

Tomislav Gotovac  
Speaking of Pictures

Djela iz fundusa MSU-a  
Works from the collection of MSU

Muzej suvremene umjetnosti, Zagreb / Museum of Contemporary Art, Zagreb / 20.11. - 10.12. 2003.

## Speaking of Pictures Tomislava Gotovca

Tomislav Gotovac naslovio je svoju samostalnu izložbu u Muzeju suvremene umjetnosti prema nazivu rubrike u časopisu *Life* iz pedesetih godina prošlog stoljeća *Speaking of Pictures* koja je u popularnom i prestižnom magazinu predstavljala svjetske fotografe. Višestruka je poruka ovog naziva: Gotovčeva vezanost za proživljeno u mladosti i reinterpretiranje sjećanja, otkriće i favoriziranje "američkog načina života/umjetnosti", te shvaćanje semantike naslova kao osobne strasti prema slikama. U sjećanju trinaestogodišnjeg dječaka, koji je *Life* kupovao na novinskim kioscima zagrebačkog Jelačić placu, ostale su upečatljive fotografije Cartiera Bressona, a "govor slika", kako je na svoj način prevodio i shvaćao naziv rubrike, s lakoćom je mogao pridodati kao naslov svojim radovima kojima su kadrirane slike temeljna struktura. Strast za gledanjem fotografija u mladosti imala je snagu inicijacije profesionalnog bavljenja slikama – fotografijom i filmom, jer su filmski i likovni rad kod Gotovca isprepleteni, zapravo neraskidiva cjelina.

Od mogućih koncepcija za izložbu, Tomislav Gotovac je izabrao izložiti sva svoja djela u vlasništvu Muzeja suvremene umjetnosti. Zašto baš ovom izložbom?

Monografija s opsežnom fotodokumentacijom i vrsnim tekstovima Ješe Denegrija i Hrvoja Turkovića, nastala u suizdanju Hrvatskoga filmskog saveza i Muzeja suvremene umjetnosti, koju su uredili Diana Nenadić i Aleksandar Battista Ilčić, ujedno i dizajner knjige, već je promovirana (svibnja 2003.). Tomislav Gotovac je već godinama uključen u mnoge domaće i međunarodne izložbe i projekte, njegovi se eksperimentalni filmovi vrte na svjetskim projekcijama u kinotečkim dvoranama i galerijama.

Prema vlastitom iskazu želio je i sebi i publici predočiti što se nalazi u fondusu Muzeja suvremene umjetnosti, instituciji čiji su ga kustosi od početaka njegovog umjetničkog djelovanja pratili, a potom mu i otkupljivali radove. Za Gotovčev je rad bitno da je šezdesetih godina, te nadalje, istrajivao umjetnički djelovati vaninstitucionalno, doslovce na ulici, na gradskim trgovima, u prirodi i negalerijskim prostorima. Tek s novom umjetničkom praksom, kako ustvrđuje Ješa Denegri, nastaje povijesni okvir u kojem se Gotovčevi radovi mogu prepoznati kao najave novog senzibiliteta. Danas, Gotovac ima potrebu sagledati svoj opus, onaj dio kojeg su prepoznali i valorizirali muzejski stručnjaci i koji je postao dio muzejske zbirke kao paradigme pohrane i očuvanja kulturne baštine. Kao da je i sam pozvan i uključen u kustoske izazove priprema i obrade zbirke za predstojeću gradnju nove muzejske zgrade. A koncept muzealizacije, dijametralno suprotan njegovim umjetničkim intencijama i poziciji "osamljenog strijelca", čini se da je Gotovčev odgovor tezi preispitivanja umjetnosti dvadesetog stoljeća u novom vremenu.

Iako se radi o djelima u različitim medijima – kolaži, fotografije, filmovi, knjiga umjetnika, objekt i grafika, njihovim prikazivanjem na izložbi data je tek naznaka djelovanja Tomislava Gotovca.

