

**TG - PURE
WORDS**

Tomislav Gotovac

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Wien, 2014

Sagt Ihnen der Name Tomislav Gotovac etwas?

Darko Šimičić

Wenn Sie diese Frage jemandem in Zagreb oder Kroatien stellen, vielleicht einem Kellner, einer Kindergärtnerin, einem Polizisten oder einfach einem zufällig vorbeischlendernden Passanten, so wird die Antwort sehr wahrscheinlich "ja" lauten. Vermutlich werden Ihnen diese Leute erzählen, dass er ihnen als der Künstler im Gedächtnis geblieben ist, der nackt durch die Straßen der Stadt lief, im Fernsehen fluchte, schräge Filmcharaktere verkörperte oder bei einer so genannten "Performance" mitmachte. Wenn Sie dieselbe Frage Literaturkritikern, Kuratoren oder Künstlern aus anderen Winkeln der Welt stellen, wird die Antwort mehr oder weniger dieselbe sein: Die meisten werden sagen, dass er in Osteuropa zu Hause war, in Zagreb, und sie werden ihrer tiefen Bewunderung für sein Werk Ausdruck verleihen.

In den letzten Jahren ist ein steigendes Interesse am künstlerischen Schaffen von Tomislav Gotovac zu beobachten. Es ist sehr vielfältig in der Wahl des Mediums und spannt sich über eine sehr lange Schaffensperiode, von 1960 bis 2009. Sein Werk ist sowohl dem visuellen und cineastischen Bereich zuzuordnen als auch der Performance-Kunst. Sein Radius als Künstler war relativ klein und erstreckte sich auf Jugoslawien und Kroatien. Kunstmetropolen wie Paris oder New York waren weit weg, aus dortiger Sicht war Zagreb nur ein unsichtbarer Punkt hinter dem Horizont. Und trotzdem bot Zagreb, als Gotovac ein junger Mann war und zu einem Künstler heranreifte, dem neugierigen Betrachter eine schier unglaubliche Anzahl an Möglichkeiten. In Interviews gab Gotovac später an, dass er Aufführungen der Royal Shakespeare Company besuchte, die amerikanische Produktion *Porgy and Bess*, die Peking-Oper, Darbietungen von John Cage oder der Anna Halprin Dancing Company. Er nahm oft Bezug auf wichtige Ausstellungen und unzählige Filme aus allen Genres, denn dies war der Haupteinfluss für Gotovac; er sah sich Filme an, ständig und mit großer Ausdauer. Dabei spielte das Genre keine große Rolle: Avantgarde und Hollywood Blockbuster; russische, japanische, französische und englische Filme; Filme von Howard Hawks, George Stevens, Jean-Luc Godard, Sergei Jutkewitsch, Alexander Dowschenko oder Yasujiro Ozu; und noch viele andere. Einen Film mehrere Male hintereinander zu sehen bedeutete auch Dinge wahrzunehmen, die einem beim ersten Mal nicht ins Auge

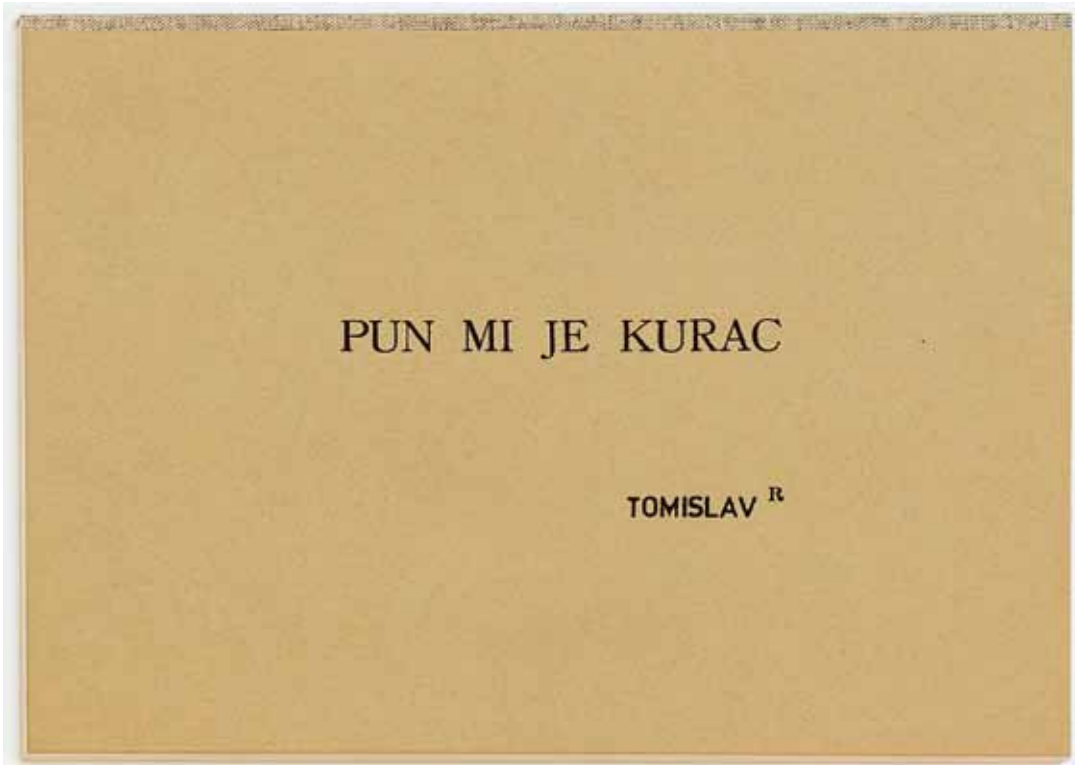
gesprungen waren; es bedeutete die eigentliche Struktur des Films zu durchbohren, einen soliden künstlerischen Standpunkt einzunehmen und eine Weltanschauung zu entwickeln. Für Gotovac bestand kein Unterschied zwischen Kunst und Leben. *“Es ist alles ein Film”*, sagte er einmal und brachte seine Meinung damit kurz und bündig auf den Punkt. Aber wie sah es mit dem echten Leben aus? Hier ein Beispiel aus den Frühzeiten des künstlerischen Schaffens von Gotovac. Im März 1962, bald nach seiner Entlassung aus dem Militärdienst, unternahm er gemeinsam mit Freunden einen Ausflug zum Sljeme Gipfel nördlich von Zagreb. Zu jener Zeit war er noch nicht in der Lage einen Film zu drehen, aber allein die Szenerie um ihn herum inspirierte ihn zu Aktionen, die er in einer Fotoreihe festhielt. Eine Modezeitschrift, die eine seiner Freundinnen auf den Ausflug mitgebracht hatte, wurde so zum Requisit für die Aktion *Showing Elle*. In einer anderen Aktion, *Breathing the Air*, dokumentierte er exakt den Titel: das Atmen von Luft. Aber was beabsichtigte Gotovac tatsächlich damit? Er ging dabei vor wie ein Filmregisseur: Er hielt sich an ein Drehbuch, gab dem Fotografen Anweisungen wie die Aktionen der Künstler aufzunehmen seien. Abgesehen von der Fotografie, für die einer seiner Freunde verantwortlich war, übte Gotovac alle anderen Rollen (Regisseur, Drehbuchautor, Schauspieler) selbst aus. Später erzählte er, dass die Erkenntnis, sein eigener Körper könne zum Kunstmaterial werden, seine Arbeit entscheidend beeinflusst habe. Sein halb entblößter Körper, wie er noch in seinen Frühwerken zu sehen war, wurde bald komplett entkleidet. Auch wandte er sich ab von unberührt natürlicher Umgebung und hin zum eigentlichen Herzen der Stadt, wobei er ganz offen die Wächter der Sitten und “wahren Werte” provozierte. Bei seinem Auftritt vor Gericht (Gotovac schaffte es mit seinen Aktionen bis hinauf zum Obersten Gerichtshof!), verteidigte er nicht weniger als das Recht auf individuelle Freiheit, äußerte sich kritisch zu seiner konservativen Umgebung und verglich sich mit einem Rhinoceros, einem wilden Tier, das den Jägern in Howard Harks Film *Hatari!* Stand hielt. Gelegentlich tauschte er das offene, urbane Umfeld auch gegen eine Galerie: Im Rahmen der Aktion *Speak quietly, but always hold a stick by your leg* stellte der Künstler einen Exhibitionisten in einer Galerie dar. Tatsächlich aber zeigte er seinen nackten Körper lediglich in der Öffentlichkeit, denn die Ausstellung trug den Titel *Nacktheit in der kroatischen Kunst von Bukovac bis Gotovac und darüber hinaus*. Die Kunst wurde somit ins Leben zurückgeholt, das wiederum zu Kunst wurde oder, kurz gesagt: *“Es ist alles ein Film”*.

Have you heard of Tomislav Gotovac?

Darko Šimičić

If you ask anyone in Zagreb or Croatia, perhaps a waiter, a kindergarten nurse, a policeman, or a casual passerby, most probably the answer will be “yes”. They may probably tell you that they remember him as the artist who walked the streets of the city naked, swore on television, played weird characters in films or engaged in something called “performance art”. If you ask literary critics, curators, or artists elsewhere in the world the same question, the answer will be roughly the same: most of them will say that he lived in Eastern Europe, in Zagreb, and they will show open admiration for his artistic work.

In the past few years, we have witnessed an increasing interest in the artistic opus of Tomislav Gotovac. It is very diverse in terms of media and was created during a long period of time,

