work — precise structuring of the material (newspapers, tickets), which emphasise its medial expressiveness without resorting to metaphor, narration or mere aesthetics. These collages too as are his films are based on »*objets trouvés*« — entering the picture or film frame are objects and scenes which have been accidentally found or caught by the camera.

Marijan Susovski

**Urednik kataloga: Marijan Susovski
Izdaje Galerija suvremene umjetnosti**