

Tomislav Gotovac: Public and Intimate

Curated by Zarko Vijatovic
May 22 – June 21, 2014

Ground Floor Gallery



Zagreb, I love you!
1981
13 color photographs;
chromogenic prints
7.9h x 11.8w in (each)

In this action in the central thoroughfare of Zagreb, Gotovac expressed his love for the city, while also asking the public for artistic recognition. The public action lasted a total of seven minutes before Gotovac was arrested.



Breathing the Air
1962/2013
Silver gelatin prints (3 parts)
23.6h x 16.5w in (each)

Breathing the Air is one of Gotovac's first actions in which he directed photographs of himself performing the every day act of breathing. They are presented as if they are film stills.



Streaking (Running Naked in the City Center)
1971
Chromogenic prints (3 parts)
7.83h x 11.8w in (each)
Digitized 35mm film
1:42 minutes

In this public action, Gotovac ran through the center of Zagreb naked. Always thinking cinematographically, Gotovac serves as both the actor and director in his actions.



Talking (Rio Bravo)
1982
Silver gelatin prints (4 parts)
11.6h x 15.7w in (each)
Digitized VHS/Beta tape
3:54 minutes

Talking (Rio Bravo) was a public action that took place in front of the Student Center in Osijek, Croatia. Gotovac paced around talking to himself until he was arrested by the police.

Ground Floor Gallery Ephemera

Concerned with the documentation of his actions and wanting his art to reach wide audience, Gotovac often circulated his images of his actions as postcards.



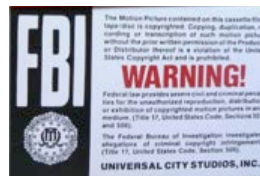
Tomislav Gotovac, Artist's Greeting Card
1986
Zagreb, Croatia



Tomislav Gotovac, Artist's Greeting Card
1986
Zagreb, Croatia



Tomislav Gotovac, Tomislav® Invitation for film screening
1978
Zagreb, Croatia



Tomislav Gotovac, Reproduction of FBI Warning
1986



Tomislav Gotovac, *Battle of Midway* Postcard
1978
Belgrade, Serbia



Tomislav Gotovac, *Begging (asking alms, thank you, an artist begging)* Performance postcard
1980
Zagreb, Croatia



Tomislav Gotovac, *Haircutting and Shaving in Public / Homage to Carl Theodor Dreyer* Performance postcard
1981
Zagreb, Croatia



Tomislav Gotovac, *Watching the Television* Performance postcard
1980
Zagreb, Croatia



Tomislav Gotovac, *Listening to the Radio* Performance postcard
1980
Zagreb, Croatia



Exhibition Invitation
2008
Museum of Modern Art
Warsaw Poland

Ground Floor Gallery Ephemera (continued)



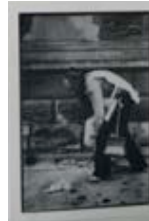
Tomislav Gotovac, *Zagreb, I love you!*
Performance postcard
1981
Zagreb, Croatia



Tomislav Gotovac, *Whistling (One Hundred)*
Performance postcard
1979
Zagreb, Croatia



Tomislav Gotovac, *Conversation / Co-operator Ivan Faktor, Osijek / Homage to Jean Renoir's "La Chienne" /1931/ and John Ford's "Two Rode Together" /1961/*
Performance postcard
1980
Osijek, Croatia



Tomislav Gotovac, *Public Place Cleaning / Homage to Vjekoslav Frece, Who has Been Known as "Bolshevik" and "The Apostle of Cleanliness"*
Performance postcard
1980
Zagreb, Croatia



Tomislav Gotovac, *As Newsboy—On Sale "Studentski List," No. 788/789 (45/46), June 12, 1981*
Performance postcard
1981
Zagreb, Croatia



Tomislav Gotovac, *Telephoning*
Performance postcard
1979
Belgrade, Serbia



Tomislav Gotovac, *Speaking / Homage to Jean-Pierre Melville's "Le Silence de Mer," /1947/ , Michael Curtiz's "Young Man with a Horn /1950/ , Billy Wilder's "Sunset Boulevard" /1950/ , Robert Bresson's "Un condamné a mort s'est échappé – le vent souffle où il veut /1956/*
Performance postcard
1982
Osijek, Croatia



Tomislav Gotovac, *Lying Naked on the Pavement, Kissing the Asphalt (Zagreb, I love you!) Hommage to Howard Hawk's Hatari! (1962)*
Performance postcard
1980
Zagreb, Croatia



Exhibition Catalogue
Point Blank
1979
Franklin Furnace
New York, NY

Stairwell: Videos on Projection

Throughout his life, Gotovac watched films passionately, and was known to have watched his favorites over fifty times. In tribute to his favorite directors, Gotovac often borrowed footage from others' films into his filmic work, focusing on the structural aspect of filmmaking, as in *Straight Line (Stevens-Duke)* (1964). In other films, Gotovac incorporated segments of American movies into his films as ready-made material, setting them to a soundtrack of jazz, such as in *Feeling* and *A Place in the Sun* series. In the films *T* and *Tomislav Gotovac*, the artist presented his own life by filming family members and personal documents.