Prvi likovni rad koji je Gotovac napravio je serija *Glave*, 1960., pet fotografija s vlastitim likom u prvom planu, a snimatelj je bio Vladimir Petek. Deset godina kasnije, 1970.

nastaje serija *Glave*, s dvanaest fotografija – sekvenca sisanja i brijanja umjetnika, čija je struktura posveta filmu *Stradanje Ivane Orleanske* Teodora Drejera, a postupak rotiranja preuzet iz Mitchcockovih filmova (u vlasništvu MSU, Inv. br. 2168).

Prema isčitavanju Ješe Denegrija, fotografija je za Gotovca iznudena zamjena za film, jer iz nemogućnosti snimanja filma Gotovac poseže za drugim medijem – fotografijom koja se, također, obavlja snimanjem, služi se kadrom i sekvencom, posjeduje glumca kao aktera. Denegri ističe režiju kao operativni postupak proistekao iz medija filma koji je temelj njegova načina mišljenja. Kod Gotovca sve je režija, čak i kada je realizirano u drugim medijima. Gotovčevu iskustvo filma ključno je i presudno za njegov opus u cjelini, a Gotovčeva izjava "Sve je to movie" može se smatrati njegovom umjetničkom i životnom filozofijom.

Kolaže je Gotovac započeo raditi ranih šezdesetih, potaknut kolažima Kurta Schwittersa, koje je vidio na izložbi Zbirke Urvater u Modernoj galeriji 1959. Kolažiranje je postupak vrlo sličan montaži, i potvrđuje usku povezanost s postupkom filma. Kolaži su vrsta intimnog dnevnika jer Gotovac kao materijal koristi upotrebljene ulaznice, karte, novine i druge nađene predmete preostale iz umjetničkih svakodnevnih aktivnosti.

Jedna od najsnažnijih njegovih umjetničkih aktivnosti su performansi i akcije s kojima započinje 1967. u Zagrebu izvedbom *Happ nas*, u koje Gotovac unosi svoju pojavu i izgled, koristi vlastito tijelo kao svojevrsni ready-made, kao izvavno sredstvo ekspresije. Na ovoj je izložbi bogato i kontinuirano performersko djelovanje naznačeno samo kroz stajični, fotografski medij, kao dokument prostorno-vremenskog izvođenja rada.

Za svaki od izloženih radova Tomislava Gotovca može se reći da je značajan ili čak antologijski primjer njegove umjetnosti. Ima li ih u zbirci MSU premalo? Da, odmah ćemo se složiti da ih je trebalo biti više, raznovrsnijih, iz širega vremenskog raspona. Ali produblivanje ove teme odvelo bi nas u lamentaciju nad kulturnom politikom s nedostatnim novcima za muzejske otkupe, o čemu ovdje nije riječ. Namjera je pokazati da svako izloženo djelo opravdava i Gotovčevu umjetničko djelovanje i koncepciju otkupa MSU.

Kako je Gotovčev opus složen iz niza fragmenata, možemo se pozabaviti svakim pojedinačno. Ili njegovim izuzetnim opusom u cjelini. I možemo se složiti sa zaključkom Ješe Denegrija da sve što Gotovac radi nosi snažni biljeg njegove osobe, kako tjelesne tako i duhovne, i da je krajnji umjetnikov cilj postizanje i očitovanje neuputne osobne slobode.

Jadranka Vinterhalter



## Speaking of Pictures by Tomislav Gotovac

Tomislav Gotovac has named his one-man show in the Museum of Contemporary Art (MSU) after the *Speaking of Pictures* section in the journal *Life* of the 1950s that presented world photographers in this popular and highly prestigious magazine. There are several messages behind this title: Gotovac's connection with what he experienced in youth, the memory of which he reinterpreted, the discovery and favouring of "the American way of life/art" and the interpretation of the meaning of the title as personal passion for pictures. Particularly vivid in the memory of the thirteen year old boy who bought *Life* at the kiosks of Jelačić Square were the photographs of Cartier Bresson and *the language of pictures*, as he in his way translated and understood the section, could easily be added as the title to his works the basic structure of which consisted of framed images. The passion for looking at photographs in his youth had the power of an initiation into dealing professionally with pictures - with photographs and film, since film and art work are interwoven in Gotovac, forming a whole that is actually quite indivisible.