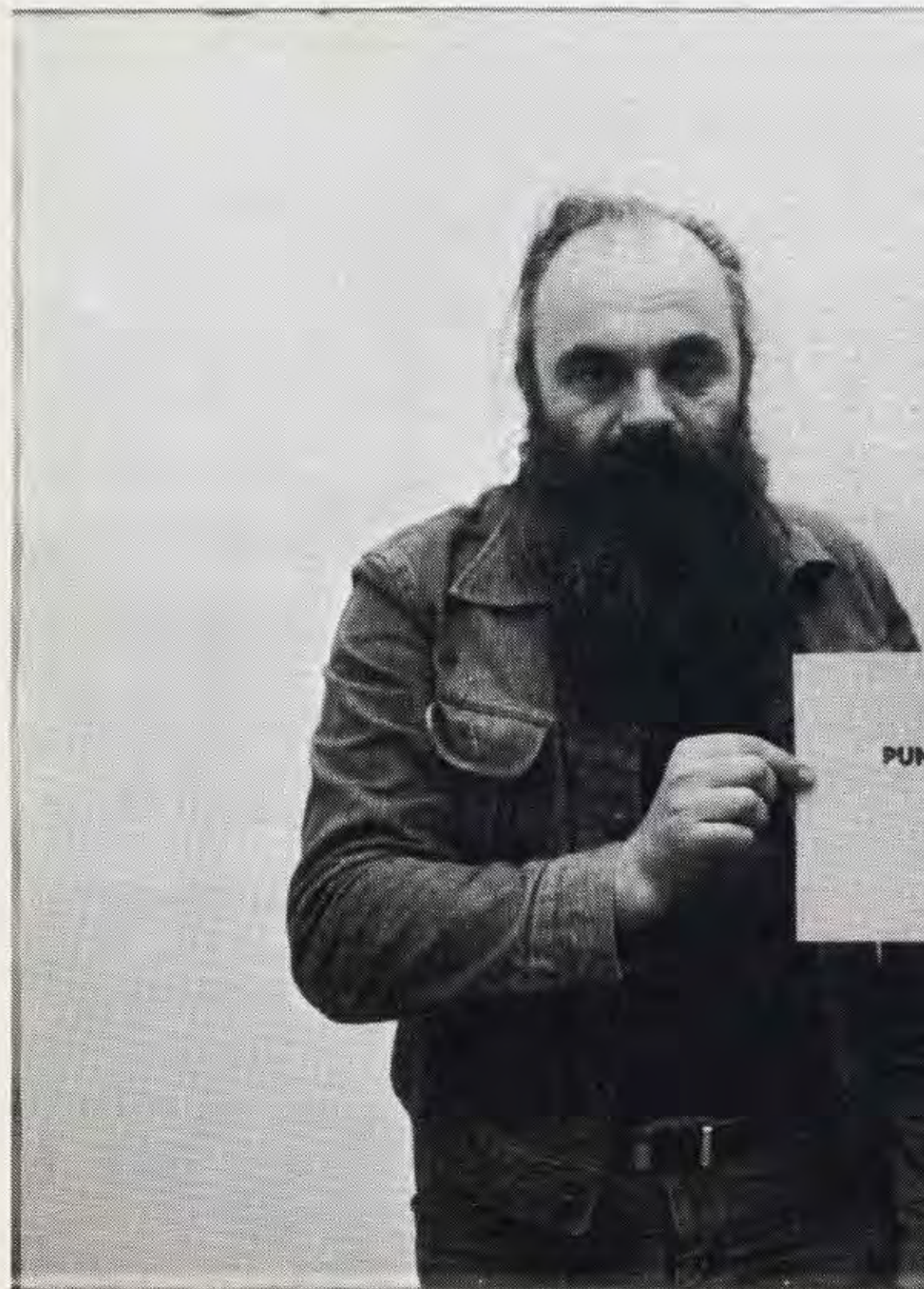


I've fucking head it (Pun mi je kurac)


1978, artist's book: soft cover + ca 100 pages (offset print on paper), edition of 10 copies, 21 x 29,5 cm

between 1960 and 2009. His artworks belong to the fields of visual, cinematic and performing arts. As an artist, he worked in a relatively small setting, in countries called Yugoslavia and Croatia. Art metropolises, such as Paris or New York, were far away, and from their perspective Zagreb was an invisible point behind the horizon. Nevertheless, at the time when Gotovac was a young man, which was when he matured as an artist, Zagreb offered incredible opportunities to a curious spectator. In his interviews, Gotovac would mention that he watched performances of the Royal Shakespeare Company, the American production *Porgy and Bess*, the Peking opera, John Cage or Anna Halprin Dancing Company. He often referred to important exhibitions and to innumerable films of all genres, for Gotovac was primarily influenced by films; he watched them constantly and persistently. He watched all genres, indiscriminately: avant-garde and Hollywood productions; Russian, Japanese, French and English films; films by Howard Hawks, George Stevens, Jean-Luc Godard, Sergei Yutkevich, Alexander Dovzhenko and Yasujiro Ozu; all of these and many others. Seeing a film several times in a row meant noticing things that were not seen at the first viewing; it meant penetrating the very structure of the film, adopting a firm artistic stance and formulating a world-view. For Gotovac, there was no difference between art and life. “*It is all movies*”, he once said, expressing his position most succinctly. But what did it look like in real life? Here is an example from the very beginning of Gotovac’s artistic career. In March 1962, soon after he returned from the military service, he made an excursion to Mount Sljeme, north of Zagreb, with a group of friends. At that time he was still not in the position to shoot a movie, but the situation surrounding him simply inspired him to create actions that would be documented in a series of photographs. A fashion magazine that his friend took with her to the excursion thus became a prop for the action called *Showing Elle*, while in another action, called *Breathing the Air*, he documented precisely what the title tells us: breathing the air. What was it that Gotovac was actually doing? He proceeded as a great film director would: following a script, he issued instructions to a photographer how to register the actions performed by the actor. Besides photographing, which was done by one of the friends, all other roles (those of the director, the screenwriter, the actor) were played by Gotovac himself. Later on, he would say that realizing how his own body could become material for art had crucially determined his work. His half-naked body from the earliest actions would soon become completely stripped down. He also moved from natural ambiances into the very heart of the city, openly provoking the guardians of morality and “true values.” Defending himself in court (and Gotovac managed to come as far as the Supreme Court because of his actions!), he defended nothing less than the right to

individual freedom, speaking critically of the conservative environment and comparing himself to a rhinoceros, a wild animal resisting the hunters in Howard Hawks' film *Hatari!*. Occasionally he exchanged the open urban environment for a gallery venue: when performing the action *Speak quietly, but always hold a stick by your leg*, the artist played an exhibitionist in a gallery. In fact, he only showed his naked body in public, as the exhibition was called *Nude in Croatian art from Bukovac to Gotovac and Beyond*. Art was thus brought back to life, which became art, or briefly speaking: "*It is all movies*".



TOMISLAV GOTOVAC—PUN MI JE KURAC, 1978. PHOTO: MARIJAN SUSOVSKI, DESIGN: TOMISLAV



MI JE KURAC

TOMISLAV

pages 10, 11

**I've fucking head it (Tom & Ješa, 1978) /
Pun mi je kurac (Tom & Ješa, 1978)**

*1977, silkscreen on paper, published
by Happy New Art Gallery / SKC Belgrade,
edition of ca. 50 copies, 100 x 70,7 cm*

pages 13, 14, 15, 16, 17

Don't do it !

*1980, artist's book, hard cover + 259
pages (newspaper cuts), Unique, signed,
43,7 x 30,8 cm*





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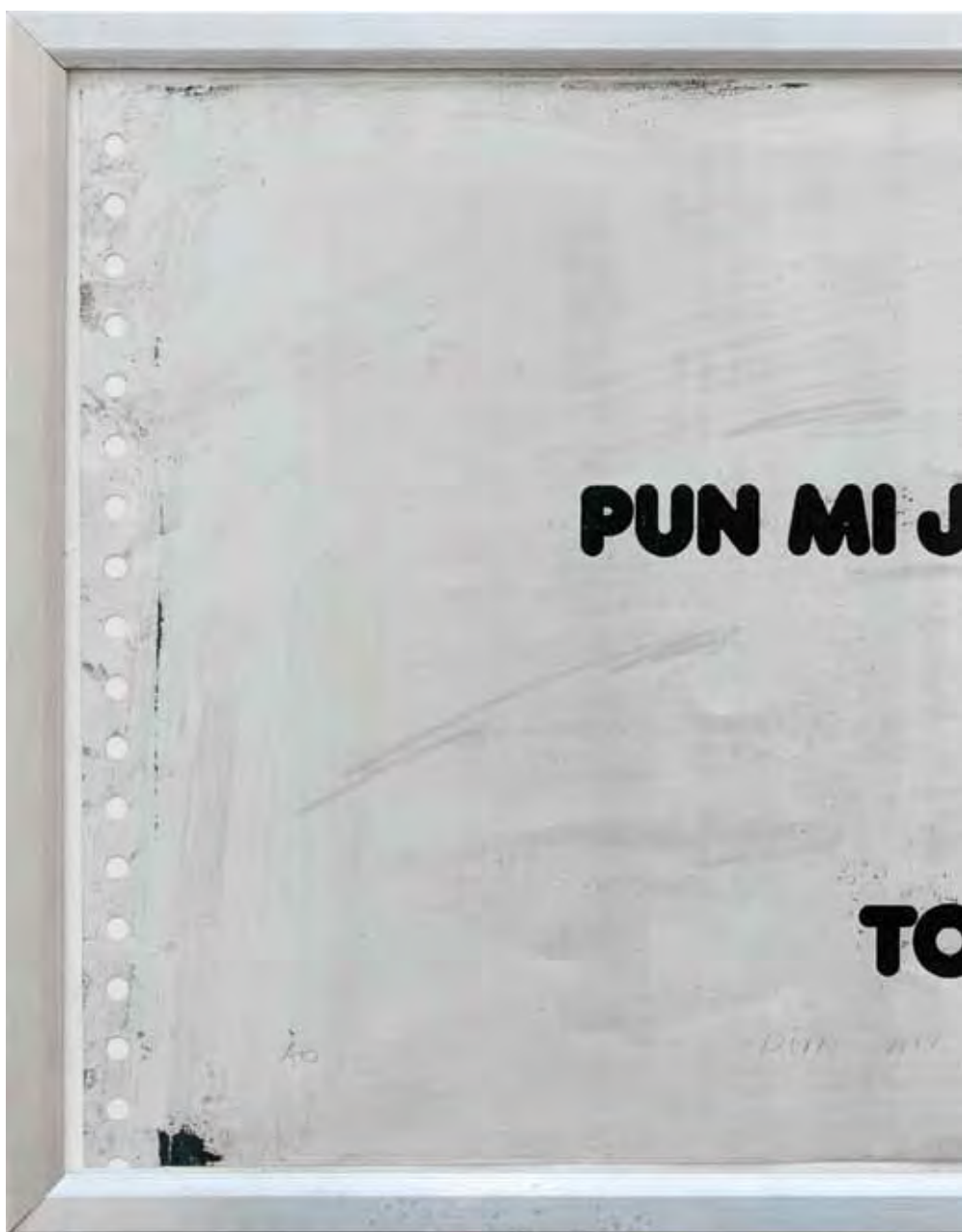


Wrigley's Spearmint Chewing Gum
1978, print on aluminium, Unique + AP, signed, 55 x 73 cm



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CHWING GUM 

Wiley's Peppermint Chewing Gum



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pages 22, 23

I don't give a fuck (Jebe mi se)

*1978, silkscreen on paper, published by
Happy New Art Gallery / SKC Belgrade,
edition of 50 signed and numbered copies,
100 x 70,7 cm*

pages 24, 25

I've fucking head it (Pun mi je kurac)

*1977, silkscreen on paper, published by
Happy New Art Gallery / SKC Belgrade,
edition of 50 signed and numbered copies,
100 x 70,7 cm*

pages 26, 27

So screw me God (Jebo me bog)

*1978, silkscreen on paper, published by
Happy New Art Gallery / SKC Belgrade,
edition of 50 signed and numbered copies,
100 x 70,7 cm*

Gewaltsame Sprechakte im Werk von Tomislav Gotovac als Gegendiskurs und institutionelle Kritik

Suzana Milevska

Ich beginne die Arbeit an diesem Text mit gemischten Gefühlen. Noch nie in meinem Leben habe ich geflucht. Nicht weil ich besonders anständig oder konservativ erzogen wurde, sondern aufgrund meiner festen feministischen Überzeugung, dass am Balkan oder in anderen Regionen (zumindest in westlichen Kulturen) Flüche und Kraftausdrücke aufgeladen sind mit stereotypischer Geschlechterteilung und Sexismus, was wiederum in enger Verbindung steht und geprägt wird durch ein patriarchalisches System, einer Kultur der Vergewaltigung und einer allgemein in den Medien, in der Öffentlichkeit und sogar in der Kunst schwellenden Gewalt gegenüber Frauen.¹ Wenngleich Sprache zu gleichen Teilen sowohl Männern als auch Frauen gehört, ist unser Sprachgebrauch stark von den kulturell geprägten Geschlechterrollen beeinflusst. Zudem bestehen bestimmte linguistische Phänomene, die sogar noch tiefer in kulturell geprägten patriarchalischen Praktiken wurzeln. Dazu zählt, im Kontext der westlich kulturellen Tradition, auch das Fluchen.

