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# ANTONIO LAUER

# TOMISLAV GOTOVAC

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Kustosinja / *Curated by* Bojana Piškur

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Pri devetih letih je začel oblikovati referenčni sistem, ki je temeljil na gledanju filmov. S prijateljem, ki je bil takrat, leta 1946, star že deset let, ni samo skoraj obsedeno gledal filme, temveč je začel tudi zbirati podatke o filmih in njihovih ustvarjalcih ter primere materialne kulture, povezane s svetom kinematografov. To počne še danes. Spremenili so se samo načini, kako je zbrani material uporabljen. Natančneje, ti načini so postali bolj raznoliki. Primere materialne kulture lepi, jih sestavlja v kolaže ali asemblaže, jih predstavlja na razstavah, shranjuje ali njihovo zbiranje spremeni v performans. Zbrane podatke uporablja kot referenco različnih dejavnosti, s katerimi se ukvarja in ki so pozneje kodirane kot *umetniške*. Vse, kar počne, je torej poklon določenemu filmu, filmskemu režiserju ali vrsti filmskih režiserjev, pri tem pa je treba upoštevati, da ne razlikuje med umetnostjo in življenjem, saj je kot umetnost kodiral tudi svojo službo bančnega uradnika in jo poimenoval *Službena akcija*.

Dva dečka, Tomislav in Vladimir, sta v obdobju od leta 1949 do 1952/53 ustvarila deset številčk revije s preprostim naslovom *Film*. Te številčke so bile pravzaprav kolaži člankov, ki sta jih izrezala iz različnih časopisov in revij ter jih zlepila. Skoraj desetletje pozneje je Tomislav videl kolaže Kleeja, Maxa Ernsta in Schwittersa iz zbirke *Urvater* ter ugotovil, da lahko to, kar je dotlej intuitivno počel z izrezki iz revij, v enakem formatu uporabi za razstavo. Čeprav je s kolaži najintenzivneje eksperimentiral okrog leta 1964, jih je na razstavi predstavil šele leta 1976, ko ga je Jerko Denegri prepričal, da je svoje delo prvič postavil na ogled v obliki likovne razstave.

Naslov razstave je bil *Tomislav®*, njegovo ime kot registrirana blagovna znamka za cel sklop zelo raznolikih del – za kolaže, filme, fotografska dela in dokumentarni material. V poskusu upravičenja raznolikosti razstavljenega materiala je Denegri pozneje zapisal: »[N]e glede na to, kako se na prvi pogled Gotovac zdi samo ogromen konglomerat večjih ali manjših naključno razkritih fragmentov, je v njegovem delu zelo koherentna in zelo sistematična avtorska strategija.« Po Denegrijevi interpretaciji v *Umetniku v prvi osebi*, kakor je pogosto uokvirjal delo likovnih praktikantov, je Tomislavovo delo spadalo med *nove likovne prakse*. Tomislav pa je bil pri javnem izpostavljanju svojega avtorstva veliko previdnejši kot večina umetnikov, o katerih je govorila Denegrijeva teza, pa čeprav se to mogoče zdi nenavadno za nekoga, ki je danes znan umetnik performansa. Ni imel strategije, temveč referenčni sistem in voljo, da se je dejavno ukvarjal z njim vse bolj v vlogi *pisca* in vse manj v vlogi *bralca*. Torej, ne glede na to, kaj je počel, ni šlo v prvi vrsti za izražanje ali nekakšno materializiranje njegovih *izvirnih zamisli* v boju proti umetnosti preteklosti, temveč za prikazovanje, kako so nekatere od teh *referenc* utelešene v njegovih akcijah ali materializirane v formatu za javno predstavitev.

Tomislav je bil vedno obseden s fragmenti. Film je gledal desetkrat, mogoče dvajsetkrat, dokler zgodbe ni tako dobro poznal, da ji ni več sledil in se je struktura prizorov razpustila, gibanje kamere, kadriranje posameznih prizorov, deli dialoga ali prehodi med prizori pa so postali nekaj, s čimer se je treba še naprej ukvarjati in na čemer je treba graditi. Pogosto se sploh ni več zmenil za preostali film, medtem ko je te fragmente včasih nezavedno zbiral in hranil v svojih mentalnih arhivih ter jih obsedeno predeloval. Vse njegovo delo izvira iz njihovega ponovnega kombiniranja.

Dober primer tega postopka je Tomislavov tretji filmski projekt, strukturalistična trilogija iz leta 1964 z naslovom *Smer, Krožnica, Modri jahač*. To je bil njegov prvi filmski projekt, ki je nastal v Beogradu – po filmih *Smrt* iz leta 1962 in *Favnovo popoldne* iz leta 1963, ki sta nastala v Zagrebu v sodelovanju z Vladimirjem Petkom kot snemalcem v produkciji Kinokluba Zagreb. Posnet je bil v črno-beli tehniki na 16-milimetrskem traku, vsak segment v ločenem kadru. Medtem ko je bil prvi segment posnet s stojala, sta druga dva nastala s kamero v roki. Film *Smer* je bil posnet iz tramvaja, vozečega po najdaljši ravni aveniji v Beogradu, in v kadru je prikazano to, kar vidi voznik. *Krožnica* je nastala kot več zaporednih panoramskih posnetkov kamere, ki je krožila okrog svoje osi na vrhu takrat najvišje stavbe v Beogradu in

pri tem približala nekatere dele mestne vedute. *Modri jahač* je nastal v notranjščinah gostiln in restavracij v osrednjem Beogradu, kamera je bila ročna, režiser pa je snemalcu sproti, na kraju samem dajal navodila, koga naj posname in kako naj se premika. Pozneje je bil posnetku dodan še zvok: prvemu segmentu glasba Duka Ellingtona, drugemu glasba Counta Basieja, tretjemu pa glasba iz takrat priljubljenega ameriškega westerna *Bonanza*.

