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Revolution, cinema, painting: creative recycling of images in the films of Tom Gotovac (Antonio Lauer)

ABSTRACT

Tomislav/Tom Gotovac (Antonio Lauer), one of the leading Croatian conceptual and multimedia artists, successfully recycles visual images in his recent films, as demonstrated in the best works of his more recent opus. By using stills and inserts from his own films and from films important for him or his art (e.g. films by George Stevens, Lazar Stojanović, the Vasiliev brothers), but also from famous paintings (by Diego Rivera, Frida Kahlo) and popular songs, Gotovac's films (Tomislav Gotovac, Dead Man Walking, Proroci) transcend the borders of cinema as much as his performances and exhibitions transcend borders of every medium of artistic creation. However, certain general questions are raised by such artistic procedure: broadly speaking, today's conceptual art is institutionalized in some sort of artistic 'genre' and Gotovac/Lauer seems to be a true master of that genre.

KEYWORDS

Tomislav Gotovac
experimental cinema
editing
conceptual art
images
genre

1. This article is broadly based on a presentation made at the conference 'Text/Image/Representation' (Szeged, Hungary, 2005).
2. Since the majority of Croats declare themselves as Roman Catholics, HDZ, the anti-communist ruling party, built close ties with the Vatican (itself quite willing to establish close ties to all anti-communist governments).

IS CONCEPTUAL ART STILL REVOLUTIONARY?¹

Croatian conceptual artist Tomislav (Tom) Gotovac, the author of numerous exhibitions and performances, is usually credited for being one of the most prominent authors of 'experimental' or 'avant-garde' film in Croatia and one of its most radically modernist directors. Born in Sombor (Serbia/Yugoslavia) in 1937, in 2005 Gotovac officially changed his name to Antonio Lauer, temporarily using the middle initial 'G' (this name change is just one example of his self-referential conceptual art).

From the very beginning of his career in the early 1960s, Gotovac concentrated on changing the definition of the artist prevalent in Yugoslav socialist society. Crossing the boundaries between several types of visual, audio-visual and performing arts, this pioneer of conceptual art in Zagreb has very often used the imagery of 'revolutionary' (communist) ideology in order to challenge aesthetic and other social norms. In the 1990s, Gotovac's films became more frequently structured around recycling his previous artistic experience, which often includes the political imagery of the past.

As art historian Ješa Denegri (2003: 268) points out, 'film is crucial for Gotovac's work as a whole, [...] he was [...] primarily brought up and formed on film [...] film is not only a basic thread but [the] leading thread (of his work)'. In the same article, Denegri also discusses the way in which Gotovac's cinematic influences (Hawks, Hitchcock, Dreyer, etc.) govern his work in the medium of photography.

One might say that this thematic and stylistic shift corresponds nicely with changes in Croatian society after the break-up of Yugoslavia. Croatia is a country still in some sort of never-ending transition towards western-style capitalism. Ever since the end of the war for independence, Croatian society has become increasingly prone to recycling and constantly readdressing its present and past values, ideas and imagery. Old Yugoslav (Croatian, Serbian, Bosnian etc.) films are occasionally shown on national TV; in a Croatian political journal communist dictator Josip Broz Tito was voted the most influential Croat in history; Tito's monument in Kumrovec (his birthplace) was blown up (which is again extensively covered by the media); and so forth. Without resorting to simplistic and perennial cause-and-effect explanations of art, it is interesting to note that images from Gotovac's past – as seen in his films – consist predominantly of politically charged imagery, very similar to the imagery that is more and more present in the mainstream media as well.

However, right before this basically peaceful (transitional) period in Croatian history, during the war fought against the Yugoslav People's Army (*Jugoslavenska narodna armija* – JNA), the manner in which Gotovac was addressing political issues could hardly be considered challenging to the prevalent norms of the time. This war-time art is partly documented in the non-paginated section of *Tomislav Gotovac* (Nenadić and Battista Ilić 2003), with pictures from the 1992 performance *Point Blank*. In it, Gotovac paints words on the wall that are crucial for a nationalist paradigm (which is, admittedly, typical for most societies in wartime): the names of the towns and the villages that were torched by the aggressor, as well as the name of Pope John Paul II, who was considered a great friend of the newly independent country (see also in Stipančić 1995: 76–78). Another example of Gotovac's anti-communist views is found in his interview with Ivica Župan (1991).²

Although he was still reshaping the dominant ideology in order to fit his conceptual style, Gotovac's anarchism seems to have perished together

with the state in which his rebellion had begun. Later on, after having at least partly adopted certain values of the dominant culture, with the war over and cultural and other ties between parts of the former Yugoslavia emerging again, Gotovac also started to pay increasing attention to his own personal and artistic history, in some periods entirely inseparable from Serbian culture and society.