Der Ausdruck *“Pun me je kurac”* steht im Zentrum jener Serie, die Tomislav Gotovac in verschiedenen Formaten und mit verschiedenen Medien innerhalb eines Zeitraums von 20 Jahren schuf und die mit einer Reihe von Drucken und Kunstbänden sowie der berühmt berüchtigten Performance aus dem Jahr 1978 ihren Ursprung nahm und, viel später, 1991, im selben Statement, wenn auch mit einigen Abänderungen, mündete. Die Phrase ist jedoch nicht primär als Kraftausdruck zu verstehen. Auch wenn sie das Wort *“kurac”* beinhaltet, das im Kroatischen *“Penis”* bedeutet, behaupte ich doch, dass Gotovac die Serie in diesem Zusammenhang als eine Art Gegendiskurs zur ideologisch und politisch geprägten eigentlichen Bedeutung des Ausdrucks angelegt hat, anstatt sich rein auf die sexuelle Konnotation zu stützen.

Übersetzt man die Phrase wörtlich aus dem Kroatischen, so gibt der Ausdruck *“mein Penis ist voll”* nicht wirklich viel Aufschluss hinsichtlich des eigentlichen Sinns im Kroatischen und des kulturellen Gebrauchs. Sehr viel näher am ursprünglichen Sinn wäre die Übersetzung mit *“mir steht's bis hier”*, *“jetzt hab ich aber genug davon”*, *“ich bin sauer”* oder *“genug ist genug”*. Ganz offensichtlich handelt es sich um einen negativen Ausdruck, der in Situationen voller Zorn oder Verzweiflung gebraucht wird, um einen gewissen Grad von Ärger und Empörung gegenüber einer Person, Situation, Institution oder der allgemeinen politischen Lage auszudrücken.

Die Analyse von Flüchen oder anderen Kraftausdrücken beansprucht einen wichtigen Teil in jeder Analyse von gegenkulturellem Diskurs, aber ich möchte auch unterstreichen, dass Gotovac

einen bestimmten Idiolekt kreiert hatte. Dieser gründete sich auf bereits existenten Phrasen, ihn selbst gab es zuvor jedoch nicht, wenngleich er bereits in der dominanten Kultur jener Epoche ihren Ursprung hatte, in dem die Arbeiten zum ersten Mal auftauchten. Es war jedoch die einzigartig künstlerische und konzeptuelle Praxis des Künstlers, durch die er als Antwort auf die dominante Kunstszene jener Zeit gestaltet wurde.

Weiters ist der Hinweis darauf wichtig, dass sich der Künstler selbst der ungewöhnlichen Einflüsse durchaus bewusst war, die mit der Phrase assoziiert werden, aber er stellte jegliche Negativität oder Aggression in Abrede, die man normalerweise mit Flüchen oder Kraftausdrücken gleichsetzt. Sein Schwerpunkt lag auf der Bedeutung der Aussage, die eher an Enttäuschung, Verzweiflung, Hass oder sogar Frustration geknüpft ist. Und wirklich, sieht man sich die aufgezeichneten Performances an, in denen der Satz *“mir steht’s bis dahin”* zum ersten Mal in den Werken von Gotovac vorkommt, so ist gleich offensichtlich, dass es keinen Platz für Ambivalenz oder Konfusion gibt: Gotovac lehnt sich mit seinen Kraftausdrücken gegen die dominante und öffentlich gebilligte Kunst- und Kulturszene im ehemaligen Jugoslawien der späten 1970er Jahre auf. Auf gewisse Art liegt eine Gegenbeleidigung im Zentrum seiner Absichten, als wolle er der offiziellen Kunstszene mit all jenen Obszönitäten antworten, die Sprache hergibt, auf dieselbe Art, in der er als Künstler verletzt ist, beleidigt von der Ignoranz, dem Desinteresse und der Gleichgültigkeit, die Kunst und Künstlern von offizieller Seite entgegenschlagen. Um es mit Worten des Künstlers selbst zu sagen: *“Meiner Meinung nach ist der Satz “Gott hat mich verarscht” in diesem Zusammenhang weder als antireligiöser noch als verdorbener Fluch zu sehen, sondern als volkstümlicher Fluch, als eine Phrase, die typisch passiv ist und genau den Geist der Kroaten widerspiegelt; das ist genauso wenig ein aggressiver Fluch wie “mir steht’s bis hier” oder “ist mir scheißegal” nicht aggressiv sind. Diese Flüche bringen metaphysische Verzweiflung zum Ausdruck, keine Aggression.”*²

Andere Arbeiten dieser ersten Serie aus dem Jahr 1978 enthalten die Statements *“ist mir scheißegal”* und *“fuck mich, Gott”* während hingegen die Serie aus dem Jahr 1991 einige Ergänzungen mit offensichtlicheren politisch behafteten Referenzen wie etwa *“Mir steht’s bis hier mit den Kommunisten und den Serben”*, *“Josip Broz Tito, Brüderlichkeit und Einheit sind mir scheißegal”* und *“verdammte Scheiße, das ist Kroatien”*. In diesem Zusammenhang ist die Serie mit ähnlichen Slogans als eine Art radikale institutionelle Kritik auf höchstem Niveau der institutionellen Beleidigungen zu sehen. Und tatsächlich verglich Tomislav Gotovac in seiner Vorlesungs-Performance *I’ve fucking had it* aus dem Jahr 1978 im Rahmen der sechsten New Tendencies Ausstellung den damaligen Status Quo der Kunst- und Kulturszene in unterschiedlichen lokalen und internationalen Kunstkontexten und hatte eine Liste aller Institutionen, Phänomene und Personen erstellt, auf die er wütend war.³

Auch das antagonistische Gefühl, das hinter dieser Phrase steckt, sollte nicht unterschätzt werden, da es fast unausweichlich zu einer gewissen Veränderung oder einem Abschluss aufruft, ein Ende des momentanen Zustands, gegen all die Unterdrückung und das Stillschweigen der eigenen Unzufriedenheit und des eigenen Unmuts. Interpretiert man die Serie unter diesem Aspekt, so deckt sie sich mit Gotovacs gewohnten subversiven Kunststrategien und – abläufen durch die er die transgressive Macht der öffentlichen Darstellung von Nacktheit ausnützt (hier nehme ich

etwa Bezug auf seine Performances in Belgrad 1971 oder seine späteren Performances *Lying Naked on the Asphalt* sowie *Kissing the Asphalt (Zagreb, I love you!)*, die er 1981 in der Ilica und auf dem Platz der Republik aufführte).

Um mit den Worten von J. L. Austin zu sprechen, könnten die einzelnen Rollen die „*illokutorische Kraft*“ der dargebotenen Sprache schwächen, die die *Aktion* vornimmt. Nach Austins Theorie bleibt die „*illokutorische Kraft*“ in „*performance of an act in saying something as opposed to performance of an act of saying something*“, was sich zum Beispiel auch in „*Befehlsakten*“ widerspiegelt.⁴ Stellt man die performativen Akte nun in eine Reihe und widerspricht die nächste performative Rede der vorigen, so wäre für Austin jener Fall erfüllt, dass die notwendigen Bedingungen, die im ersten Fall erfüllt wurden, nicht erfolgreich im zweiten Fall erfüllt werden können und auch nicht im nächsten widersprüchlichen Fall wiederholt werden können.

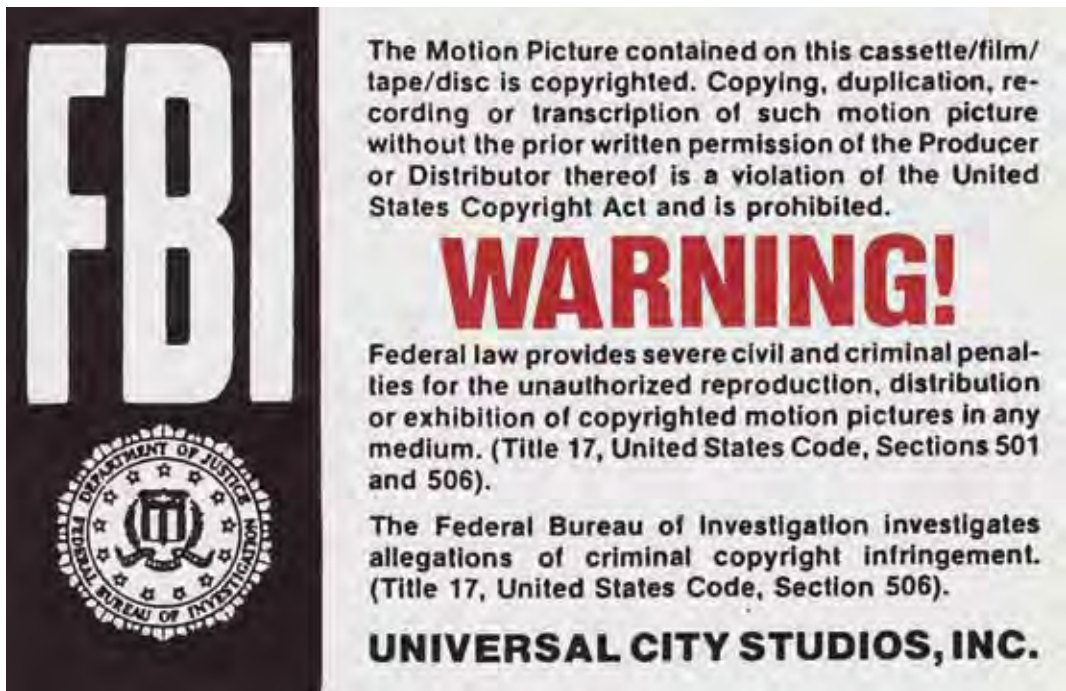
Um zu einem „*geglückten performativen Akt*“ zu gelangen, müssen immer einige bestimmte Bedingungen erfüllt sein. Austin führt als ein Beispiel den Gebrauch der Phrasen „ich will“ oder „ja“ an, wenn sie im Rahmen einer Hochzeit geäußert werden: Spricht ein Partner dieselben Phrasen im Rahmen einer anderen Zeremonie mit einem anderen Partner aus (ohne sich zuvor vom anderen Partner scheiden zu lassen), so würde dies einen klaren Fall von Bigamie konstituieren und aus diesem Grund wäre der performative Akt nicht als „*geglückt*“ zu klassifizieren. Lediglich im Fall unwidersprochener Macht des Souveräns, dessen Selbst und seine Taten über dem Gesetz stehen, wäre der „*performative Akt*“ immer „*geglückt*“. Es muss jedoch auch betont werden, dass diese unterschiedlichen Register oft mit einander verwechselt werden können und einander manchmal widersprechen können, daher werden erfolgreiche und fehlgeschlagene performative Akte leicht miteinander verwechselt. In seinem Artikel *Signature Event Context* stellt Jacques Derrida die ersten beiden Lektionen von Austins Buch *Zur Theorie der Sprechakte* in Frage und lehnt auch John Searles kritiklose Akzeptanz von Austins Theorie ab, indem er die Möglichkeit zurückweist, dass Sprechakte klar von konstativen Akten zu unterscheiden sind.⁵

Jacques Derridas Interpretation der Sprechakttheorie besagt, dass der Widerspruch „*Erfolg/Fehlschlag*“ wie er von Austin im Rahmen der performativen Sprechakte festgelegt wird „*unzureichend oder derivativ*“ sei.⁶ Austins Postulat besagt, dass der Kontext das ausschlaggebende Kriterium ist, das über den Erfolg von performativen Sprechakten entscheidet, da der Gebrauch einer bestimmten Phrase oder eines bestimmten Satzes als „*geglückt*“ anzusehen ist oder aber tatsächlich Dinge bewirken kann sofern die juristischen, teleologischen oder kulturellen Bedingungen während des performativen Sprechaktes erfüllt sind.⁷

Wenngleich die Kraftausdrücke von Tomislav Gotovac nicht als erfolgreiche Sprechakte im Sinne der gewohnten sexuellen und kulturellen Implikationen von Flüchen als Beleidigung zu klassifizieren sind, sei zum Abschluss dennoch angemerkt, dass sie den intendierten und erfolgreichen oder „*geglückten*“ performativen Sprechakten gleichgesetzt werden können, da sie als frühe institutionelle Kritik des Künstlers zu sehen sind. Gotovac machte sich diese kritisch-künstlerische Stimme dann zu eigen, wenn er nackt in der Öffentlichkeit Performances aufführte und seine Genitalien als eine Art Überschreitung zur Schau stellte, als Enthüllung der kulturellen und systemischen Heuchelei im kroatischen oder ex-jugoslawischen Kontext der

Vorkriegszeit, oder einfach dadurch, dass er die kritischen Flüche auf Papier schrieb. All das hat zum Glück nichts gemein mit der gewöhnlichen sexuellen Linguistik des Fluchens oder meinem feministischen Zögern zu Beginn des Textes, wenngleich der Akt des Fluchens eines der offensichtlichsten Überbleibsel der patriarchalischen Gesellschaft bleibt.