Straight Line (Stevens-Duke), 1964

Digital projection of 16mm film, 9:00 minutes

T, 1969

Digital projection of 8mm film, 20:00 minutes

Tomislav Gotovac, 1996

Digital projection of VHS tape, 59 seconds

Tram No. 406, 2000

Digital projection of VHS/Beta tape, 45:00 minutes

Watch on the Rhine, 2000

Digital projection of BETACAM, 1:00 minute

Feeling, 2000

Ready-made inserts from the film *Young Man with a Horn*

Digital projection of VHS/BETA, 11:00 minutes

Feeling 2, 2000

Ready-made inserts from the film *Young Man with a Horn*

Digital projection of VHS/BETA, 3:22 minutes

Feeling 3, 2000

Ready-made inserts from the film *The Lost Weekend*

Digital projection of VHS/BETA, 1:27 minutes

Feeling 4, 2000

Ready-made inserts from the film *Young Man with a Horn*

Digital projection of VHS/BETA, 3:00 minutes

Feeling 5, 2000

Ready-made inserts from the film *Young Man with a Horn*

Digital projection of VHS/BETA, 5:00 minutes

Feeling 6, 2000

Digital projection of VHS/Beta tape

2:39 minutes

Feeling 7, 2000

Digital projection of VHS/Beta tape

4:06 minutes

A Place in the Sun, 2000

Ready-made inserts from the film *A Place in the Sun*

Digital projection of VHS/BETA, 2:34 minutes

A Place in the Sun 2, 2000

Ready-made inserts from the film *A Place in the Sun*

Digital projection of VHS/BETA, 3:00 minutes

A Place in the Sun 3, 2000

Ready-made inserts from the film *A Place in the Sun*

Digital projection of VHS/BETA, 7:22 minutes

Second Floor Main Gallery

Gotovac's collages were inspired by jazz compositions and the collages of the German artist Kurt Schwitters. He accumulated and arranged traces of his personal life—from bills, train tickets, and movie tickets, to labels from canned food tins—to create a visual diary of his daily activities.



Tamara
1964
Mixed media collage
15.6h x 17.7w in



Domino
1964
Mixed media collage
15.6h x 17.7w in



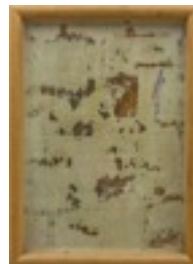
Untitled
1964
Mixed media collage
12h x 8.5w in



Untitled
1964
Mixed media collage
12h x 8.5w in



Untitled
1964
Mixed media collage
12.2h x 8.5w in



Untitled
1964
Mixed media collage
12h x 8.5w in



Untitled
1976
Mixed media collage
19.7h x 25.2w in

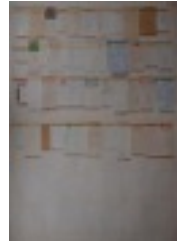


Untitled
1976
Mixed media collage
27.8h x 39.4w in

Second Floor Main Gallery (continued)



Untitled
1976
Mixed media collage
27.8h x 39.3w in



Untitled
1976
Mixed media collage
39.4h x 27.8w in



Rovinj-Summer
1975
Silver gelatin prints (3 parts)
9.4h x 7.1w in (each)

These photographs were taken by Gotovac's wife Zorra Cazi Gotovac in the seaside town of Rovinj, where the Gotovacs spent their summers.



Striptease
1976
Silver gelatin prints (20 parts)
9.4h x 7.1w in (each)

In *Striptease*, Zorra Cazi Gotovac was photographed by her husband Tomislav. An intimate moment between husband and wife, this is the first exhibition to feature this work.



Foxy Mister
2002
Chromogenic prints (16 parts)
26h x 19.9w in (each)

Gotovac saw pornography as freeing in many ways. In *Foxy Mister*, Gotovac satirically imitated the poses of a Croatian pornographic magazine *Foxy Lady*.



Integral
1978
Chromogenic prints (9 parts)
11.8h x 17.9w in (each)

These photographs were taken by Zorra Cazi Gotovac. Like the other works on view in which Gotovac's wife served as the photographer, Gotovac made his private and intimate moments public through his art.



Hands
1964/2013
Silver gelatin prints (3 parts)
11.6h x 15.3w in (each)

In *Hands*, Gotovac, directed photographs taken of himself performing actions with his hands, placing them on inconspicuous and ordinary spaces and objects.



Heads
1970
Pigment prints on archival paper (12 parts)
11.8h x 9.4w in (each)

Gotovac approached his own body as a ready-made. In *Heads*, he explores different ways in which he can "sculpt" his body, modeling his pose after a police mugshot.

Second Floor Main Gallery Ephemera

Gotovac also documented his actions and circulated his work through artistic and student periodicals, most frequently *Polet* and *Studentski list*. Throughout his artistic career, he was closely associated with student organizations, and collaborated with their publications as a forum for circulating his artistic production.



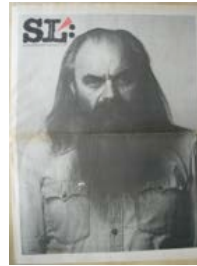
"Newspaper Vending"
Polet, no. 282
September 12, 1984
Zagreb, Croatia



"Tomislav Gotovac Superman"
Polet, no. 350
May 23, 1986
Zagreb, Croatia



"Speak Quietly, But Always Hold
a Stick by Your Leg"
Polet, no. 412
June 30, 1989
Zagreb, Croatia



"Portrait"
Studentski list, no. 788-89
June 6, 1984
Zagreb, Croatia



"Portrait"
Studentski list, no. 796
January 1, 1982
Zagreb, Croatia



"Nude in Croatian Art"
Studentski list, no. 811
May 28, 1982
Zagreb, Croatia



"Zagreb, I love you!"
Studentski list, no. 792
November 11, 1981
Zagreb, Croatia