Na prvi pogled se ti postopki zdijo kot tipični strukturalistični eksperimenti, ki so navzkriž z zgodovino narativnega snemanja filmov in ki se zgledujejo po primerih avantgardne umetnosti. Toda v Gotovčevem primeru ni tako. Film *Smer* je zasnovan na fragmentu filma iz leta 1931 sovjetskega režiserja Sergeja Josifoviča Jutkeviča, ki je svojo filmsko pot začel kot oblikovalec kulis za Sergeja Eisensteina, zaslovel pa je s svojimi biografskimi filmi o Leninu. Za svoj film *Lenin na Poljskem* je leta 1966 celo prejel nagrado za najboljšega režiserja v Cannesu. V Jutkevičevem zgodnjem filmu o stavki v tovarni v Sankt Peterburgu leta 1914 in usodi podeželskega kmeta Pjotra, ki se ne znajde v tedanjih dogodkih, je Tomislav poiskal prizor, posnet s kamero, ki se zavrti okrog svoje osi za 360 stopinj. Ta fragment, izoliran in povezan z uporabo sledilnih posnetkov pri Godardu ter uporabo bližnjih sledilnih posnetkov, narejenih z vrtljivo kamero, pri Hitchcocku, je temelj, na katerem je gradil Tomislav. Tu so še drugi fragmenti, trilogija pa je posvečena trem režiserjem: Georgeu Stevensu (*Smer*), Jean-Lucu Godardu (*Modri jahač*) in Sergeju Josifoviču Jutkeviču (*Krožnica*), pa tudi trem džezovskim glasbenikom: Duku Ellingtonu (*Smer*), Artu Blackieju (*Modri jahač*) in Countu Basieju (*Krožnica*). To je Tomislav celo dodal naslovu filma.

Takratni Tomislavovi filmi so bili pravzaprav strukturalistično materialistični, čeprav niso nastali znotraj teh tradicij. Leta 1963 je na primer nastal film *Spanec* Andyja Warhola, medtem ko je film *Valovna dolžina* Michaela Snowa nastal šele januarja 1968 (oba sta bila posneta na 16-milimetrski trak kot Tomislavovi filmi). Toda takrat med temi avtorji ni bilo povezave. Seveda so Tomislavove filme prikazovali doma, med drugim na festivalu GEF (zagrebškem Festivalu eksperimentalnega filma), in zanje je prejel več nagrad: žirija prvega festivala GEF leta 1963 mu je za film *Favnova popoldne* podelila tri prve nagrade v različnih kategorijah, medtem ko je na ljubljanskem Festivalu amaterskega filma Jugoslavije leta 1964 zanj prejel nagrado za najboljši eksperimentalni film in zvok. Toda na tujem so njegove filme prikazovali šele konec sedemdesetih let.

Njegova fotografska dela iz obdobja od leta 1960 do 1962 so bila tudi doma predstavljena pozno, šele po njegovi prvi likovni razstavi. Tomislav je o njihovem nastanku preprosto dejal, da so rezultat njegove *želje govoriti o filmu*. Nikoli se jih ni odločil postaviti v ta okvir, filma ni nikoli namenoma uporabljal kot vir ali strukturo, temveč zaradi potrebe – ko je oblikoval osebno sporočilo, je to storil na filmskem traku. Dela je ustvarjal v zelo različnih tehnikah, eksperimentiral je z njihovimi formalnimi značilnostmi, toda na referenčni ravni je vedno nastalo nekaj iz mreže medbesedilnih povezav med filmskimi zgodbami ali posebnimi tehničnimi filmskimi postopki, ki so nanj učinkovali na poseben način. Izoliral jih je iz originalnega konteksta, da bi jih eksperimentalno upodobil večinoma v okviru sodobne likovne umetnosti.

Ta fotografska dela so se razlikovala od njegovih filmov in prikazovala njegov obraz in telo. Tomislav se je identificiral tako, da se je postavil v upodobitveno polje in zamenjal vlogo režiserja z vlogo režiranca ter vlogo opazovalca z vlogo opazovanega. V prvi seriji fotografij (*Glave*, 1960) je posvečanje Roberta Bressona vsakemu najmanjšemu detajlu ter Bunuelova surrealistična ozadja in vzdušja poskusil komentirati s pomočjo Vladimirja Petka, ki je bil tudi snemalec njegovih prvih dveh filmov. S pomočjo Juan-Carlosa Ferro-Duqueja je posnel še eno serijo z enakim naslovom, natančno lingvistično analizo bližnjega posnetka obraza pri Godardu in Dreyerju. Vmes so bili še različni fotografski performansi, na primer *Kazanje časopisa Elle* leta 1962, ki ga je posnel Ivica Hripko, in dolga serija, ki jo je med bivanjem v Beogradu posnel njegov drugi snemalec Petar Blagojević.