Gotovac has managed to cleverly redefine communist symbolism and ideology in the process, but it is useful to bear in mind that redefining social heritage has also become a legitimate and quite frequent topic of Croatian mainstream narrative cinema – see, for example, the films *Maršal/ Marshal Tito's Spirit* (Brešan, 2000), *Ne dao Bog većeg zla/God Forbid a Greater Evil* (Tribuson, 2002), *Duga mračna noć/Long Dark Night* (Vrdoljak, 2004), *Karaula/The Guard Post* (Grlić, 2006) and *Ničiji sin/No One's Son* (Ostojić, 2008). So, if there is something original and therefore particularly interesting in Gotovac's films, it clearly must lie in the realm of style, not in the realm of ideology or the realm of the social function of art. Naturally, as is the case with all conceptual artists, the domain of style must include references to the process of artistic creation and to the general questions of the definition of art.

Has Gotovac, then, a self-proclaimed 'anarchist', somewhere along the line gradually slipped from the artistic (and social) margins into the mainstream? I would propose that he probably has; after all, he and his works nowadays get invited to the most prominent art forums and festivals inside and outside of Croatia – in Europe (Venice, Vienna) and beyond (New York, Kyoto). The book encompassing his entire oeuvre (Nenadić and Battista Ilić 2003) has been published by institutions crucial for archiving, studying and displaying modernist and postmodernist art and cinema in Croatia. The authors writing about Tom's work in this book are Hrvoje Turković, one of the most prominent Croatian film scholars and critics, and Ješa Denegri, one of the most prominent Serbian art historians (he was the curator of Gotovac's very first solo exhibition 'Tomislav@', held in Belgrade in 1976). However, one could hardly say that canonizing a conceptual artist is strictly a Croatian phenomenon. It is actually a global(izing) trend, with the influence of and the attention given to the work/personality of Andy Warhol or Joseph Beuys being indicative of the same trend of canonizing the revolutionary, of conventionalizing (neo-)avant-garde styles and concepts both in Europe and in the United States (and probably elsewhere, as well). Of course, the person (the character, the masque) of the conceptual artist is inseparable from his work: it is very often the material for his work.

Today, conceptual, radically modernist art has accumulated a rich multimedia tradition that the contemporary artist can draw upon. One might even say (especially but not exclusively when we analyse the conceptual style within the boundaries of a single art medium such as film) that conceptual art has become a fully-fledged genre. We can therefore put it in the context of other genres, schools or styles in painting, theatre or film and say that conceptual art is genuinely recognized and accepted within the social institution of art. The gestures of past revolutions and rebellions in art and society are still remembered, but nowadays they are adopted and widely accepted by museums, film archives, critics, historians, universities and younger contemporary artists (for successful attempts at writing the history of experimental film and video see Rees (2002) and Comer (2009)). Not being revolutionary any longer, the conceptual art is a multimedial genre.

THE CINEMA OF RECYCLING: TOMISLAV GOTOVAC AND THE MODERNIST TRADITION

Being to a great extent fixed on the visual beauty and the power of cinema from the very start, Gotovac has created several visually very appealing films. However, since he mostly worked under low-budget (or zero-budget) circumstances – and since the rules of the beautiful in cinematography were among the general rules he was intent on breaking – many of his films look like home movies. Some sort of rule-breaking is, of course, a stylistic feature typical of modernist cinema, even for mainstream feature-film modernism. The cinematographer Raoul Coutard even claimed that, while filming *À Bout de souffle/Breathless* (Godard, 1960), the director frequently consulted the script-woman about the correct procedures for achieving classical continuity, only to do exactly the opposite of what she would suggest (Bordwell and Thompson 2001: 370).