- 1 Mehr Ausnahmen betreffend gewohnte gegenderte Unterschiede zwischen schroffen und männlichen und eher subtilerem weiblichem Sprachgebrauch im Kontext westlicher Kulturen in: Edgar A. Gregersen, "Sexual Linguistics," *Language, Sex and Gender Does "La Différence" Make A Difference?* Hrsg. Judith Orasanu, Mariam K. Slater und Leonore Loeb Adler. (New York: Annals of the New York Academy of Sciences, Volume 327, 1979), 3-19, S. 18.
- 2 Gotovac, Tomislav: Gotovac against Gotovac, *Nedeljna Dalmacija*, Split, 26. Dezember 1991, Profile 20-21. Qtd. ebenso: Jadranka Vinterhalter, "Words, Words, Words...by Tomislav Gotovac," *Words & Images*, Hrsg. Branka Stipančić, Zagreb: SCCA, 1995, S. 76.
- 3 Siehe: Jadranka Vinterhalter, "Words, Words, Words...by Tomislav Gotovac", S. 75-76.
- 4 J. L. Austin, *How to Do Things with Words*, Hrsg. J. O. Urmson und Marina Sbisa. Zweite Auflage (Cambridge, MA: Harvard University Press, 1975), S. 100.
- 5 Jacques Derrida, *Margins of Philosophy*, übersetzt von Alan Bass (London: Prentice Hall, 1982) S. 309-330.
- 6 Derrida, *Margins*, S. 324.
- 7 Aufgrund des Problems der Zitathaftigkeit und der Unmöglichkeit alle möglichen Kontexte und Kriterien zu nennen, kann es für Derrida "keine rein performativen Akte" geben und er schlussfolgert daraus, dass Austin klar gewesen sein muss, dass seine Unterscheidung zwischen konstativem und performativem Sprechakt "von Beginn an zum Scheitern verurteilt war" Derrida, *Margins*, S. 325.



FBI
1986, silkscreen on paper, published by DDT Gallery, Zagreb, edition of ca. 10 copies, 60 x 97,3 cm

Tomislav Gotovac's Embodied Violent Speech Acts as a counterdiscourse and Institutional Critique

Suzana Milevska

I am starting this text with split feelings. I have never cursed in my life and this is not because of some decency or conservative upbringing but because of my very firm feminist convictions that in the Balkans and elsewhere (at least in the Western cultures) the swearwords and expressions are charged with stereotypical gender division and sexism that are closely linked and determined by patriarchy, rape culture and generally proliferated violence over women in media, public space and even arts.¹ Although language itself belongs equally to both men and women, the use of the language is highly influenced by the culturally determined gendered roles. Moreover there are certain linguistic phenomena that are even more profoundly routed in the culturally determined patriarchal practices and swearing is definitely one of them in the context of Western cultural traditions.

However the expression "*Pun mi je kurac*" that is central to the series of works that Tomislav Gotovac executed in different formats and media in the span of twenty years, starting with the series of prints and artist books and the eponymous performance from 1978 and much later, in the same statement but with some amendments in 1991, is not just a manly swearword expression. Even though it includes the word "kurac" (in Croatian language "kurac" means "penis") in this text I want to argue that Gotovac used this expletive expression as a kind of counter-discourse for its ideologically and politically charged meaning rather than for its sexual meaning.

If one translates the literal linguistic meaning of the expression in Croatian language into English as "*my penis is full*" not much information will be conveyed about the original meaning of the statement in the Croatian language and of its cultural use. It would be much closer to the original meaning and use if the phrase were translated as "*I've fucking had it,*" "*I've had enough,*" "*I am fed up,*" or simply as "*Enough is enough.*" It is obviously a negative expression usually used in anger or despair in order to convey a certain kind of annoyance and revolt towards a person, situation, an institution or politics in general.

The analysis of curses and other expletives takes a very important part in any analysis of countercultural discourses but I want to emphasise that Gotovac had created a certain idiolect out of the pre-existing phrases that was not pre-existing and already available in the dominant culture at the period of the works' emergence but it was his unique artistic and conceptual practice that constructed it in a response to the dominant art scene at the time.

It is important to state that the artist himself was aware of the usual affects associated with the phrase but he denied the negativity and aggression that is usually affiliated with any

curse and other swearwords. He put emphasis on the meaning that relates this statement rather to disappointment, despair, resentment and one could say even with frustration. And truly, if one watches the documented performance when the statement *"I've fucking had it"* originally occurred in Gotovac's work for the first time it is obvious that there is no place left for ambivalence and confusion: Gotovac's revolt towards the predominant officially accepted art and culture in the late 1970s in former Yugoslavia is the target of his expletive. In a way his intention is to offend in return, to respond to the official art scene with obscenity available in the language in the same way in which he as an artist feels hurt, offended because of the ignorance, disinterest and indifference with which art and artists have been treated by the officials. In the artist's own words *"In my opinion, 'God screw me' in this context is neither an anti-religious nor foul curse, it is a folksy curse, a phrase of a characteristically passive character that accurately reflects the spirit of us Croats; this is not an aggressive curse, just as 'I've fucking had it' and 'I don't give a fuck' are not aggressive. These curses are an expression of metaphysical despair, not of aggression."*²

The other works in the first series from 1978 include the statements *"I don't give a fuck"* and *"Fuck me God"* while the series in 1991 include additions with more obvious politically charged references as are the statements *"I've fucking had it with commies and serbs," "I don't give a fuck for Josip Broz Tito and brotherhood and unity"* and *"So screw me God this is Croatia."* In this respect, the series of works that includes other similar slogans is a kind of radical institutional critique taken to the ultimate level of a curse to institutions. Actually in his lecture-performance *I've fucking had it* from 1978 that Tomislav Gotovac performed in the context of the sixth edition of the New Tendencies exhibition he compared the current condition in art and culture at the time between the local and the international art contexts and he had listed all institutions, phenomena and persons with whom he was fed up.³

Moreover, it should not be neglected that the antagonistic feeling behind this phrase also inevitably assumes a call for a certain change and closure, an end to the ongoing condition, and going against all suppressing or silencing of one's own dissatisfaction and discontent. When interpreted in this light, this series fully complies with Gotovac's usual subversive artistic strategies and procedures through which he exercises the transgressive power of public exposure of the naked body (e.g. here I refer to the series of his streaking performances in Belgrade in 1971 or the later performances *Lying Naked on the Asphalt* and *Kissing the Asphalt (Zagreb, I love you!)* performed in 1981 in Ilica and on Republic Square).

In J. L. Austin's words, the various roles may weaken each other's *"illocutionary force"* of the performative speech that does the *action*. According to Austin, *"illocutionary force"* rests in the *"performance of an act in saying something as opposed to performance of an act of saying something,"* such as in the acts of *"orders."*⁴ When the performative acts are put in a sequence, if the next performative speech contradicts the previous one for Austin it would be a clear case of contaminating the necessary conditions that having been fulfilled in the first case, cannot be successfully fulfilled and repeated in the next contradictory case.

In order to have a *"happy performative act"* several conditions always need to be fulfilled. To use one of Austin's examples of a performative speech act, the utterance of "I do" or "Yes" – uttered during wedding ceremonies: if one of the wedding partners utters the same sentence in another ceremony with another partner (without getting a divorce in the meantime) it would

be a clear case of bigamy and thus the performative cannot be treated as “*happy*.” Only in the case of the unquestioned power of the sovereign whose body and actions are outside the law the “*performative act*” will always be “*happy*.” However it is important to acknowledge the fact that these different registers can often be confused and may easily contradict each other, so one might easily confuse successful and failed performative speech acts. In his article *Signature Event Context* Jacques Derrida questions the first two lectures of J. L. Austin’s book *How to Do Things with Words*, and also opposes to John Searle’s uncritical acceptance of Austin’s theory, by contesting the possibility clearly distinguishing *speech acts* from *constative* statements.⁵

According to Jacques Derrida’s interpretation of speech act theory, the opposition “*success/failure*” made by Austin in the context of performative sentences is “*insufficient or derivative*.”⁶ Austin posits context as the most important factor in the success of the performative speech act because the utterance of a certain phrase or sentence can be “*happy*,” or can actually *do* things only if the required juridical, teleological or cultural conditions are met during the performative speech act.⁷

Having said all this and to conclude this text, although the swearwords of Tomislav Gotovac may not be successful speech acts in terms of the usual intended sexual and cultural implications of a curse as an offense of the cursed definitely bear the weight of intended and successfully drawn (or “*happy performatives*”) speech acts of early artistic institutional critique. Gotovac embodied such a critical artistic voice either when performing naked in public space by exposing his genitalia to the viewers as a kind of transgression and revelation of the cultural and systemic hypocrisy in the Croatian and pre-war Ex-Yugoslav context or simply by “writing” the critically charged swearwords on paper that fortunately has nothing in common with the usual sexual linguistics of cursing and with my feminists hesitations from the beginning of this text although cursing as such is still one of the most evident remnants of patriarchy.

1 For some exceptions from the usual gendered distinctions between brusque and impolite male and more subtle female use of the language in the tradition of Western cultures see: Edgar A. Gregersen, “Sexual Linguistics,” *Language, Sex and Gender Does “La Différence” Make A Difference?* Ed. by Judith Orasanu, Mariam K. Slater and Leonore Loeb Adler. (New York: Annals of the New York Academy of Sciences, Volume 327, 1979) pp. 3-19, p. 18.

2 Gotovac, Tomislav: Gotovac against Gotovac, *Nedeljna Dalmacija*, Split, 26 December 1991, Profile 20-21. Qtd. according: Jadranka Vinterhalter, “Words, Words, Words...by Tomislav Gotovac,” *Words & Images*, ed. by Branka Stipančić, Zagreb: SCCA, 1995, p. 76.

3 See: Jadranka Vinterhalter, “Words, Words, Words...by Tomislav Gotovac,” p. 75-76.

4 J. L. Austin, *How to Do Things with Words*, Ed. by J. O. Urmson and Marina Sbisa. Second Edition (Cambridge, MA: Harvard University Press, 1975), p. 100.