Na teh fotografijah vidimo, da je Tomislav začel režirati lastno pojavo, kar mu je prineslo več igralskih filmskih vlog, pa tudi različne performativne akcije, v katerih je nastopil gol ali oblečen kot superman, mumija ali čistilec s smrtno masko ali rdečo zvezdo, naslikano na čelu. Večinoma si je izbral glavne javne trge v posameznih mestih, ležal gol sredi ulice ali se umival v fontani, prodajal prepovedane revije, pobiral smeti ali se javno strigel ali bril. V svojem najvznemirljivejšem in najodmevnejšem javnem nastopu je gol tekel po Sremski ulici v Beogradu in vpil: »Nedolžen sem!« To je bilo posneto s kamero in vključeno v film Lazarja Stojanovića z naslovom *Plastični Jezus*. Čeprav je bil ta film dolgo prepovedan, od leta 1973 do 1990, ga je videlo zelo veliko ljudi in z njim je Tomislav v javnosti dobil poseben sloves. Od takrat so od njega pričakovali, da bo počel nenavadne stvari. Vendar nikoli ni nastopal samo zato, da bi ugajal občinstvu. Vse, kar je počel, je bilo poklon nečemu iz preteklosti, ne odgovor na pričakovanja tistih, ki so v resnici spremljali njegove nastope v sedanosti.

Eden od njegovih najbolj znanih performansov iz začetka osemdesetih let z naslovom *Ležati gol na asfaltu, poljubljeni asfalt (Zagreb, ljubim te)* je bil na primer poklon Howardu Hawksu in njegovemu filmu *Hatari* iz leta 1962, in sicer prizoru lova na pobeglega nosoroga. Hawks je ta prizor posnel po naključju, ko je podivjan nosorog pobegnil s prizorišča snemanja, in ga je zaradi izredne realističnosti pozneje vključil v film. Prizor je bil torej resničen, pa čeprav je bil prikazan v igranem filmu o lovcih na divje zveri, zato se je Tomislav odločil, da ga ponovi. Postavil se je v vlogo živali, ki čaka, da jo ujamejo, in performans se je v resnici končal tako, da ga je aretiral lokalni policist. Še bolj zapleten poklon je bil dolg sklop njegovih performansov s striženjem in britjem, in sicer se je z njim poklonil prizoru striženja v Dreyerjevem filmu *La passion de Jeanne d'Arc* (1928), vendar filtriranemu tako, kot je bil prikazan v Godardovem filmu *Vivre la vie: Film en douze tableaux* iz leta 1962. V tem prizoru se junakinja z imenom Nana, ki jo igra Anna Karina, poistoveti z likom iz filma, ki ga gleda v kinu, v ključnem trenutku življenja, ko se odloči postati prostitutka, ki jo na koncu ubije njen zvodnik, in tako prevzame usodo žrtve.

Seveda za Tomislava nikoli ni pomembna samo zgodba – v resnici ta šteje najmanj. Pomembna sta uporaba bližnjih posnetkov v teh Dreyerjevih in Godardovih filmih ter način montaže, pa tudi dejstvo, da je dejavnik nepričakovanega razbil scenarij Hawkovega filma, ki ga je Tomislav uporabil za svoje druge performanse in na kraju samem preusmeril snemanje. Filme je vedno jemal resno kot medij sam na sebi in ne samo kot sredstvo sporočanja. »Ko grem v kino,« je rekel v intervjuju, »grem na delo.« Zato se je tudi pri tridesetih letih kot že nagajeni filmski ustvarjalec, ki je bil s svojim delom dobrodošel v kinoklubih, odločil študirati film. Nekatera njegova študentska dela, ki so nastala po več njegovih eksperimentalnih filmih, so sledila filmskim konvencijam. Tomislav je menil, da se tisti, ki ne pozna konvencij, z njimi ne more igrati niti jih ne more zavestno kršiti.

Čeprav se je uveljavil kot filmski ustvarjalec in si pridobil formalno filmsko izobrazbo, se njegovo sistematično in ponavljajoče se gledanje filmov ter zbiranje podatkov o filmih nista spremenila. Kot zbiratelj se je izoblikoval že v otroštvu, zato nikoli ni prenehal iskati novih filmov, režiserjev, prizorov in tehničnih pristopov, ki bi jih lahko dodal v svoj namišljeni filmski muzej. Nato je podatke delil z drugimi pravimi filmskimi navdušenci, kar mu je bilo v še večje veselje. Na neki ravni je ta njegova značajska lastnost vplivala tudi na njegov pristop k objektu v njegovih performansih, instalacijah in na razstavah.

Tomislavov performans z naslovom *Čiščenje javnih prostorov*, ki se je zgodil 28. maja 1981 na Cvjetnem trgu v Zagrebu od štirih do osmih popoldne, je na primer poleg samega performativnega dela vključeval tudi fotografije Ivana Posavca in kup odpadlega listja, praznih cigaretnih škatel, cigaretnih ogorkov, koščkov papirja ter kar nekaj neprepoznavnih snovi, ki jih je vedno mogoče najti na vsaki mestni ulici. Tomislav je ta kup hranil dvajset let, preden ga je na vabilo kustosinje Ane Dević prvič predstavil na razstavi leta 2006 v Galeriji Josipa Račića v Zagrebu. Zraven njega je postavil

plastične vrečke za smeti, polne številnih lokalnih časopisov iz obdobja od leta 1981 do 1989: *Vjesnika*, *Večernjega lista*, *Poleta* in *Studentskega lista*. Naslov dela je bil *Hommage Christu*, kar je bila referenca projektov tega likovnega umetnika, kot sta *Zavijanje Reichstaga* (1995) in *Zaviti Pont Neuf* (1975–1985), medtem ko je *Čiščenje javnih prostorov* Tomislav posvetil Vjekoslavu Freceju, znanemu kot *Boljševik* ali *Apostol čistoče*. Tako kot objektiv kamere zaustavi čas, ko se osredotoči na majhne vsakdanje predmete, mimoidoče in domačine, ki jih vsak pozna, je tudi ta instalacija ohranila materialno kulturo vsakdana kot fragment nekega časa, kraja in družbenega okolja. Če je za Tomislava vse film in če svobodno, po lastni volji izbira filme ter iz njih ustvarja instalacije, zakaj ne bi izbiral smeti z ulice, še zlasti, če to počne, ko je v kadru in po lastnem scenariju igra hišnika? Oziroma zakaj bi izrezoval iz revij in ustvarjal kolaže, če je mogoče cele revije ohraniti kot *ready-made* kolaže in jih kot take razstaviti, spravljene v vrečah za smeti?