And yet, even Godard made many visually stunning films, including the groundbreaking *À Bout de souffle*, which uses natural lighting only, but nevertheless sometimes treats its heroes (particularly Jean Seberg) as photo models. Naturally, visual beauty in Godard's films is often ironically encoded. In addition to that, it seems instructive to point out that the visual style of *À Bout de souffle*, although different from the norms of French cinema of the 1950s, nevertheless seems significantly less radical when compared with the 'documentary' style of some American feature films (e.g. *The Naked City* (Dassin, 1948)) or with the style of some of the well-known films made by Godard's compatriots Jean Renoir (*Boudu sauvé des eaux/Boudu Saved from Drowning* (1932), *Toni* (1935)), Robert Bresson (*Le Journal d'un cure de campagne/Diary of a Country Priest* (1951); *Un condamné à mort s'échappé/A Man Escaped* (1956)) and even Jacques Becker (*Le Trou/The Hole* (1959)). Some of the greatest revolutionaries also possess a sophisticated aesthetic sense – Godard, for instance, was an intelligent film critic and a keen observer of cinema (of Anthony Mann's westerns, for example). Bearing this in mind, it is interesting to note that Gotovac is to some extent a unique figure in the circles of Croatian 'radical' art, because he proclaims love not only for Godard and 'high modernism' but even more prominently for the classical narrative cinema of Howard Hawks and George Stevens.

This article is not the right place to address the distinction between the modern and the postmodern, but it seems interesting that Gotovac's recent films, made in an age where artists are, generally speaking, more interested in recycling artistic images (and a bit less in changing society and challenging institutions), often display an increased interest in the visual. Gotovac's frequent usage of 'ready-made' or 'found footage', both as the theme and as part of the structural pattern, is his most significant stylistic feature nowadays, and I will be discussing some of the films from this period. For instance, a very short film *Osjećaj devet/Feeling Nine* (Gotovac, 2004) uses a powerful and visually magnificent sequence of an extreme long shot, an inserted extreme close-up and another extreme long shot from the considerably long feature film *Giant* (George Stevens, 1956). Naturally, when placed outside its original (narrative) environment, these high-budget shots have quite a different effect and gain quite different meanings.

Some of these films use Gotovac's previous works. His one-minute-long work *Tomislav Gotovac* (Gotovac, 1996), for example, in its visual aspect consists entirely of rhythmically edited shots of photos depicting his life, exhibitions, performances and films. In addition to that, the repetition of the verse

'We got machines to do your work for you' – extracted from a 1939 Billie Holiday performance of 'You're just a no account' (written by S. Cahn and S. Chaplin) – serves as a multi-layered and, to a great extent, ironic comment on the visual structure of this work. Appearing in isolation, this fragment of lyrics seems to comment on the mechanical process of the film's creation: the editing (one of the most technical parts of the cinematic repertoire) is conspicuously rhythmical, and this is accentuated by a tempo too fast for the viewer to grasp fully most of the visual content. This mechanical rhythm, therefore, seems to be underscored by the words; furthermore, since the pictures shown are not actually moving (they appear and just as rapidly disappear, but do not move), the glimpses of their lifelessness seem to strengthen the mechanical connotations contained in the cited Billie Holiday line.

In addition to that, the idea of a film encompassing the author's life is one of the very few things a viewer can grasp from the kinetically charged sequence of images in *Tomislav Gotovac*. A self-referential slant is typical of this theme and style of experimental cinema, and the name of this film is at the same time the name of its author. The nostalgic feel of Holiday's voice (and of her music's overall sound) therefore acquires an unexpected poignancy, giving the musical clip the quality of a comment on the intensity of life that the viewer nevertheless senses is being depicted by the film's strange visual sequence. Naturally, this nostalgic quality becomes increasingly conspicuous as the recording technology, the style of Holiday's singing (and of the accompanying music) become more and more historical as they age together with the film that uses them.

Extreme even when compared to Gotovac's earlier standards in the recycling of images, this film creates a nostalgic mood typical of the mature, turn-of-the-century Gotovac. That this maturity has coincided with general artistic and social trends towards the postmodern and the culture of recycling is very fortunate for Gotovac's high reputation and continually excellent rapport with new generations of artists and critics, but I do not believe it is essential for the viewer's pleasure or, dare I say it, aesthetic satisfaction.