5 Jacques Derrida, *Margins of Philosophy*, trans. Alan Bass (London: Prentice Hall, 1982), p. 309-330.

6 Derrida, *Margins*, p. 324.

7 Because of the problem with citationality and the impossibility of listing all possible contexts and criteria for Derrida there can be “*no pure performative*” and he ultimately argues that Austin was aware that his distinction between *constative* and *performative* speech was “*hopeless from the start*.” Derrida, *Margins*, p. 325.





pages 36, 37

Tom from behind

1983, silkscreen on paper, designed and published by Stefan Borota, Ljubljana, edition of ca. 10 copies, 67,5 x 98,3 cm

Zagreb, I love you!

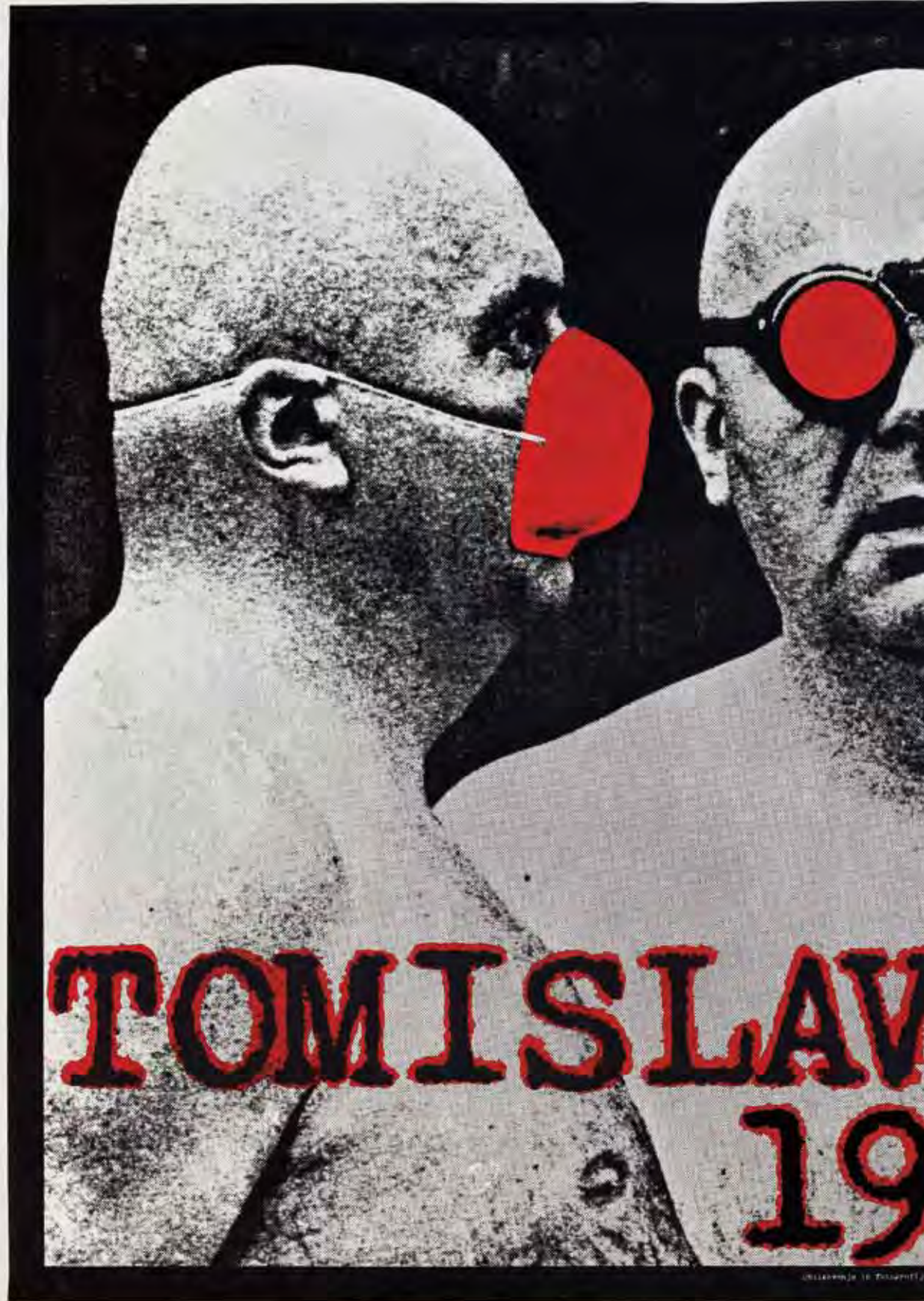
1982, offset on paper, published by Student's Center, Osijek, edition of 75, signed and numbered copies, 70 x 49,5 cm



TOMISLAV ĐOTOVAČ, ZAGREB, VOJIM TI ŽALJEŠ, I LOVI TUDI PETAR, 12 STUDENI 1961. PETAK, NOVEMBER 13 1961
 STIDENTSKI ČENTAR – ČENTAR MLADNI OSJEK, ISTARIJA S. B.
 © 1961 TOMISLAV ĐOTOVAČ, KRAJČKA 26 41000 ZAGREB, JUGOSLAVIA

PHOTOGRAPHY: MILJAN VEŠIĆ
 ARDIA – CERRY 28. 11. POGORSKI PLANOVA 16 I 18. TRAVNJA 1962
 TRAK. ENVELOPINA RAVLADA 1889. 1962





**TOMISLAV
19**



GOTOVAC
183



pages 40, 41

Tomislav Gotovac 1983

1983, silkscreen on paper, designed and published by Stefan Borota, Ljubljana, edition of ca. 100 copies, 71 x 100 cm

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10/78. GALERIJA SREĆNA NOVA UMETNOST. STUDENTSKI KULTURNI CENTAR BEOGRAD

J-501

Travis E. Stone

Levi's

1977, silkscreen on paper, published
by Happy New Art Gallery / SKC Belgrade,
edition of ca. 50 copies, signed,
100 x 45 cm; 43,7 x 30,8 cm

Showing Elle

*1978, silkscreen on paper, published
by Happy New Art Gallery / SKG Belgrade,
edition of 100 signed and numbered copies,
100 x 70,7 cm*



DESIGN TOMISLAV GOTOVAC 1976. PH.1962. SITOSTAMPA SKC

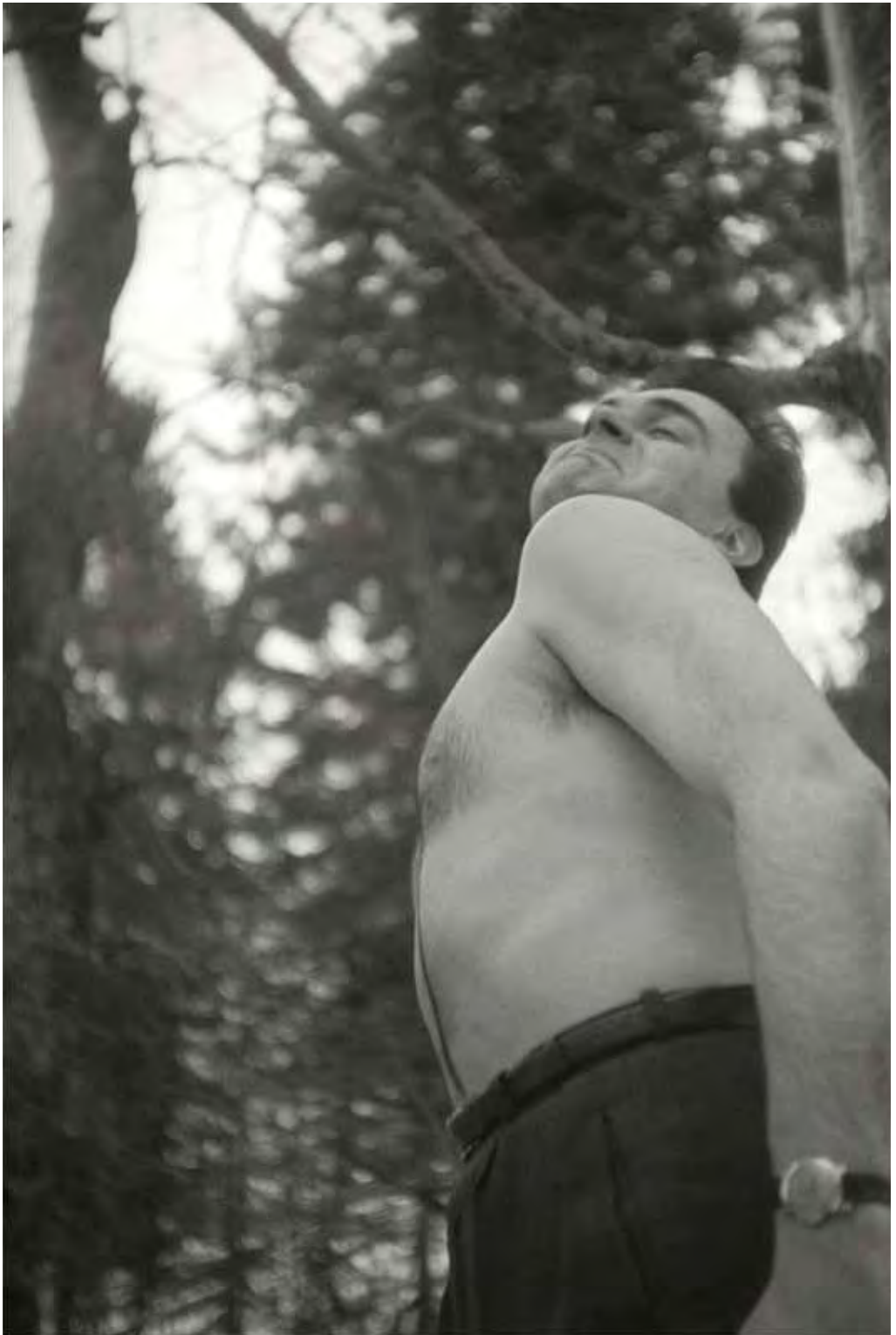
6/78. GALERIJA SRECNA NOVA UMETNOST STUDENTSKI KULTURNI CENTAR BEOGRAD

TOMISLAV®

pages 47, 48, 49

Udisanje zraka / Breathing the Air
1962 / printed 2013, Series of 3 b/w
photographs, silver print on archival
photo paper, edition of 5 + 2 AP,
photo: Ivica Hričko, 55 x 38 cm







Govori tihio, ali uvijek uz nogu drži batinu / Speak quietly, but always hold a stick by your leg
1988 – 1997, Unique b/w photograph (vintage print), paint marker, photo: Boris Cvjetanović,
Signed: Tomislav Gotovac, 59,7 x 39,7 cm



BIOGRAPHY

*1937 in Sombor (Bačka, Vojvodina). From 1941 to 1967, and then from 1975 to his death in 2010 he lived and worked in Zagreb (HR). In 2005 he changes his name to Antonio G. Lauer.
www.facebook.com/TomislavGotovacInstitute

Education

- 1954 First performance in Mostar
- 1955-1956 Studies Architecture at the Architecture Faculty Zagreb
- 1960 First Series of photographs in Zagreb
- 1960-1962 Military Service in the JNA (Yugoslav National Army), in the tank brigade at Crveni krst in Niš
- 1962 First amateur film Smrt "Death" at the Cine Club Zagreb.
- 1967 Is accepted into the film directing program at the Academy of Performing Arts, Belgrade, class of Aleksandar Saša Petrović.
His professors were: A. Petrović, dr. Marko Babac and dr. Dušan Stojanović. Attended seminars by Slavko Vorkapić and Frank Capra.
- 1972 He is politically hounded for his participation in Lazar Stojanović's student (graduate) film – Plastic Jesus
His literary work Grupno uživanje "Group Enjoyment" is published in the Anthology of New Serbian Short Stories.
- 1972-1976 He is not allowed to graduate. In 1976 he finally graduates with his student film Presuda "Verdict".