Stevan Vuković

## TOM'S LIFE IN FILM

At the age of nine he started making a reference system centred on film spectatorship. He and a friend, who in 1946 was already ten, were not only obsessed with watching movies but also became involved in collecting data about films and filmmakers, as well as samples of material culture related to the world of cinema. This is something he has never stopped doing. The only thing that changed was the way he used the collected materials. This became much more diversified. The samples from the material culture he might paste together, in collages or assemblages, or he might install them as an exhibition display, pack them up and store them away, or make a performance out of collecting them. He used the collected data to reference the various activities he became involved with, which were later coded as *artistic*. So whatever he did became an homage to a certain movie, film director or group of directors; because he refused to believe there was any difference between art and life, he even coded his job as a bank clerk as a form of art, calling it *Employment Action*.

In the period between 1949 and 1953, the two friends, Tomislav and Vladimir, produced around ten issues of a magazine they called, simply, *Film*. The issues were in fact collages of articles cut out of different newspapers and magazines and pasted together. Nearly a decade later, Tomislav would see collages by Paul Klee, Max Ernst and Kurt Schwitters and realize that he could use this form of display for the things he had been making intuitively with his magazine cut-outs. Although his most intensive period of experimenting with collage was around 1964, he did not exhibit his collages until 1976, when Jerko Denegri persuaded him to present his work for the first time in an art exhibition.

The title of the show was *Tomislav®*, featuring his first name as a registered trademark for a set of works that were quite diverse – besides the collages, there were also films, photographic works and documentary materials. Attempting to justify the heterogeneity of the exhibited works, Denegri would later write: "However much everything that Gotovac does might seem at first glance just a vast conglomeration of larger or smaller accidentally revealed fragments, there actually is in his work a very coherent and even highly systematic authorial strategy." Denegri developed his reading of this work in terms of "the artist in the first person", a formula he often used for discussing the work of the artists he saw as belonging to the New Artistic Practices. But compared to most of the artists to whom Denegri's thesis really did apply, Tomislav – though it might seem strange for someone who today is known as a performance artist – was much more reluctant to be publicly recognized as an "author". He had no strategy, but he did have a reference system, and







the drive to use it actively, and in an increasingly *writerly*, rather than merely *readerly* mode. So in whatever he did, he was not interested primarily in expressing or in some manner realizing his own original ideas in the struggle against the art of the past, but rather in demonstrating how some of these references become embodied in his actions or were materialized in some form of public display.

Tomislav was always obsessed with fragments. He would watch a movie ten to twenty times until the plot became too familiar to pay attention to, until the scene structure melted away and certain movements of the camera or ways of framing a particular scene, certain parts of a dialogue or the cuts between the scenes appeared to him as something that could be developed and built upon. The rest of the film he would often ignore, while these particular fragments he would, sometimes quite unconsciously, collect and store in his mental archives and play with obsessively. All of his works, in one way or another, were the result of the recombination of such fragments.

A good example is his third film project, a structuralist trilogy made in 1964 under the title *Straight Line, The Circle, Blue Rider*. That was the first film project he made in Belgrade; previously, in Zagreb, he had made the films *Death* (1962) and *The Forenoon of a Faun* (1963), both produced by the Cine Club Zagreb with Vladimir Petek as cameraman. The Belgrade film was made in black and white, on 16mm film, each segment in only a single shot. While the first segment was made from the tripod, the other two were shot with a handheld camera. *Straight Line* was filmed from inside the driver's cabin on a streetcar moving along the longest straight boulevard in Belgrade, and the shot shows basically what the driver sees. *The Circle* is made up of several untouched 360-degree panning shots, during which the camera, circling around on top of what was then the tallest building in Belgrade, made close-ups of parts of the cityscape. *The Blue Rider* was shot in the interiors of pubs and restaurants in central Belgrade; the camera was handheld, and the director told the cameraman on the spot, right during shooting, whom to focus on and how to move around. Sound was added to the footage later: in the first segment, this was music by Duke Ellington, in the second it was by Count Basie, while the third segment borrowed the soundtrack from the American television Western *Bonanza*, which was then being shown in Yugoslavia.

At the first glance, these methods seem like typical structuralist experiments that go against the history of narrative filmmaking and draw only on works of the avant-garde. But this was not the case with Gotovac. *Straight Line* derives from a fragment from a 1931 film by the Soviet director Sergei Iosifovich Yutkevich, who began his film career as a set designer for Sergei Eisenstein, but achieved renown for his biographical films about Lenin; in 1966, he even won the Best Director Award at Cannes for his film *Lenin in Poland*. In Yutkevich's 1931 film, which deals with a factory strike in St. Petersburg in 1914 and the fate of Pyotr, a peasant boy who cannot decide where he stands toward these events, Tomislav finds one specific scene in which the camera makes a 360-degree pan. That isolated fragment, linked to the use of tracking shots in Godard and the use of close-up tracking pan in Hitchcock, forms a basis for Tomislav to build on. Other fragments from other films later come into the picture, and Tomislav in fact dedicates the trilogy to three directors: George Stevens (*Straight Line*), Jean-Luc Godard (*Blue Rider*) and Sergei Yutkevich (*The Circle*), as well as to three jazz musicians: Duke Ellington (*Straight Line*), Art Blackie (*Blue Rider*), and Count Basie (*The Circle*). These dedications are even inserted in the trilogy's actual title: *Straight Line (Stevens-Duke), Circle (Yutkevich-Count), Blue Rider (Godard-Art)*.