DEAD MAN WALKING: GOTOVAC'S SELF-PORTRAIT

Another prominent film that uses parts of the author's previous works is *Dead Man Walking* (Gotovac, 2002), but the levels of recycling in this conceptual self-portrait are more complex, not merely because some of the recycled films themselves contain already recycled fictional and documentary footage. *Dead Man Walking* uses several of Gotovac's previous films, such as his conceptual porn *Obiteljski film 1/Family Movie 1* (1971), as well as *Ella* (1965 or 1966), *Salt Peanuts* (1970), *Smrt/Death* (1962), *Broj 1/Number 1* (1962–72), and so on. *Tomislav Gotovac*, a far shorter film already mentioned, a sort of conceptual self-portrait, is used near the very beginning of *Dead Man Walking*, stressing the autobiographical nature accentuated, naturally, by the title as well. *Dead Man Walking* is the phrase used for a convict on death row, walking towards his execution. Allegedly, in the moment of death, images of the dying person's entire life flash in front of their eyes, and images from Gotovac's past make for the bulk of the film. After all these images, Gotovac appears in the last shot of the film (the only footage filmed exclusively for *Dead Man Walking*), only to disappear in the dark.

In *Dead Man Walking* there are also scenes from famous examples of classical Hollywood cinema (e.g. *A Place in the Sun* (Stevens, 1951)) and Soviet



Figure 1: Dead Man Walking (Gotovac, 2002).

socialist realism (the Vasiliev brothers' film *Chapayev* (1934)), while Gotovac's home-made porn is contrasted with an example of John Stagliano's professional, 'real' porn. Extremely graphic sexual images are, naturally, placed at the very beginning of *Dead Man Walking*, probably in order to attempt to stun the audience, to whom pictures of activated genitals are just as common as the pictures of muscular workers were to the mass audiences of socialist realist art. *Dead Man Walking's* closing credits place Stagliano's film in 1999 (the year in which the pornographer made several features), but only the Croatian translation is listed (*Buttmanov odmor*); in English it would be something like *Buttman's holiday/vacation*. He made several films with 'vacation' in the title, but they were before 1999 making the precise identification of this film quite difficult.

However, among the most significant films used in this complex work is the controversial *Plastični Isus/Plastic Jesus* (Stojanović, 1971), one of key masterpieces of Serbian experimental (avant-garde) cinema, which was shelved by the socialist regime and shown publicly only on the eve of Yugoslavia's break-up. This stylistically highly radical film, often considered to be one of the best works of Serbian political cinema, comparable to the internationally more acclaimed *WR: Misterije organizma/WR: Mysteries of the Organism* (Makavejev,

1971), stirred up emotions by using documentary footage depicting the troubled Balkan past and the turbulent (socialist and Yugoslav) present in the late 1960s and the early 1970s, while Tomislav Gotovac (at the time student at the Belgrade theatre and film academy) played basically himself in the leading role in the semi-fictional part of the film.

Since *Plastični Isus* is such a radical piece of work and since Gotovac was even at that stage an accomplished conceptualist film-maker, at least in socially marginal amateur and avant-garde circles (already having received several prizes at festivals in Zagreb, Kragujevac and Ljubljana), it is no wonder that some sources (admittedly, mostly Croatian ones) even go as far as to cite Gotovac as the co-author of *Plastični Isus*, alongside director Lazar Stojanović (see, for instance, the filmography in Nenadić & Battista Ilić (2003: 305)). In this respect, it is probably pertinent to note that Ješa Denegri generally feels that Gotovac was very much able to perform a self-referential conceptual art work within the boundaries of another artist's film (Denegri 2003: 272). However, Gotovac's more recent films (see also *Hot Klub of Frans or Salt Peanuts* from 2007, another reworking of past images) show a great resemblance to the classic films by Serbian experimental film-makers Lazar Stojanović and Dušan Makavejev, both of whom Gotovac had worked with in various stages of his career.³

Naturally, as I have already pointed out, it would be inadequate to discuss Gotovac's recycling of images without bearing in mind that some of his films have already used parts of previously made films; *Broj 1* (1962–72) (re-used in *Dead Man Walking*), for instance, uses Gotovac's first film, *Smrt* (1962) – so when these recycled films get re-recycled for the second time, it is very hard for the viewer (even if he is a long-time Gotovac fan) to keep track of what scenes he has seen under what title in what movie. Starting his career with conceptualist ideas (probably to a great extent intuited rather than fully thought out), Gotovac also worked in the era in which film critics and directors were widely embracing authorial politics (Wollen 1972; Naremore 2004) of French *nouvelle vague* greats such as Truffaut, Chabrol and Godard. If we simplify things a bit, we might be allowed to say that these critics-turned-directors made for a radically modernist group of film buffs with a penchant for classical Hollywood cinema, shared by Gotovac as well. It is no wonder then that Gotovac has managed to become one of the best examples of auteurism in Croatian cinema: in his work the boundaries of a single film are becoming less and less significant, so that his entire oeuvre becomes one giant piece of work.