Of the possible conceptions for his exhibition, Tomislav Gotovac has chosen to exhibit all the works owned by the Museum of Contemporary Art, Zagreb. Why precisely in this exhibition though?

A monograph with extensive photographic documentation and the excellent essays by Jęsa Denegri and Hrvoje Turković was created as a joint publication of the Croatian Film Clubs' Association and the Museum of Contemporary Art; it was edited by Diana Nenadić and Aleksandar Battista Ilić, who also designed the book, and has already been launched (May 2003). For years now, Tomislav Gotovac has been involved in many domestic and international exhibitions and projects; his experimental films are shown at world screenings in cinemathèques and galleries.

In his own words, he wanted to present to himself and to the public what there is of his works in the holdings of the Museum of Contemporary Art, an institution the curators of which have from the beginning of his work in art kept up with and then purchased it. For Gotovac's work it is essential that in the sixties and onwards he persisted in working outside the institutions, literally on the street, the city squares, in nature and in non-gallery premises. Only with the New Art Practice, as Jęsa Denegri points out, has there been a historical framework within which Gotovac's works could be recognised as inaugurating a new sensibility. Today, Gotovac has the need to see his oeuvre in the round, the part that has been recognised and properly evaluated by museum experts and which has become a part of the museum collection, which is paradigmatic of the way the cultural heritage is stored and preserved. As if he himself were invited to and involved in the curatorial challenges of preparing and working on collections for the upcoming construction of the museum's new building. And the concept of musealisation, diametrically opposed to his own habitual intentions and his position of "lone ranger", would seem to be Gotovac's response tends towards the reinvestigation of the art of the 20<sup>th</sup> century in the current period.

These are works in various different media - collages, photos, films, book, object and print; nevertheless, their

presentation at the exhibition gives only a hint as to the multifarious work of Tomislav Gotovac.

The first visual art work that Gotovac did is the *Heads* series, 1960, five photos with his own face up close, the photographer being Vladimir Petek. Ten years later came the series *Heads* with twelve photographic sequences in which the artist is shaved and has his hair cut, the structure of which is dedication to the film *The Passion of Joan of Arc* by Theodor Dreier, and the rotating process is borrowed from Hitchcock's films (owned by the MSU, inv. no. 2168).

According to the way Jęsa Denegri sees it, photography was for Gotovac a forced surrogate for film, because in his inability to shoot a film, Gotovac reached for another medium - photography, which was also done with shooting, recording, used framing and sequence, possesses actors. Denegri lays stress on direction as the operational procedure that derived from the medium of film, the basis of his way of thinking. In Gotovac, everything is direction, even when it is done in some other medium; Gotovac's experience in film is crucial and determining for his work as a whole, and Gotovac's statement that "It's all a movie" can be considered his philosophy of life and art.

Gotovac started doing collages in the early sixties, set off by the collages of Kurt Schwitters that he had seen at the Urvater Collection exhibition on view at the Zagreb Modern Gallery in 1959. Collaging is a process very similar to that of montage, and shows the close connection with the film procedure. The collages here are a kind of intimate diary, because Gotovac employed as material all his used tickets, bus fares, papers and other found objects left over from the artist's everyday activities.

One of the most powerful of the artist's activities has been in his performances and actions, which he started in 1967 in Zagreb with the performance of *Our Happ*, into which Gotovac put his own appearance and being, used his own body as a kind of ready-made, as a direct means of expression. In this exhibition, the rich and ongoing work as performer is indicated only through the static medium of photography, as document of work performed in space and time.