In this period, Tomislav's films were in fact structuralist/materialist, although they weren't made in the international context of these trends. Andy Warhol's *Sleep*, for instance, was released in 1963, while Michael Snow's *Wavelength* appeared only in January 1968 (both these films, like Tomislav's were made in 16mm). But at the time there was no direct link between Tomislav and these other filmmakers. His films were shown nationally, including at the Genre Film

Festival (GEFF), Zagreb's experimental film festival, and they were winning awards: the jury of the first GEFF in 1963 awarded *Forenoon of the Faun* with the first prize in three different categories, and in 1964, this same film won the awards for best experimental film and best sound at the Festival of Amateur Film of Yugoslavia, in Ljubljana. But it was not until the late seventies that Tomislav's films were shown outside of Yugoslavia.

The photographic work Tomislav made from 1960 to 1962 was not even shown locally until many years later, when he had his first exhibition as visual artist. As to their origin, Tomislav has said only that they were the result of his "desire to talk about film". For him, it was never a matter of deciding to frame them in this way; it was never a matter of will or reason to use film as a resource and structure, but rather a matter of necessity – when he needed to make a personal statement, he made it on film. He made works in various media and experimented with their formal characteristics, but on the referential level things would always appear from within the web of intertextual links between the cinematic narratives or between certain technical procedures in film which had an interpellative effect on him. These he would isolate from their original contexts and visualize them in experimental ways, mainly within the framework of contemporary visual art.

Unlike his films, these photographic works showed his own face and body. In an act of identification, Tomislav put himself within the field of representation, inverting the roles of director and directed, the one who gazes and the one who is gazed upon. The first series of photographs (*Heads*, 1960) was an attempt to comment on Robert Bresson's concern for the slightest details and Bunuel's surrealist backgrounds and atmospheres; these works were made with the assistance of Vladimir Petek, who was also the cameraman on Tomislav's first two films. Tomislav later made another series with the same title (this time assisted by Juan-Carlos Ferro-Duque), in which he sought to produce a precise linguistic analysis of the facial close-up in the films of Godard and Carl Theodor Dreyer. Between the two series there were various photographic performance works, including *Showing Elle* (1962), shot by Ivica Hripko, and the long series shot by Petar Blagojević, his second cameraman, made during the years he lived in Belgrade.

In these photos we can see how he started directing his own appearance; this would lead him to several film roles as an actor, as well as to various performative actions, where he would appear naked, or dressed like Superman, a mummy or a cleaner, with the mask of death, or with a red star painted on his forehead. He would usually choose one of the main squares in town and lie naked on the street or bathe in a fountain, or he would sell magazines that had been banned, collect garbage, or get a haircut and shave in public. Of course, he was always acting in his own movie, and this is what made it possible for him to perform such roles. In fact, the public performance of his that is most widely known was his running naked down Sremska Street in Belgrade while yelling: "I am innocent!" Performed in front of a camera, this performance was eventually included in Lazar Stojanović's film *Plastic Jesus* (1971). Despite being officially banned until 1990, Stojanović's film was seen by a very wide audience and created a specific image of Tomislav in the mind of the public. After that, he was more or less expected to do strange things. But he never performed simply to please an audience. Whatever he did was done as an homage to something in the past, not to meet the expectations of those who were watching his performances in the present.

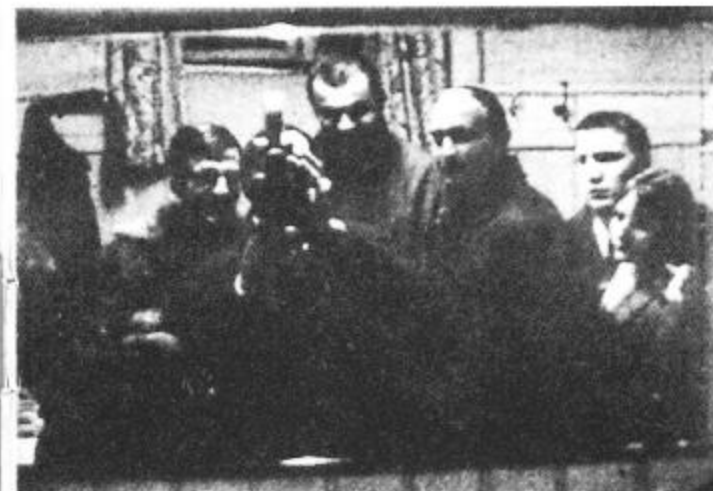
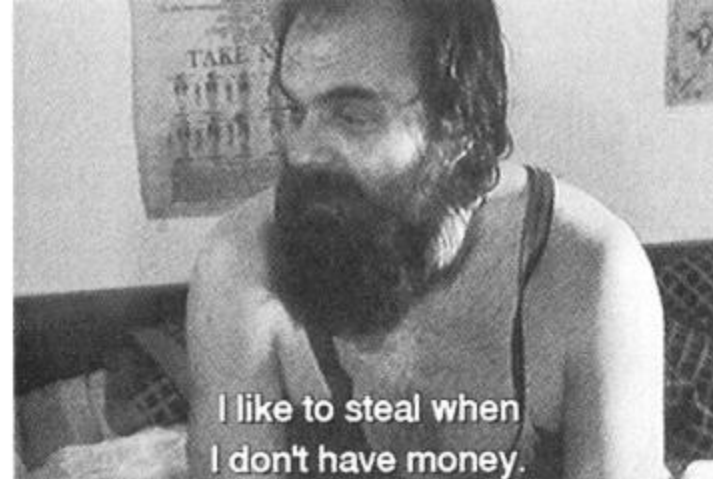
For instance, one of his best-known performances from the early eighties, a work entitled *Lying Naked on the Asphalt, Kissing the Asphalt (Zagreb, I Love You)*, was an homage to Howard Hawks and his film *Hatari* (1962), in particular the scene in which the characters hunt a runaway rhinoceros. The point was that Hawks filmed that scene by accident, as it were, when an untrained rhino in fact did try to run away from the shoot; only later did the director decide to include the footage in his film because of its powerful realistic effect. The scene itself, then, was