REVOLUTIONARY PICTURES: PROROCI

Finally, probably the best among Gotovac's more recent works, *Proroci/The Prophets* (2004), seems particularly interesting in the context of any intermediary discussion. It uses the imagery and sounds of Mexican revolutionary thought and movements, while these images and sounds are at the same time central to the international popular idea of Mexico. Among these images are those taken from Mexican painters: even if the spectator is not an expert in the field of art history, most can be expected to recognize at least the images of Frida Kahlo and Diego Rivera (whom she portrayed next to herself in many paintings). In the Rivera–Kahlo couple, Rivera is the muralist famous for depicting history by using communist symbols and introducing murals to international revolutionary and historical painting, while Kahlo is famous for

3. *Nevinnost bez zaštite/Innocence Unprotected* (Makavejev, 1968) is structured around scenes from an actual fiction film made in Serbia during World War II.

4. Illustrative of the Mexican culture of death (and similar to those used by Gotovac) are, for instance, the popular illustrations of José Guadalupe Posada.

her meticulous painting of self-portraits in various formal combinations of expressionism, surrealism and the neo-folklorist grotesque.

Gotovac's intriguing visual strategy includes portraits of Frida Kahlo, Vladimir Ilyich Lenin and Leon Trotsky (Lenin and Trotsky as painted by Rivera), as well as populist drawings representing traditional Mexican culture (e.g. the cult of death).⁴ The photos of actual, historical violence and death in Mexico used in *Proroci* are equally powerful, and all this is contrasted with and, again, ironically commented upon by the soundtrack of the film. The sound is completely taken over by the joyous sounds of 'La cucaracha'/'The Cockroach', the internationally popular song about Pancho Villa's 'revolutionary' vehicle, a shabby car nick-named after the insect from the popular song. Furthermore, one may also notice in Gotovac's film an attempt to challenge the dominant political and aesthetic norms in Croatia by stressing the revolutionary side of Mexican art not only in theme, but also in the avant-garde form of rhythmical cutting and intercutting (the rhythmical joining of the sounds and the pictures) while Gotovac's powerful symbolism follows the tradition established by Sergei Eisenstein, the artist who is the closest thing to a father that revolutionary cinema has.

One might also speak of *Proroci* as an artistic (elitist) strike back at popular culture. For, in the Croatian as well as the international context, Gotovac's film will probably be viewed in the background of Julie Taymor's influential biopic *Frida* (2002), a film that has effectively canonized a traditional, narrative view of Mexican art and Mexican history through the romantic story of two artists (Frida Kahlo and Diego Rivera) and the people in their lives (an ex-wife, several friends, parents, sisters and numerous paramours). All this, naturally, fits Gotovac's image of the challenger of artistic and other social norms, no matter what type of society he might be living and creating in, and no matter how meaningful a challenge to the norm might be in a given context.

For instance, while making conceptual, constructivist and structural art, Gotovac was one of the most fervent advocates of emotionally charged classical American films (of George Stevens, John Ford and others), which was, although not so unusual in the European context, actually quite a reasonable choice for a provocative artist creating in a socialist country where the cultural establishment preferred either socialist realism or narrative modernism conveying ideas corresponding to the political left (e.g. the feature films of Croatian directors Lordan Zafranović and, to an extent, Vatroslav Mimica). Classical narrative cinema was actually more subversive and radical than modernist cinema in many stages of socialist Yugoslavia's history.

Effective and rhythmically well organized, the imagery of *Proroci* includes several shots showing nothing but a red surface, used in the structure of this film both in its political and in its physical/bodily (and 'bloody') meaning. However, everything that Gotovac does is paratextually (see Genette 1997) marked by his own name and, as Hrvoje Turković (2003: 278) points out, Gotovac's films are not meant for the casual, uninformed observer. It seems safe to agree with Turković when he proposes that the ideal recipient of Gotovac's work knows well the author's strong inclination towards body art, as well as his tendency to turn everything that he experiences into the topic and material for his work. This body-art tendency started as early as 1962 (Denegri 2003: 269). Furthermore, the ideal recipient also knows Gotovac's political obsessions, his frequent allusions to and citations of communist and revolutionary works/writing, et cetera, et cetera.