Selected Solo Exhibitions & Screenings

- 2015 Tomislav Gotovac, Museum of Modern and Contemporary Art Rijeka (MMSU), Rijeka (HR)
- 2014 TG - PURE WORDS, Galerie Michaela Stock, Vienna (A)
Tomislav Gotovac, Alexander Gray Associates, New York (USA)
Total Gotovac, Espaivisor, Valencia (E)
- 2013 Zagreb, I love you by Tomislav Gotovac in frame of Ivan Posavec, Radnička galerija, Zagreb (HR)
Speak Quietly, Kunsthalle Wien KARLSPLATZ, SlideShowRoom, Vienna (A)
- 2012 Tomislav Gotovac – Zagreb, I love you!, curated by Zarko Vijatovic, Galerie Frank Elbaz, Paris (F)
- 2012 Tomislav Gotovac : It all started on the Rio Grande, where I Was a Male War Bride and saw the Tragic Hunt on the Battle Ground and heard The Glenn Miller Story, Instytut Awangardy / Edward Krasinski Studio, Warsaw (PL)
Tomislav Gotovac a.k.a. Antonio G. Lauer: One Needs to Live Self Confidently... Watching, Galerija Nova, Zagreb (HR)
- 2011 Tom & Tom presents: Divine Engine, Outside (Hardware), Muzej Mimara, Zagreb (HR)
Tomislav Gotovac: Zagreb, I love you! - Galerija Klovićevi dvori, Zagreb (HR)
- 2009 Antonio Lauer / Tomislav Gotovac - Gone With the Wind, Moderna Galerija Ljubljana, Mala galerija, Ljubljana (SLO)
- 2008 Antonio Gotovac Lauer: Krajiška 29, Galerija Waldinger, Osijek (HR)
- 2006 Antonio Gotovac Lauer: Steel Net, Moderna galerija, Studio Josip Račić, Zagreb (HR)
Antonio Lauer: Stupid Antonio presents, Galerija Klovićevi dvori, Zagreb (HR)
- 2005 Tomislav Gotovac a.k.a. Antonio G. Lauer, Galerija Nova, Zagreb (HR)
- 2003 Gotovac, Tomislav: Speaking of Pictures, MSU Museum of Contemporary Art, Zagreb (HR)
- 1994 Tomislav Gotovac: Point Blank, Installation and Performance, Franklin Furnace Archive, New York (USA)
Déja vu Films of Tomislava Gotovca, Kinoteka, Zagreb (HR)
- 1992 Tomislav Gotovac: Point Blank, Salon Galerije Karas, Zagreb (HR)
- 1988 Tomislav Gotovac: Collages, Izložbeni salon Doma JNA, Zagreb
- 1986 Tomislav Gotovac: Retrospective of Documents 1956-1986 - Paranoia View Art, Galerija DDT, Zagreb
- 1984 Tomislav Gotovac: Twenty Years Before Collages 1964 (II), Prostor proširenih medija, Zagreb
- 1981 Tomislav Gotovac: Films - Kommunales Kino, Frankfurt (on tour: Duisburg, Dortmund, Hamburg, Berlin, München, Wien)
- 1979 Tomislav Gotovac. Collages 1964, Studio Galerije suvremene umjetnosti, Zagreb
Tomislav Gotovac: Films, Netherlands Filmmuseum, Amsterdam (NL) "on tour: Shafiy Theatre, Amsterdam; Film Huis, Utrecht; Gemeentemuseum, Den Haag; Akademia Minerva, Groningen; Centre Pompidou, Paris; Rijksmuseum Kröller-Müller, Otterlo; Film Makers Co-op, London; London Collage of Printing, London; Slade School of Fine Art , London"
- 1978 Tomislav Gotovac: Retrospective of films, Kino-klub Zagreb, Zagreb; Kino Zlatna vrata, Split
Tomislav Gotovac: Films, Galeria Sztuki LDK Labirynt, Lublin (PL) "on tour: Lodz, Warsaw"
- 1977 Films of Tomislav Gotovac, Centar za multimedijalna istraživanja , Zagreb
- 1976 Tomislav Gotovac: TOMISLAV ©, Galerija Studentskog kulturnog centra, Beograd

Selected Group Exhibitions & Screenings

- 2014 artevida: corpo (body), Rio de Janeiro, Fundação Casa França, Brasil (BR)
Personal Cuts: Art Scene in Croatia From 1950s to Now, Musée d'Art Contemporain, Nîmes (F)
Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960 – 1990 /

- Experimental Film in Croatia and Serbia, Washington, National Gallery of Art (USA)
 Le Mouvement: Performing the City, The City Performed, Kunsthau CentrePasquArt, Biel/Bienne (CH)
 Helsinki Photography Biennial, Hippolyte Photographic Gallery, Helsinki (F)
 Report on the Construction of a Spaceship Module, New Museum / Museum as Hub, New York, NY(USA)
 Extravagant bodies: Extravagant age, Museum of Modern and Contemporary Art, Rijeka (HR)
 Cultural Center, Belgrade, Serbia
- 2013 Biographical Forms: Construction and Individual Mythologies, Museo Nacional Centro de Arte Reina Sofia, Madrid (E)
 ... was ist Kunst?...Resuming Fragmented Histories, Künstlerhaus – Halle für Kunst & Medien, Graz (A)
 The Present and Presence: Repetition 4 - Micro-political Situations, Museum of Contemporary Art Metelkova, Ljubljana (SL)
 Cinema by Other Means, Museum of Contemporary Art, Belgrade (SRB)
 Video, Television, Anticipation, Salon of Museum of Contemporary Art, Belgrade (SRB)
 The Naked Man, Ludwig Múzeum, Budapest (H)
 The Present and Presence: Repetition 3 - The Street, Museum of Contemporary Art Metelkova, Ljubljana (SL)
 Zero Point of Meaning - Non-functional, Non-representational, Elementary, Experimental and Conceptual Photography in Croatia, CAMERA AUSTRIA, Graz (A)
 Speak quietly, Tomislav Gotovac & Sandro Đukić, Galerie Michaela Stock, Vienna (A)
- 2012 Nude men from 1800 to the present day, curated by Dr. Tobias G. Natter, Leopold Museum, Vienna (A)
 The naked man, curators: Sabine Felner, Dr. Elisabeth Nowak-Thaller, Stella Rollig, Lentos Museum, Linz (A)
- 2012 One Sixth of the Earth – Ecologies of Image, MUSAC Museo de Arte Contemporáneo de Castilla y León, León (E)
 Spirits of Internationalism, Van Abbemuseum, Eindhoven (NL)
 The Freedom of Sound: John Cage behind the Iron Curtain, Ludwig Muzeum, Budapest (HU)
 The Present and Presence - Repetition 2, Museum of Contemporary Art Metelkova, Ljubljana (SLO)
 Week-end croate / Croatian Weekend, MAC/VAL Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine (F)
 Zagreb kino klub; Performance, action & film, Centre Pompidou, Cinema 2, Paris (F)
 Yugoslav Experimental cinema, Anthology Film Archive, New York (USA)
 The Present and Presence - Repetition 1, Museum of Contemporary Art Metelkova, Ljubljana (SLO)
 Spirit of Internationalism, Van Abbemuseum, Eindhoven (NL)
- 2011 Museum of Affects, Moderna Galerija Ljubljana, Ljubljana (SLO)
- 2011 Tom & Tom presents: Divine Engine, Outside (Hardware), Mimara Museum, Zagreb (HR)
 Zero Point of Meaning. Non-functional, non-representational, elementary, experimental and conceptual photography in Croatia, Umjetnički paviljon – Art Paviljon in Zagreb, Zagreb (HR)
 Museu de les narratives paral·leles / Museum of Parralel Naratives, MACBA, Barcelona (E)
 We can't promise to do more than an experiment: Experimental film and beyond in Yugoslavia in 60s and 70s, MACBA, Barcelona (E)
 One Needs to Live Self-Confidently... Watching, Antonio G. Lauer a.k.a. Tomislav Gotovac and BADCo., Biennale Venice 2011 - 54th International Art Exhibition, Pavilions & Collateral Events, Venice (I)
 Accomplices. The Photographer and the Artist around 1970, Museum of Modern Art in Warsaw, Warsaw (PL)
 Socialism and Modernity: Art, Culture and Politics 1950 – 1974, MSU Museum of Contemporary Art, Zagreb (HR)
 Museum of Affects. In the framework of L'Internationale, Museum of Contemporary Art Metelkova, Ljubljana (SLO)
 Festival des Cinémas Différents et Expérimentaux de Paris, Cinema Les Voutes, Paris (F)
- 2010 Workers Leaving the Workplace, Muzeum Sztuki, Lodz (PL)
 U3 – 6th Triennial of Contemporary Art in Slovenia: An Idea for Living. Realism and Reality in Contemporary Art in Slovenia, Moderna Galerija Ljubljana, Ljubljana (SLO)
 Masqué – Bregenz, Magazin4, Bregenzer Kunstverein, Bregenz (A)
 The Promises of the past 1950-2010, a discontinuous History of Art in former Eastern Europe, Centre Pompidou, Paris (F)
 Gender Check. Femininity and Masculinity in Eastern European Art, Zacheta National Gallery, Warsaw (PL)
 Gender Check - Rollenbilder in der Kunst Osteuropas, MUMOK, Vienna (A)
 This Is All Film! - Experimental Film in Yugoslavia 1951-1991, Moderna Galerija Ljubljana, Ljubljana (SLO)
- 2009 Arbeiter verlassen die Arbeitsstätte, Galerie für Zeitgenössische Kunst, Leipzig (D)
 Performing the East, curated by Hemma Schmutz, Kunstverein Salzburg, Salzburg (A)
- 2008 Why here is always somewhere else, with works from "Kontakt. The Art Collection of Erste Group", Badischer Kunstverein, Karlsruhe (D)
 Kontakt... works from the Art Collection of Erste Bank Group, Institute of Contemporary Art, Dunaújváros (HU)
 Cutting Realities Gender Strategies, Austrian Cultural Forum, New York (USA)
 As soon as I open my eyes I see a film: Experiment in the Art of Yugoslavia in the 60's and 70's, Museum of Modern Art in Warsaw, Warsaw (PL); Visual Introspection Center, Bucharest (RO)
- 2007 Romantischer Konzeptualismus, BAWAG Foundation, Vienna (A)
 Romantischer Konzeptualismus, Kunsthalle Nürnberg, Nürnberg (D)
 On Unknown Works, curated by Branka Stipančić, Skuc Gallery, Ljubljana (SLO); Galerija Otok, Dubrovnik (HR); Galerija Nova, Zagreb (HR)
 Kontakt Belgrade... works from the Art Collection of Erste Bank Group, Museum of Contemporary Art, Belgrade (SRB)
- 2006 Arteast Collection 2000+23, curated by Zdenka Badovinac, Moderna Galerija Ljubljana, Ljubljana (SLO)
 INSERT: Retrospective of Croatian Video Art, MMSU Rijeka, Rijeka (HR)
 Kontakt. The Art Collection of Erste Group, MUMOK Vienna, Vienna (A)
 Again for Tomorrow, Royal College of Art, London (UK)
- 2005 INSERT: Retrospective of Croatian Video Art, MSU Museum of Contemporary Art, Zagreb (HR)
 First Person Singular, Museum of Modern Art Dubrovnik, Dubrovnik (HR)
 Do it / Präsentation & Screening, KW Kunst-werke Berlin, Berlin (D)
 The First Balkan Biennial, State Museum of Contemporary Art, Thessaloniki (GR)