real, despite being part of a fictional movie about wild game hunters. This was why Tomislav decided to repeat the scene in a performance, putting himself in the role of the animal waiting to be captured, and the performance ended with his actual arrest by a local police officer. His long series of haircut and shaving performances represented an even more complex homage, alluding to the haircutting scene in Dreyer's *The Passion of Joan of Arc* (1928), but filtered through its presentation in Godard's 1962 film *Vivre sa vie: Film en douze tableaux*. Here the character Nana, played by Anna Karina, identifies with the character in the film she watches in the cinema at the crucial moment in her life when she decides to become a prostitute; ultimately, Nana is killed by her pimp and thus, in a way, fulfils her destiny as a victim.

Of course, for Tomislav it is never just the narrative that counts – in fact, this is what counts the least. What made all the difference for him was Dreyer's and Godard's use of the close-up and how the films were edited, as well as the sudden break in the script and filming of Hawks's movie (used in his other performance) and the fact that this decision was made on the spot. He has always taken film seriously, as a medium unto itself and not simply as a way to tell a story. "When I would go to the movies," he once said in an interview, "I would go to work." This was also why, at the age of thirty and already an award-winning filmmaker who was welcome to make his films in cinema clubs, Tomislav decided to go to film school. Quite a few of the works he made as a film student – after having authored several experimental films – were rather conventional in filmmaking terms. His point was that you have to be familiar with the conventions before you can play with them or deliberately break them.

Even after he realized himself as a filmmaker and went through formal training in the profession, nothing ever replaced his systematic and repeated movie-watching or his collecting of information about film. Even as a child, he already possessed the character of a collector and never stopped looking for new movies, new directors, new scenes and technical approaches, which he would then add to his imaginary film museum. He would also swap information with other true film fanatics, and this would give him additional pleasure. On a certain level, this character trait also affected his approach to objects in his own performances, installations and exhibitions.

For instance, the presentation of the performance *Cleaning Public Spaces*, which Tomislav did on Cvjetni Trg, a major public square in the centre of Zagreb, from 4 p.m. to 8 p.m. on 28 May 1981, included, in addition to a series of documentary photographs by Ivan Posavec, also a pile of fallen leaves, empty cigarette boxes, cigarette butts, scraps of paper and a lot of other nondescript matter such as one might have found back then on any street in town. Tomislav had stored all of this away for twenty-five years before finally exhibiting the work in 2006, in a show at the Josip Račić Gallery in Zagreb, at the invitation of curator Ana Dević. In the same show, next to this installation, was a set of plastic garbage bags filled with Zagreb newspapers from the period 1981–1989: *Vjesnik*, *Večernji list*, *Polet* and *Studentski list*. This work was entitled *Homage to Christo* and referred to such projects by this artist as *Wrapping the Reichstag* (1995) and *The Pont Neuf Wrapped* (1975–1985); *Cleaning Public Spaces*, meanwhile, was dedicated to Vjekoslav Frece, who was known as "the Bolshevik" and "the apostle of cleanliness". Just as the lens of the camera freezes time as it focuses on small mundane objects, passers-by and local figures everyone knows, these installations also preserved the material culture of everyday life as a fragment of a particular time, place and social environment. If for Tomislav everything is a movie from which he can "sample" whatever he likes and make it into installations, then why not sample garbage from the street, especially if he himself happens to be in the frame, performing in his own script as a street cleaner? Or why just cut things out of magazines and newspapers to make collages when the complete magazines and newspapers can be readymade collages and exhibited as such, preserved in garbage bags?



## BIOGRAFIJA

Tomislav Gotovac se je rodil v Somborju leta 1937. Med 1955 – 1956 je študiral na Fakulteti za arhitekturo v Zagrebu, od leta 1967 pa režijo na beograjski Akademiji za gledališče, film, radio in televizijo. Leta 1972 je bil politično preiganjan zaradi sodelovanja v filmu Lazarja Stojanovića *Plastični Jezus*. Do 1976 zato ni mogel diplomirati.

Svojo "anarhofilmsko" kariero je začel v zgodnjih 60' s serijami fotografij, številnimi performansmi in akcijami, ter eksperimentalnimi / strukturalističnimi filmi (kot na primer trilogija *Smer (Stevens-Duke)*, *Krožnica (Jutkevič-Count)*, *Modri jezdec (Godard-Art)*).