This film thus strongly points to the bloody side of Mexican history, but the allusion to Trotsky's death is particularly intriguing in this self-referential aspect of fitting the film into Gotovac's lifework, informed by the inclination to create structures irrespective of the borders of a single film, thus transforming his entire multimedia oeuvre into a single piece of work. Although *Proroci* uses only one image of a hand that we suppose belongs to Gotovac – and only a few images of a pick, hammering at object(s) unseen – since this is a Gotovac film, it can hardly be a mere coincidence that the cross-cutting connects the image of the author's fist and the portrait of Trotsky holding his fist in the same combative clench. Naturally, with the editing proceeding in step with the fast-paced rhythm of the song 'La cucaracha', this comparison must be ironic. The image of the pick is followed by pictures of stabbing and dying, while the last image of the film remains the photo of a dead man (presumably a Mexican), lying in his own blood. Perceived with the knowledge of other films by Gotovac, this allusion to Trotsky's gruesome death can be seen as yet another recapitulation of the author's life and career, similar to *Tomislav Gotovac* and *Dead Man Walking*, where the death-row convict from the title is obviously Gotovac himself.

Finally, watching a film that alludes to Trotsky's gruesome death, how can one distinguish what has been learned in school or by reading a non-fictional book from what has been learned from watching fictional and non-fictional films and television programmes? Associative presentation founded on Sergei Eisenstein's historical concepts (Gilić 2005) is a complex issue, but it seems obvious that *Proroci* plays on the general, popular knowledge about Trotsky, which encompasses *Frida*, but is naturally more specific than the level of knowledge necessary for understanding more-or-less conventional narrative films (such as *Frida*). Taymor's biopic is only one of the more recent visualizations of Trotsky's death in Mexico, with Geoffrey Rush portraying the exiled Bolshevik revolutionary on the silver screen, while, for instance, movie superstar Richard Burton was wearing Trotsky's shoes (and a beard to match) in *The Assassination of Trotsky* (Losey, 1972) three decades earlier.

Naturally, the revolutionary imagery of *Proroci* is particularly interesting to those of us who have spent at least part of our lives under a socialist regime. I should therefore reiterate yet another point: Gotovac, formerly a prominent opponent of socialism's pressures on art, continues to use revolutionary (communist) imagery in a new 'transitional' society. Knocking (and knocking, and knocking) at the door of the 'New' Europe (the European Union), Croatia for a time has attempted unsuccessfully to completely dismantle the imagery of the socialist era but the spirit of the past still haunts its social, cultural and political landscape. So, when Gotovac uses images from Croatia's socialist past in *Proroci* (e.g. Lenin, the colour red), although he recycles them through a Mexican heritage (or through the grand meta-narrative of Mexican history),⁵ it is the aura/spectre of the socialist revolution that foregrounds the figures of artists nowadays being received and recycled in today's consumerist society. Ironically, the global financial crisis that began in 2008 suddenly revamped some of the ideas of socialism and nationalization even in the most anti-communist centres of world power (including the White House in Washington DC).

However, Frida Kahlo has become a brand (a commodity) in the manner Gotovac will probably never become, regardless of the frequency of his contacts with the mass media. On the other hand, these contacts are far too frequent for us to believe Gotovac (or some critics) who claim that he has remained an anarchist or that he is still at the margins of the art scene or

5. Mexican culture greatly influenced the culture of socialist Yugoslavia in the 1950s and 1960s.

society (Jelić and Kiš 2003). Regardless of that, one may say that the images of Mexican revolutionary art and history have received a far more satisfying artistic makeover by Gotovac than by Julie Taymor. If the idea of conceptual art as a genre is at least partly valid and convincing, I would propose that Gotovac is one of its better representatives, a true Howard Hawks of radical art.