- The First Balkan Biennial, Macedonian Museum of Contemporary Art, Thessaloniki (GR)
 EAST ART MUSEUM. Eine Ausstellung der East Art Map - eine (Re-)Konstruktion der Geschichte zeitgenössischer Kunst in Osteuropa / EAST ART MUSEUM. An exhibition of the East Art Map - A (Re)Construction of the History of Contemporary Art in Eastern Europe, Karl Ernst Osthaus Museum, Hagen (D)
- 2004 Flipside, Artist Space, New York (USA)
 Utopia Station, Haus der Kunst, Munich (D)
- 2004 COLLECTED VIEWS FROM EAST OR WEST, Generali Foundation, Vienna (A)
 Arteast 2000+ / selection of works from international and national collection, Moderna Galerija Ljubljana, Ljubljana (SLO)
 Ailleurs, ici, Musée d'Art Moderne de la Ville de Paris (ARC), Paris (F)
- 2003 Utopia Station, Gallery of the City of Sindelfingen, Sindelfingen (D)
- 2003 In den Schluchten des Balkan / In the Gorges of the Balkans, Kunsthalle Fridericianum, Kassel (D)
 Utopia Station / 50th Venice Biennale, Venice (I)
 Marking the Territory, Irish Museum of Modern Art, Dublin (IRL)
 Kyoto Biennale: The Slowness of Light, Kyoto (J)
- 2002 The Misfits, Kunstraum Kreuzberg/Bethanien, Berlin (D); Museum of Contemporary Art, Skopje; Moscow, Expo Park
 In search of Balkania, curated by Roger Conover, Eda Cufer & Peter Weibel, Neue Galerie Graz, Graz (A)
 AUSGETRÄUMT..., Vienna Secession, Vienna (A)
 Here Tomorrow, MSU Museum of Contemporary Art; Glyptothek Sculpture Museum, Zagreb (HR)
 Helle Nächte, Stadtkino, Basel (CH)
 ARTEAST 2000+, The Art of Eastern Europe, ZKM Center for Art and Media Karlsruhe, Karlsruhe (D); Èfite amam – National Art Gallery, Skopje (MK)
- 2001 Retrospective of Croatian experimental film, Sao Paolo (BR)
 Digital Orgy: The Third Bangkok Experimental Film Festival, Bangkok (T)
 Body and the East, Exit Art, New York (USA)
 ARTEAST 2000+ The Art of Eastern Europe, Orangerie Congress, Innsbruck (A)
 What, how and for whom - on the occasion of 153rd anniversary of Communist Manifesto, Kunsthalle Exnergasse, Vienna (A)
 Project Broadcasting: dedicated to Nikola Tesla, Technical Museum of Zagreb, Zagreb (HR)
- 2000 2000+ The Art of Eastern Europe in Dialogue with the West, Moderna Galerija Ljubljana, Ljubljana (SLO)
 What, how and for whom - on the occasion of 152nd anniversary of Communist Manifesto, HDLU Croatian Association of Artists, Zagreb (HR)
 Small country for a big vacation, Galerija ŠKUC, Ljubljana (SLO)
- 2000-1999 Aspekte/Positionen: 50 Jahre Kunst aus Mitteleuropa, 1949-1999 / Aspects/Positions: 50 Years of Art in Central Europe; Museum Moderner Kunst Stiftung Ludwig, 20er Haus, Vienna (A); Ludwig Muzeum, Budapest (HU); Fundació Joan Miró, Barcelona (E); Hansard Gallery, City Gallery, Southampton (UK)
- 1998 Avant-Garde Film and Video of Central Europe, London (UK)
 Body and the East, Moderna Galerija Ljubljana, Ljubljana (SLO)
 33rd Zagreb Salon: Cityscape, Galerija Klovićevi dvori, Zagreb (HR)
- 1994 Annual SCCA-Zagreb exhibition, Gallery of Contemporary Art, Words & Images, Zagreb (HR)
 Food and Drink Exhibit, PM Gallery, Zagreb (HR)
 Keep that frequency Clear; HDLU Croatian Association of Artists, Zagreb (HR)
- 1992 Requiem in Croatia, Art Workshop Lazareti & Sesame Gallery, Dubrovnik (HR)
- 1991 For the Defence and Reconstruction of Croatia, Arts Pavilion, Zagreb (HR)
 The artist in a War Landscape, MSU Museum of Contemporary Art (Gallery of Contemporary Art), Zagreb (HR)
- 1989-1990 Rhetorical Image, New Museum of Contemporary Art, New York (USA)
 Avant-Garde Yugoslavs, Musée des Beaux-Arts, Carcassonne (F); Musée d'Abbaye Sainte Croix, Les Sables d'Olonne (F) & Musée d'Art, Toulon (F)
- 1988 Donaufestival / The Glass Submarine: Tomislav Gotovac: Paranoia View Art – Homage to Glenn Miller, Minoriten Kirche, Krems (A)
- 1987 Glamour Behind the Velvet Curtain, project Egoist Arts & Parts, Galleria Il Diaframma/Canon, Milan (I)
- 1980 Documentation of the Action Beard, courtyard of the Student Center, Zagreb
 Buying Back Art 1979, Arts Pavilion, Zagreb
 New Art Practice in Yugoslavia, Ewing Gallery, George Paton Gallery, Melbourne (AUS)
 Nuovi aspetti del cinema sperimentale Europeo / The New Aspects of European Experimental Cinema, Cinema Ritz, Il Gergo Inquieto, Genoa (I)
 New Screenings, Museum of Modern Art, Oxford (UK)
- 1979 2nd New Exhibition in Podrum, Podrum, Zagreb
 Sequences, Galerija Studentskog kulturnog centra, Belgrade; Centar za multimedijalna istraživanja, Zagreb
 Themes and Functions of the Medium of Photography, Museum of Contemporary Art, Belgrade
 Experiment '79, Stedelijk Museum, Amsterdam (NL)
 Works and Words, De Appel, Amsterdam (NL)
- 1978 For Art in Mind, Podrum, Zagreb
 Motovun Art Meetings, Motovun
 Works in Podrum, Podrum, Zagreb
 The New Art Practice in Yugoslavia 1966 – 1978, Contemporary Art Gallery, Zagreb
- 1976 New Photography 2: Photography as Art, Salon Muzeja savremene umetnosti, Beograd; CEFFT, Zagreb; Razstavní salon Rotovž, Maribor
- 1970 4th Genre Film Festival GEFF, Zagreb
- 1967 3rd Genre Film Festival GEFF, Zagreb
- 1965 2nd Genre Film Festival GEFF, Zagreb
- 1963 1st Genre Film Festival GEFF, Zagreb

Filmography

- 2002 DEAD MAN WALKING, experimental, BETA, originally various film and video formats, 49 min. Directed by: Tomislav Gotovac, editing by: Željko Radivoj, produced by Vera Robić-Škarica, Zagreb 2002
TROCKI / TROTSKY, experimental documentary, VHS, colour, 3 min. Directed by: Tomislav Gotovac, editing by: Željko Radivoj, Zagreb 2002
- 2001 IDENTITY NUMBER, Mini DV, colour, 1 min. Author: Tomislav Gotovac, camera by Vedran Šamanović, Zagreb 2001
MAJSKO JUTRO MATOROG FAUNA / MAY MORNING OF AN AGING FAUN, experimental, mini DV, colour, 3 min. Authors: Damir Čučić, Tomislav Gotovac, Željko Radivoj, Zagreb 2001
- 2000 GLENN MILLER 2000, experimental documentary, 35 mm, colour, 26 min. Directed by: Tomislav Gotovac, camera by Vedran Šamanović, produced by Vera Robić-Škarica, Zagreb 2000
SJEČANJE HOAGY CARMICHAELA / REMEMBERING HOAGY CARMICHAEL, experimental (ready-made: inserts from the films *To have and to have not* and *The Best Years of Our Life*), VHS/BETA, b/w, 16 min. 22 sec., Author: Tomislav Gotovac, Zagreb 2000
GLENN MILLER ILI KAKO JE U.S.A. POBJEDILA EUROPU / GLENN MILLER OR HOW THE U.S.A. DEFEATED EUROPE, experimental (ready-made: inserts from the film *Glenn Miller Story*), VHS/BETA, colour, 10 min. 22 sec., Author: Tomislav Gotovac, Zagreb 2000
MJESTO POD SUNCEM – TRI / A PLACE IN THE SUN 3, experimental (ready-made: inserts from the film *A Place in the Sun*), VHS/BETA, b/w, 7 min. 20 sec., Author: Tomislav Gotovac, Zagreb 2000
MJESTO POD SUNCEM – DVA / A PLACE IN THE SUN 2, experimental (ready-made: inserts from the film *A Place in the Sun*), VHS/BETA, b/w, 3 min., Author: Tomislav Gotovac, Zagreb 2000
MJESTO POD SUNCEM / A PLACE IN THE SUN, experimental (ready-made: inserts from the film *A Place in the Sun*), VHS/BETA, b/w, 2 min. 34 sec., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – SEDAM / FEELING 7, experimental, VHS/BETA, 3 min. 44 sec., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – ŠEST / FEELING 6, experimental, VHS/BETA, colour, 2 min. 39 sec., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – PET / FEELING 5, experimental (ready-made: inserts from the film *Young Man with a Horn*), VHS/BETA, b/w, 5 min., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – ČETIRI / FEELING 4, experimental (ready-made: inserts from the film *Young Man with a Horn*), VHS/BETA, b/w, 3 min., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – TRI / FEELING 3, experimental (ready-made: inserts from the film *The Lost Weekend*), VHS/BETA, b/w, 1 min. 27 sec., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ – DVA / FEELING 2, experimental (ready-made: inserts from the film *Young Man with a Horn*), VHS/BETA, b/w, 3 min. 26 sec., Author: Tomislav Gotovac, Zagreb 2000
OSJEČAJ / FEELING, experimental (ready-made: inserts from the film *Young Man with a Horn*), VHS/BETA, b/w, 11 min., Author: Tomislav Gotovac, Zagreb 2000
STRAŽA NA RAJNI / WATCH ON THE RHINE, experimental, BETACAM, colour, 1 min., Author: Tomislav Gotovac, Zagreb 2000
TRAMVAJ 406 / TRAM NO. 406, documentary, VHS/BETA, colour, 45 min., Directed by Tomislav Gotovac, camera / editing by Tomislav Gotovac and Vanja Valtrović, Zagreb 2000
- 1996 TOMISLAV GOTOVAC, experimental documentary, SVHS, colour, 59 sec., Directed by Tomislav Gotovac, Zagreb
- 1982 JULIJE KNIFER, documentary, S8 mm, colour, 20 min., Directed by Tomislav Gotovac, production Julije Knifer, 1982
- 1977 GLENN MILLER I. (Srednjoškolsko igralište I) / GLENN MILLER 1 (High School Playground 1), experimental documentary, 16 mm, b/w, 45 min., Screenplay / Directed / Edited / Sound chosen by Tomislav Gotovac, camera by Ljubo Bević, Zagreb 1977
- 1973 OBITELJSKI FILM II / FAMILY FILM 2, documentary, 16 mm, soundtrack on tape recorder tape) b/w, 10 min., Screenplay / Directed / Edited / Produced by Tomislav Gotovac, camera by Slobodan Šijan, 1973
- 1972 PLASTIČNI ISUS / PLASTIC JESUS, feature film, 35 mm (optical sound), colour, 71 min., Written / Directed by Lazar Stojanović & Tomislav Gotovac, actor Tomislav Gotovac, camera by Branko Perak, editing by Lazar Stojanović, actors: Ante Pavelić, Adolf Hitler, Josip Broz Tito, Ljubiša Ristić, Vukica Dilas, Tomislav Gotovac, Rusomir Bogdanovski, Gojko Škaric, Beograd 1972
NO. 1, experimental, 16 mm (reversal), silent film, b/w, 15 min., editing & production by Tomislav Gotovac, 1972
- 1971 OBITELJSKI FILM I / FAMILY FILM 1, documentary, 8mm (soundtrack on a tape recorder tape), b/w, 6 min. Screenplay / Directed / Camera / Edited / Produced by Tomislav Gotovac, 1971
- 1967-70 SKETCHES AND DIARIES, documentary, 8mm (soundtrack on a tape recorder tape), b/w, 60 min., Screenplay / Directed / Camera / Edited / Produced by Tomislav Gotovac, 1967-1970
- 1970 187, feature, 8mm (soundtrack on a tape recorder tape), 15 min., Screenplay / Directed / Camera / Edited / Sound by Tomislav Gotovac, actors Rusomir Bogdanovski, Gojko Škaric, Danja Mirković, Belgrade 1970
M, experimental documentary, 8mm (soundtrack on a tape recorder tape), 8 min., Idea / Directed / Camera / Edited / Produced by Tomislav Gotovac, Zagreb 1970
SLANI KIKIRIKI / SALT PEANUTS, feature, 16 mm, b/w, 20 min., Written / Directed / Edited by Tomislav Gotovac, camera by Juan-Carlos Ferro Duque, Belgrade 1970
- 1969 VILLEN II, feature, 8mm (soundtrack on a tape recorder tape), b/w, Written / Directed / Edited / Sound / Produced by Tomislav Gotovac, Belgrade 1969
PEEPING TOM, feature – experimental, 35mm (reversal), silent film, b/w, 10 min., Screenplay / Directed by Tomislav Gotovac, Actors: Lazar Stojanović and Tomislav Gotovac, Belgrade 1969
ALAMO, experimental documentary, 8mm (soundtrack on a tape recorder tape), colour, 10 min., Screenplay / Directed / Edited / Camera / Produced by Tomislav Gotovac, Zagreb 1969
T, experimental documentary, 8mm, (soundtrack on a tape recorder tape), 20 min., Screenplay / Directed / Camera / Edited / Produced by Tomislav Gotovac, Zagreb 1969
- 1967 29, experimental documentary, S8 mm, (soundtrack on a tape recorder tape), colour, 20 min., Screenplay / Directed / Edited / Sound chosen / Produced by Tomislav Gotovac, Zagreb 1967
- 1966 ELLA, experimental, 16 mm (optical sound), b/w, 9 min., Idea / Directed / Produced by Tomislav Gotovac, Zagreb 1966.
S, experimental documentary, S8 mm, b/w, 4 min., Idea / Directed / Produced by Tomislav Gotovac, Camera by Anđelko Habazin, Zagreb