It can be said of each of the works of Tomislav Gotovac exhibited that it is an important or even anthology-piece example of his art. Are there too few of them in the collection of the MSU? Yes, we would at once agree that there should be more of them, they should be more diverse, from a broader span of time. But any expatiation on this topic would lead us into mere lamentation over a cultural policy with too little money to spend on purchases for museums, and this is not here the point. Our intention is to show that each exhibited work justifies Gotovac's artistic work and the conception of the MSU purchase.

Since Gotovac's oeuvre is composed of a series of fragments, we can deal with each single one separately and individually. Or we can deal with his exceptional work as a whole. And we can certainly agree with the conclusion of Jęsa Denegri that everything Gotovac has done bears the powerful mark of his personality, both physical and spiritual, and that the artist's ultimate aim is the achievement and manifestation of incontrovertible artistic freedom.

Jadranka Vinterhalter



14. 10. 1964. (NIET-KA), 1964  
kolaz, pečatni vosak, parafin; drveni okvir, staklo /  
collage, sealing wax, paraffin; wooden frame, glass,  
30,5 x 30,5 cm





14. X. 1964. Wrigley's Spearmint, 1964  
kolaž, pečatni vosak, parafin; drveni okvir, staklo /  
collage, sealing wax, paraffin; wooden frame, glass,  
28 x 23,5 cm



14. 10. 1964. (Roy Roger's), 1964  
kolaž, pečatni vosak, parafin; okvir (drvo, metal),  
staklo / collage, sealing wax, paraffin; frame (wood,  
metal), glass, 48,2 x 15,2 cm



I



II



I

"Valvoline Series" "Smrt" /  
"Valvoline Series" "Death", 1965

kolaž na drvenoj ploči (papir, ljepjenka,  
metal, rendgen film, boja, tkanina) /  
collage on a wooden board (paper, card,  
metal, X-ray film, paint, cloth),  
73 x 50 cm

II

"ZIP.ZIP.ZIP.NE.NE.", 1965

kolaž na kartonu (ljepjenka, tkanina,  
ljepilo, boja, rendgen film) / collage  
on board (card, cloth, glue, paint,  
X-ray film), 38 x 32,7 cm

III

"Valvoline Series" "Go", 1965

kolaž na drvenoj ploči (papir, metal,  
boja) / collage on a wooden board  
(paper, metal, paint), 71,7 x 55,5 cm