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6. In Nenadić & Battista Ilić (2003: 319) this article is erroneously listed under the year 2000.
7. Gotovac's filmography is mostly based on two books (Nenadić and Battista Ilić 2003, Kragić and Gilić 2003) and two Internet sites (<http://www.imdb.com>, <http://www.film.hr>). The films produced during the existence of Yugoslavia are attributed to the constituent unit (republic) where they were produced. Some of Gotovac's films are home-made and do not have that sort of attribution due to the fact that he lived both in Croatia and in Serbia at the time.
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APPENDIX

FILMOGRAPHY OF TOMISLAV GOTOVAC⁷

The majority of the films Gotovac directed before the 1990s are available on a non-profit basis for a technical compensation at Hrvatski filmski savez, Tuškanac 1, 10 000 Zagreb, Croatia (E-mail: diana@hfs.hr). The films he made in the 1990s and onwards are mostly available at the same address for a small compensation (Hrvatski filmski savez is a non-profit organization). Information on the company's production of Gotovac's films can be seen at http://www.hfs.hr/hfs/autori_detail.asp?sif=5. The films are listed in date order, starting with the most recent.

Abbreviations: Asst. – assistant, AKK Beograd – Akademski kino klub Beograd (Academic cine-club, Belgrade), d – director, ed – editor, HFS – Hrvatski filmski savez (Croatian Film Clubs Association), KK Zagreb – Kino-klub Zagreb (Zagreb Cine-club), p – producer, ph – photography, sc – screenplay. Director on all productions is Tomislav Gotovac unless otherwise stated.

Hot klub of Frans or Salt Peanuts (2007), Serbia: Centar za kulturnu dekontaminaciju. (cast: Tomislav Gotovac, Lazar Stojanović, Juan-Carlos Ferro Duque.)

Performance Tapes (2007), Croatia: HFS.

- Cesar Frank – Wolf Wostell* (2005), Croatia: HFS. (*ph* – Tomislav Gotovac, *ed* – Željko Radivoj.)
- Proroci/The Prophets*, 2004; Croatia: KK Zagreb/HFS. (*sc* – Tomislav Gotovac, *ed* – Željko Radivoj.)
- Osjećaj devet/Feeling Nine* (2004), Croatia: KK Zagreb/HFS.
- Dead Man Walking* (2002), Croatia: HFS. (*sc, ed* – Tomislav Gotovac, *asst. d & asst. ed* – Željko Radivoj, *cast*: Tomislav Gotovac. In archive footage: Vukica Đilas, Ljubiša Ristić, Josip Broz Tito, Ante Pavelić, Montgomery Clift.)
- Trocki/Trotsky* (2002), Croatia: HFS. (*ed* – Željko Radivoj.)
- Identity Number* (2001), Croatia: HFS, KK Zagreb. (*ph* – Vedran Šamanović.)
- Praznik rada or Majsko jutro matorog fauna/Labour Day or A May Morning of an aging Faun* (2001), Croatia: KK Zagreb-SF. (*co-d*, Damir Čučić & Željko Radivoj, *ph* – Ž. Radivoj.)
- Glenn Miller 2000* (2000), Croatia: HFS. (*ph* – Vedran Šamanović, *p* – Vera Robić-Škarica.)
- Sjećanje na Hoagy Carmichaela/Remembering Hoagy Carmichael* (2000), Croatia: KK Zagreb-SF, HFS.
- Glenn Miller ili kako je U.S.A. pobijedila Europu/Glenn Miller or How the USA Defeated Europe* (2000), Croatia: KK Zagreb-SF, HFS.
- Mjesto pod suncem tri/A Place in the Sun 3* (2000), Croatia: KK Zagreb-SF, HFS.
- Mjesto pod suncem dva/A Place in the Sun 2* (2000), Croatia: KK Zagreb-SF, HFS.
- Mjesto pod suncem/A Place in the Sun* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj sedam/Feeling Seven* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj šest/Feeling Six* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj pet/Feeling Five* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj četiri/Feeling Four* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj tri/Feeling Three* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj dva/Feeling Two* (2000), Croatia: KK Zagreb-SF, HFS.
- Osjećaj/Feeling* (2000), Croatia: KK Zagreb-SF, HFS.
- Straža na Rajni/The Watch on the Rhine* (2000), Croatia: KK Zagreb-SF, HFS.
- Tramvaj 406/Tram No 406* (2000), Croatia: KK Zagreb – SF, HFS. (*co-d* – Vanja Valtrović, *sc* – Tomislav Gotovac, *ph, ed* – Tomislav Gotovac, Vanja Valtrović.)
- Tomislav Gotovac* (1996), Croatia: Plavi film, Zagreb. (*sc* – Tomislav Gotovac.)
- Julije Knifer* (1982), Croatia. (*sc* – Tomislav Gotovac. *ph* – Julije Knifer.)
- Glenn Miller I (Srednjoškolsko igralište)/Glenn Miller 1 (High School Playground)* (1977), Croatia: Centar za multimedijalna istraživanja SC Zagreb. (*sc* – Tomislav Gotovac. *co-d, ph* – Ljubo Becić.)
- Obiteljski film 2/Family Movie 2* (1973). (*sc, ed, p* – Tomislav Gotovac. *co-d, ph* – Slobodan Šijan.)
- Plastični Isus/Plastic Jesus* (1972), Serbia: Filmska radna zajednica Centar, Akademija za pozorište, film, radio i televiziju, Beograd. (*co-d, ed* – Lazar Stojanović. *sc* – L. Stojanović. Tomislav Gotovac. *co-d, ph* – Branko Perak. *cast*: Tomislav Gotovac, Ljubiša Ristić, Vukica Đilas, Rusomir Bogdanovski, Gojko Škarić, Josip Broz Tito.)
- Broj 1/Number 1* (1962–1972). (*sc, ed* – Tomislav Gotovac.)
- Obiteljski film 1/Family Movie 1* (1971), (*sc, ph, ed* – Tomislav Gotovac.)
- Sketches and Diaries* (1967–1970). (*p, ph, ed* – Tomislav Gotovac.)
- 187* (1970), Serbia: Akademija za pozorište, film, radio i televiziju, Beograd. (*sc, ed* – Tomislav Gotovac. *cast*: Rusomir Bogdanovski, Gojko Škarić, Danja Mirković.)
- M* (1970), Croatia: KK Zagreb. (*ph, ed, p* – Tomislav Gotovac.)