- 1966 KUDA IDEMO NE PITAJTE / DON'T ASK WHERE WE'RE GOING, a live action-documentary-experimental, 8mm (optical sound), b/w, 20 min., Screenplay / Directed / Edited / Sound chosen / Produced by Tomislav Gotovac, Camera by Anđelko Habazin, actor Ivo Lukas, Zagreb
- 1966 OSJEĆAM SE DOBRO / I FEEL ALL RIGHT, experimental documentary, 8mm (soundtrack on a tape recorder tape), b/w, 20 min. Screenplay / Directed / Edited / Sound chosen / Produced by Tomislav Gotovac, camera by Anđelko Habazin, Zagreb 1966
- 1964 KRUŽNICA (JUTKEVIĆ-COUNT) / CIRCLE (JUTKEVIĆ-COUNT), experimental documentary, 16mm, b/w, 12 min., Screenplay / Directed by / Sound chosen by Tomislav Gotovac, Camera / Edited / Produced by Petar Blagojević-Arandelović, Belgrade 1964
- PLAVI JAHAC (GODART-ART) / BLUE RIDER (GODART-ART), experimental documentary, 16mm (optical sound), b/w, 14 min., Screenplay / Directed / Edited / Sound chosen by Tomislav Gotovac, Camera / Produced by Petar Blagojević-Arandelović, Belgrade 1964
- PRAVAC (STEVENS-DUKE) / STRAIGHT LINE (STEVENS-DUKE), experimental documentary, 16mm (optical sound), b/w, 9 min., Screenplay / Directed / Sound chosen by Tomislav Gotovac, Camera / Edited / Produced by Petar Blagojević-Arandelović, Belgrade 1964
- 1963 PRIJE PODNE JEDNOG FAUNA / THE FORENOON OF A FAUN, experimental documentary, 16mm (optical sound), b/w, 9 min., Screenplay / Directed / Edited / Sound chosen / Produced by Tomislav Gotovac, Zagreb 1963
- 1962 SMRT / DEATH, experimental, reversal 16mm (audio on tape recorder track), b/w, 7 min., (the film has been destroyed), Screenplay / Directed / Edited / Sound chosen by Tomislav Gotovac, camera by Vladimir Petek, Zagreb 1962

Selected Actions / Performances

- 2002 PAD U MANDUŠEVAC / FALL INTO MANDUŠEVAC FOUNTAIN, Ban Jelačić Square, filming of film *Those Eighties*, performance NOSILA JE ŽUTU TRAKU / ZVIJEZDE I VOJNICI / SHE WORE A YELLOW RIBBON / STARS AND SOLDIERS, Basel (CH), Stadt kino, Evening performance, performance by group Weekend Art (Aleksandar Battista Ilić, Ivana Keser and Tomislav Gotovac)
- 2002-2001 TROCKI / TROTSKY, Technical Museum, *Project Broadcasting*, performance
- 2001 UDARANJE PLASTIČNIM BOCAMA / HITTING PLASTIC BOTTLES, Zagreb Meštrović's Pavilion Home of Croatian Artists, Exhibition on the occasion of PM's 20th anniversary, performance
- STARS AND STRIPES, Osijek, HDLU – Kazamet, Performance Festival, curator: Ivan Faktor, performance
- 2000 WEEKEND ART: HALLELUJAH THE HILL, Dublin, Irish Museum of Modern Art, Performance Festival – Marking the Territory (curator: Marina Abramović), performance, co-authors Ivana Keser and Aleksandar Battista Ilić
- HOMMAGE TO BILLIE HOLIDAY, Zagreb, Gavella Theatre, *Project Theatre and Myth*, curator Josip Zanki, performance
- IZGUBLJENA LOPTA / LOST BALL, Zagreb, As Café, performance
- 1996-2000 WEEKEND ART: HALLELUJAH THE HILL, Zagreb, Sijeme Mountain, documentation and action, co-authors Ivana Keser and Aleksandar Battista Ilić
- 1999 NO DRUGS, NO DEATH, Moderna Galerija Ljubljana, Ljubljana (SLO), on the occasion of the exhibition *Body and the East*, curator Zdenka Badovinac, performance

Selected Bibliography

- 2012 *Kino Tom: Antonio G. Lauer ili Tomoslav Gotovac između Zagreba i Beograda*, Slobodan Šijan, Zagreb: Hrvatski filmski savez
- 2011 *One Needs to Live Self-Confidently... Watching*, Cvejić, Bojana, Tomislav Gotovac, Florian Malzacher, Renata Saleci, Georg Schöllhammer, Zagreb: What, How & for Whom
- 2011 Beginnings of Performance Art in Croatia or the High School Group Traveleri to Gotovac Lying Nude on the Asphalt, Marjanić, Suzana. *Slavic and East European Performance*
- 2010 *As Soon as I Open My Eyes I see a Film: Experiment in the Art of Yugoslavia in the 1960s and 1970s*, Ana Janevski, Ana, Ed. Warsaw: Museum of Modern Art in Warsaw
- 2003 *Tomislav Gotovac: Speaking of Pictures, Words from the collection of MSU*, Jadranka Vinterhalter, Museum of Contemporary Art, Zagreb
- 2003 *Tomislav Gotovac. When I Open my Eyes in the Morning I see a Movie*. Aleksandar Battista Ilić, Diana Nenadić (eds.). Hrvatski filmski savez and Muzj suvremene umjetnosti, Zagreb
- 1990 *Rhetorical Image*, Malina Kalinovska (ed.). The New Museum of Contemporary Art, New York
- 1988 *Tomislav Gotovac. Paranoia View Art – Retrospective documents*. Anđelko Hundić (ed.). Galerija DDT, Zagreb
- 1978 *The New Art Practice in Yugoslavia 1966-1978*. Marijan Susovski (ed.). Galerija suvremene umjetnosti, Zagreb

Works in Public Collections

Centre Georges Pompidou, Musée National d'Art Moderne, Paris (F)
 Museum of Modern Art, New York, NY(USA)
 Museum of Contemporary Art, Zagreb (HR)
 Modern Gallery, Zagreb (HR)
 Museum of contemporary and Modern Art, Rijeka (HR)
 National Museum, Zadar (HR)
 Museum of Contemporary Art, Belgrade (SRB)
 Modern Gallery, Ljubljana (SL)
 Kontakt. The Art Collection of Erste Group, Vienna (A)

SUZANA MILEVSKA is a theorist and curator of visual art and culture from Macedonia. Her interests include postcolonial critique of hegemonic power regimes of representation, feminist art and gender theory, participatory and collaborative art practices. She holds a PhD in visual culture from Goldsmiths College London where she taught from 2002-2004. In 2004 Milevska was a Fulbright Senior Research Scholar at Library of Congress. She taught visual culture and gender at the Gender Studies Institute and history and theory of art at the Faculty of Fine Arts - University Ss. Cyril and Methodius of Skopje. In 2010 she published the book *Gender Difference in the Balkans* and *The Renaming Machine: The Book* that summarized her long-term cross-disciplinary project. In 2012 Milevska received the Igor Zabel Award for Culture and Theory. In 2013-2015 she was appointed the Endowed Professor for Central and South Eastern European Art Histories at the Academy of Fine Art in Vienna

DARKO ŠIMIČIĆ was born in 1957 in Slavonski Brod, Croatia. Lives and works in Zagreb. Between 1979 and 1982 active as an artist. Starting from the end of the 1970s active as an archivist and a collector of contemporary art. He worked in SCCA/The Institute for Contemporary Art (1994 - 2006) and Museum of Contemporary Art (2006 - 2009) in Zagreb. He is a founding member of the Tomislav Gotovac Institute in Zagreb (2012), where he is currently working as researcher. He curated several exhibitions in Croatia and abroad and published texts about contemporary art. His recent researches are focused on avant-gardes in the 1920s and 1930s (Zenithism, Dada, Bauhaus, photomontages) and groups and individuals in Croatian art in the 1960s and 1970s (Gorgona, Mangelos, Group of Six Artists, Tomislav Gotovac).

Impressum

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info@galerie-stock.net
www.galerie-stock.net
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