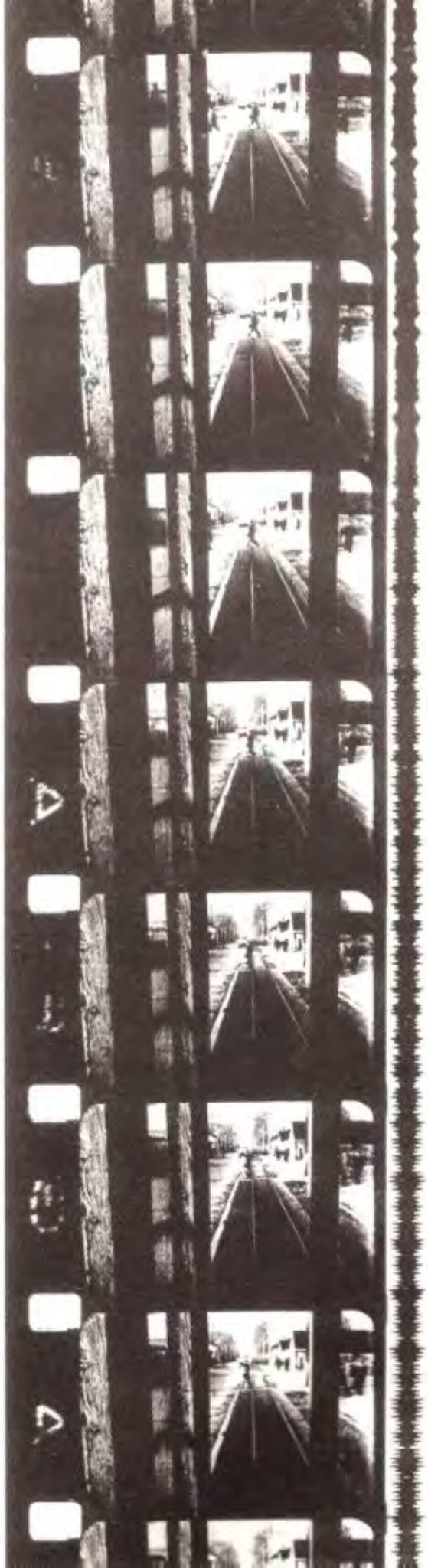




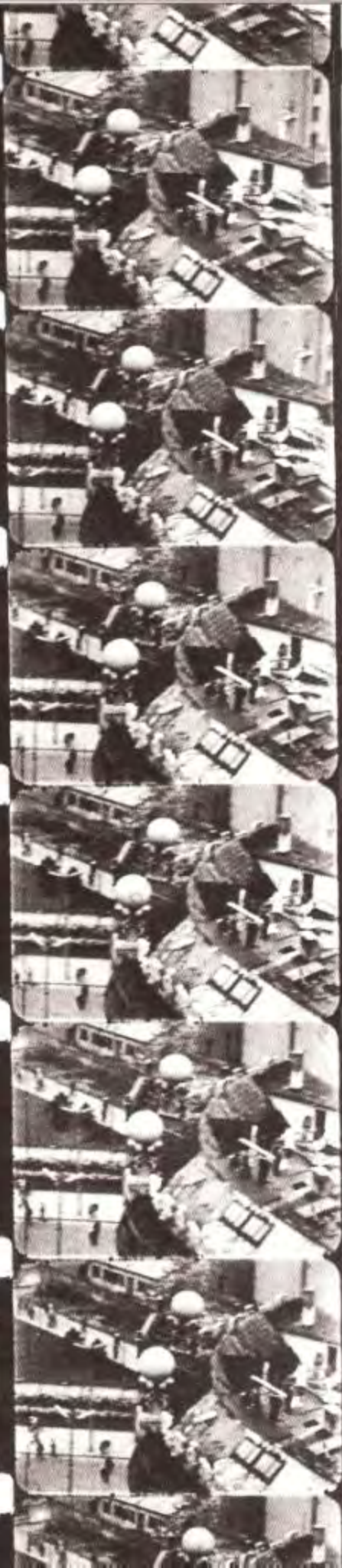


(lijeva stranica / left page)  
**Prije podne jednog fauna /**  
**The forenoon of a faun, 1963**  
crno bijeli film / black and  
white film, 16 mm, 7' 50"

**Pravac (Stevens - Duke) /**  
**Straight Line (Stevens - Duke), 1964**  
crno bijeli film / black and  
white film, 16 mm, 6' 40"



S I G V



Kružnica (Jutkevič - Count) /  
Circle (Jutkevich - Count),  
1964  
crno bijeli film / black  
and white film,  
16 mm, 8' 55"





Plavi jahač (Godard - Art) /  
Blue Rider (Godard - Art),  
1964  
crno bijeli film /  
black and white film,  
16 mm, 13' 27"