Prvi performans je tako izvedel že leta 1954 v Mostarju, prvo fotografsko serijo leta 1962 v Zagrebu (*Kazanje časopisa Elle*, ki se nahaja v zbirki 2000+ Moderne galerije), istega leta tudi prvi amaterski film *Smrt* v Kinoklubu Zagreb.

Velja za avtorja, ki je s svojimi inovacijami močno vplival na naslednje generacije umetnikov in filmskih avtorjev.

Razstavljal je na številnih razstavah doma in v tujini, tudi kot performer in avtor hepeningov (na primer *Streaking* – gibanje golega moškega telesa po mestnem središču, Sremska ulica, Beograd, 12.5.1971 ob 12. uri) njegovi filmi so bili prikazani na mnogih filmskih festivalih (GEFF, Zagreb, 1963 – 1970; The Third Avant-garde Film Festival, London, 1979 ...). Prav tako je sodeloval v antologijskih predstavah (*Other Side*, European Avant-Garde Cinema 1960-1980, American Federation of Arts, New York, 1983; *Avant-Garde Films and Videos from Central Europe*, London, 1998...). Tomislav Gotovac je nedvomno umetnik, katerega dela so večplastna in v katerih se prepletajo tako likovne prakse, kot avantgardni, eksperimentalni, igrani in dokumentarni film, performans, body art in konceptualna umetnost.

Od 1941 do 1967 in od 1975 dalje živi in dela v Zagrebu. Leta 2005 je spremenil ime v Antonio Lauer.

## BIOGRAPHY

Tomislav Gotovac was born in Sombor, Vojvodina, in 1937. From 1955 to 1956, he studied at the Faculty of Architecture in Zagreb. In 1967, he enrolled in the film directing programme at the Academy of Performing Arts in Belgrade, but in 1972, he came under political fire for his participation in Lazar Stojanović's film *Plastic Jesus* and so was not allowed to graduate until 1976.

Gotovac began his "anarcho-film" career in the early sixties with a series of photographs, performances, actions and experimental structuralist films such as the trilogy *Straight Line (Stevens-Duke)*, *Circle (Yutkevich-Count)*, *Blue Rider (Godard-Art)*. He did his first performance piece in Mostar in 1954, his first photographic series in Zagreb in 1962 (*Showing Elle*, which is part of the 2000+ Artest Collection of the Moderna galerija), and his first amateur film, *Death*, at the Cine Club Zagreb, also in 1962.

Gotovac is viewed as an artist whose innovations had a major influence on later generations of visual artists and filmmakers. He has shown his work at numerous exhibitions both at home and abroad, including as a performance artist and the author of "happenings"; his films, too, have been screened at many film festivals (e.g. the Genre Film Festival in Zagreb, 1963-1970, and the Third Avant-Garde Film Festival in London, 1979), and has also featured in many anthology film programmes (e.g. "The Other Side: European Avant-Garde Cinema 1960-1980", at the American Federation of Arts, New York, 1983; and "Avant-Garde Films and Videos from Central Europe", at the Festival of Central European Culture in London, 1998). Tomislav Gotovac is an artist whose multifaceted works combine visual art practices with avant-garde, experimental, acted and documentary film, performance art, body art and conceptual art. With the exception of an eight-year hiatus in his thirties (from 1967 to 1975), he has lived in Zagreb since he was a child. In 2005, he changed his name to Antonio Lauer.

#### SAMOSTOJNE RAZSTAVE (IZBOR) / SOLO EXHIBITIONS (SELECTION)

- 1976 *Tomislav®*, Galerija Studentskog kulturnog centra SKUC, Beograd
- 1979 *Collages 1964*, Studio Galerije suvremene umjetnosti, Zagreb
- 1984 *Dvadeset godina prije Collages 1964 (II)*, Prostor Proširenih medija, Zagreb
- 1986 *Tomislav Gotovac: Retrospektiva dokumenata 1956 - 1986, Paranoia View Art*, Galerija Društveni dom Trešnjevka, Zagreb
- 1988 *Tomislav Gotovac - Kolaži*, Izložbeni salon Doma JNA, Zagreb; Galerija Sezame, Dubrovnik
- 1990 *Tomislav Gotovac - Topla Voda*, Knjižara Moderna vremena, Zagreb
- 1992 *Point Blank* (grafitiranje pred publiko - performans in razstava / rendering graffiti before the public - performance and exhibition), Salon Galerije Karas, Zagreb
- 1994 *Installation and performances*, razstava / exhibition Point Blank, Franklin Furnace Archive, New York
- 2004 *Tomislav Gotovac*, Le Musée d'Art Moderne de la Ville de Paris, Pariz
- 2005 *Antonio Gotovac Lauer*, rojstnodnevni performans / performance, 9.2. Galerija Nova, Zagreb
- 2006 *Čelična mreža*, Studio Josip Račić, Moderna galerija Zagreb

#### SKUPINSKE RAZSTAVE (IZBOR) / GROUP EXHIBITIONS (SELECTION)

- 1978 *Plakati*, Salon muzeja savremene umetnosti, Beograd;  
Salon Tribine mladih, Novi Sad