- Salt Peanuts* (1970), Serbia: Akademija za pozorište, film, radio i televiziju, Beograd. (sc, ed – Tomislav Gotovac. ph – Juan-Carlos Ferro Duque.)
- Villen II* (1969), Serbia: Akademija za pozorište, film, radio i televiziju, Beograd. (sc, ed, p – Tomislav Gotovac. cast: Lazar Stojanović, Tomislav Gotovac.)
- Peeping Tom* (1969), Serbia: Akademija za pozorište, film, radio i televiziju, Beograd. (sc – Tomislav Gotovac. cast: Juan-Carlos Ferro Duque, Zlata Bilić.)
- Alamo* (1969), Croatia: KK Zagreb. (sc, ed, ph – Tomislav Gotovac.)
- T* (1969), Croatia: KK Zagreb. (sc, ed, ph, p – Tomislav Gotovac.)
- 29* (1967), Croatia: KK Zagreb. (sc, ed, p – Tomislav Gotovac.)
- Ella* (1965 or 1966), Croatia, KK Zagreb. (p – Tomislav Gotovac.)
- S* (1966), Croatia: KK Zagreb. (p – Tomislav Gotovac. co-d, ph – Anđelko Habazin.)
- Kuda idemo, ne pitajte/Don't ask where we're going* (1966), Croatia: KK Zagreb. (sc, p – Tomislav Gotovac. co-d, ph – Anđelko Habazin. cast: Ivo Lukas.)
- Osjećam se dobro/I Feel All Right* (1966), Croatia: KK Zagreb. (sc, ed, p – Tomislav Gotovac. co-d, ph – Anđelko Habazin.)
- Kružnica (Jutkjevič-Count)/The Circle (Yutkevich-Count)* (1964), Serbia: AKK Beograd. (sc – Tomislav Gotovac. co-d, p, ph, ed – Petar Blagojević-Arandželović.)
- Plavi jahač (Godard-Art)/Blue Rider (Godard-Art)* (1964), Serbia: AKK Beograd. (sc, ed, p – Tomislav Gotovac. co-p, ph – Petar Blagojević-Arandželović.)
- Pravac (Stevens-Duke)/Straight Line (Stevens-Duke)* (1964), Serbia: AKK Beograd. (sc, p – Tomislav Gotovac, co-p – Petar Blagojević-Arandželović.)
- Prije podne jednog Fauna/The Forenoon of a Faun* (1963), (sc, ed, p – Tomislav Gotovac.)
- Smrt/Death* (1962), Croatia: KK Zagreb. (sc, ed – Tomislav Gotovac. co-d, ph – Vladimir Petek.)

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