- 1978 *Za umjetnost u umu*, RZU Podroom, Zagreb
- 1978 *Motovinski likovni susreti*, Motovun
- 1978 *Radovi u podrumu*, Radna zajednica umjetnika RZU Podroom, Zagreb
- 1978 *Nova umjetnička praksa 1966 - 1978*, Galerija suvremene umjetnosti, Zagreb
- 1978 *Nove tendencije 6*, Centar za kulturu i informacije, Zagreb
- 1979 *Sekvence*, Galerija Studentskog kulturnog centra, Beograd
- 1979 *Works and Words*, De Appel, Amsterdam
- 1979 *Works and Words - Experiment '79*, Stedelijk Museum, Amsterdam
- 1980 *New Art Practice in Yugoslavia*, Erwing Gallery, George Paton Gallery, Melbourne
- 1980 *Izložba na temu jela i pića*, RZU Podroom, Zagreb
- 1989/1990 *Avant-Gardes Yougoslaves*, Musée des Beaux-Arts, Carcassonne; Musée d'Art, Toulon; Musée d l'Abbaye Sainte Croix, Les Sables d'Olonne
- 1990 *Rhetorical Image*, New Museum of Contemporary Art, New York
- 1991 *Umjetnik u pejzažu rata*, Muzej suvremene umjetnosti, Zagreb
- 1992 *Requiem in Croatia*, Art radionica Lazareti & Galerija Sesame, Dubrovnik
- 1994 *Izložba jela i pića*, Galerija PM, Zagreb
- 1994 *Keep that Frequency Clear*, Dom HDLU, Zagreb
- 1994 *Riječi i slike*, Galerija suvremene umjetnosti, Zagreb
- 1998 *Cityscape*, 33. zagrebački salon, Klovićevi dvori, Zagreb
- 1998 *Body and the East*, Moderna galerija, Ljubljana
- 1999 *Aspekte / Positionen - 50 Jahre Kunst aus Mitteleuropa 1949 - 1999*, Museum moderner Kunst LMW, Wien; Ludwig Museum, Budapest (2000); Fundacio Miro, Barcelona (2000)
- 2000 *2000+ Umetnost Vzhodne Evrope v dialogu z Zahodom / 2000+ The Art of Eastern Europe in Dialogue with the West*, Moderna galerija, Ljubljana
- 2000 *Što, kako i za koga, ob 152. obletnici Komunističnega manifesta / 152 anniversary of Communist Manifesto*, HDLU, Zagreb
- 2001 *What, how and for whom, 152 anniversary of Communist Manifesto*, Kunsthalle Exnergasse, Dunaj / Vienna
- 2001 *2000+ The Art of Eastern Europe from the Artest Collection of Moderna galerija Ljubljana*, Orangerie Congress, Innsbruck; Čifte Amam, Skopje (2002)
- 2002 *Misfits*, Art Moscow, Moskva / Moscow; Kunstamt Kreuzberg Bethanien, Berlin; Muzej na sovremeneta umetnost, Skopje
- 2002 *Here Tomorrow*, Muzej suvremene umjetnosti, Zagreb
- 2002 *In Search of Balkania*, Neue Galerie Graz am Landesmuseum, Gradec / Graz
- 2003 *Utopia Station*, La Biennale di Venezia, Benetke / Venice
- 2005 *East Art Museum*, Karl Ernest Osthaus Museum, Hagen
- 2005 *insert*, Muzej suvremene umjetnosti, Zagreb

2006 *Arteast Collection 2000+23*, Moderna galerija, Ljubljana  
2006 *Kontakt ... Works from the Art Collection of Erste Bank Group*, Museum Moderner Kunst Stiftung Ludwig – MUMOK, Dunaj / Vienna; Bratislava  
2007 *Romantischer Konzeptualismus*, Bawag Foundation, Dunaj / Vienna; Kunsthalle Nürnberg  
2008 *Stari mojstri / Old Masters*, Center in Galerija P74 / P74 Center and Gallery (v okviru akcije Gostimo Moderno galerijo / in the frame of Hosting Moderna galerija action)  
2008 *As soon as I open my eyes I see a film*, Muzeum Sztuki Nowoczesnej w Warszawie / Varšava / Warsaw

## SLIKOVNI MATERIAL / VISUAL MATERIAL

### NASLOVNICA / COVER:

Čiščenje javnih prostorov, performans, Zagreb, 1981 / *Cleaning of public spaces, performance, Zagreb, 1981*  
foto / photo: Ivan Posavec

### STRAN / PAGE 8 – 9:

Ležati gol na asfaltu, poljubljati asfalt, performans / *Lying Naked on the Asphalt, Kissing the Asphalt, performance, 13.11.1981*  
foto / photo: Ivan Posavec

### STRAN / PAGE 13:

iz filma *Dead Man Walking* / *film still from Dead Man Walking, 2003*

iz filma *Plastični Jezus* / *film still from Plastic Jesus, 1971*

iz filma *Modri jahač (Godard-Art)* / *film still from Blue Rider (Godard-Art), 1964*

iz filma *Krožnica (Jutkevič-Count)* / *film still from Circle (Jutkevič-Count), 1964*

### ZADNJA STRAN / BACK PAGE:

Kazanje časopisa *Elle*, serija fotografij / *Showing Elle magazine, photographs, 1962*  
foto / photo: Ivica Hripko, foto postavitve / installation photo: Dejan Habicht / Matija Pavlovec. Zbirka 2000+ Moderne galerije / 2000+ Arteast Collection, Moderna galerija

Hommage Christu / *Homage to Christo, 1981 – 1989*  
v plastične vreče zapakirane časopisne izdaje iz obdobja med 1981 do 1989 / *newspapers wrapped in plastic bags, editions from 1981 to 1989*  
foto / photo: Boris Cvjetanović

Antonio Lauer Tomislav Gotovac  
Zameo ih vjetar / Prohujalo sa vihorom /  
V vrtincu / Gone with the Wind

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