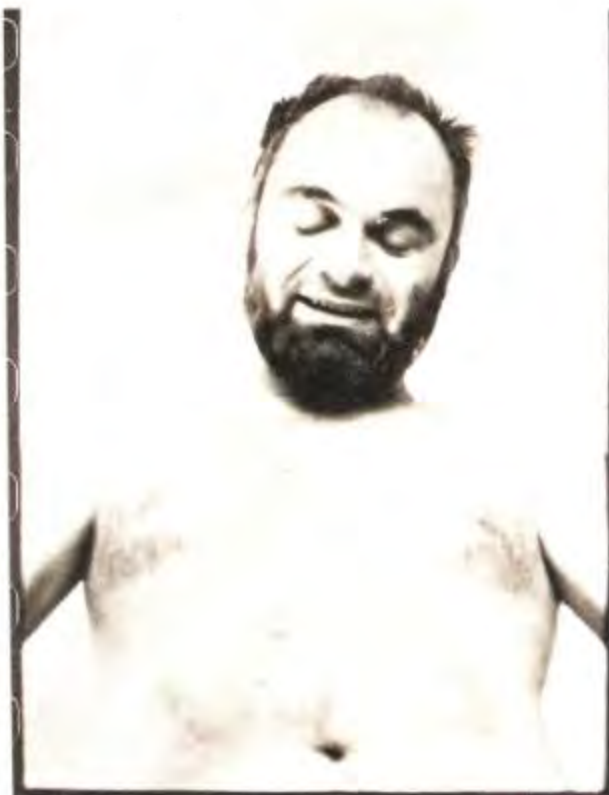


**Sarah 1977, 1977**  
novine, drvo, željezo /  
newspapers, wood, iron

(desna stranica / right page)  
**Glenn Miller I. (Srednjoškolsko  
igralište I.) /  
Glenn Miller 1 (Secondary  
School Playground 1), 1977**  
crno bijeli film / black and  
white film, 16 mm, 44' 22"





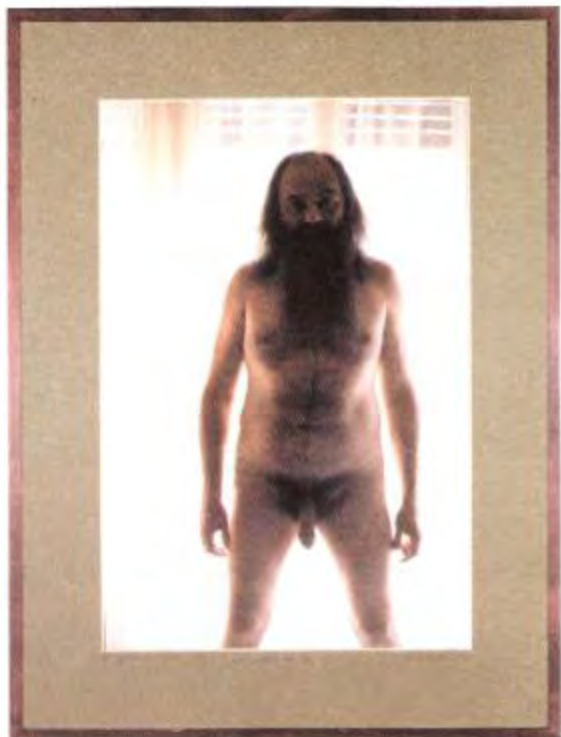
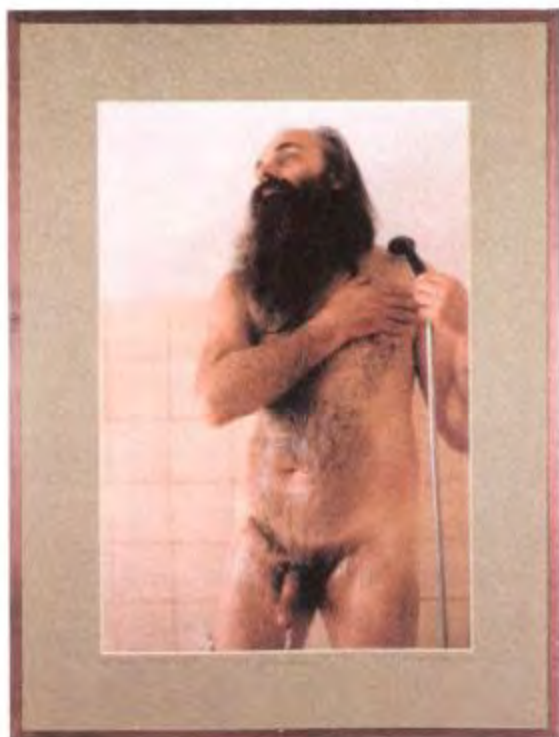
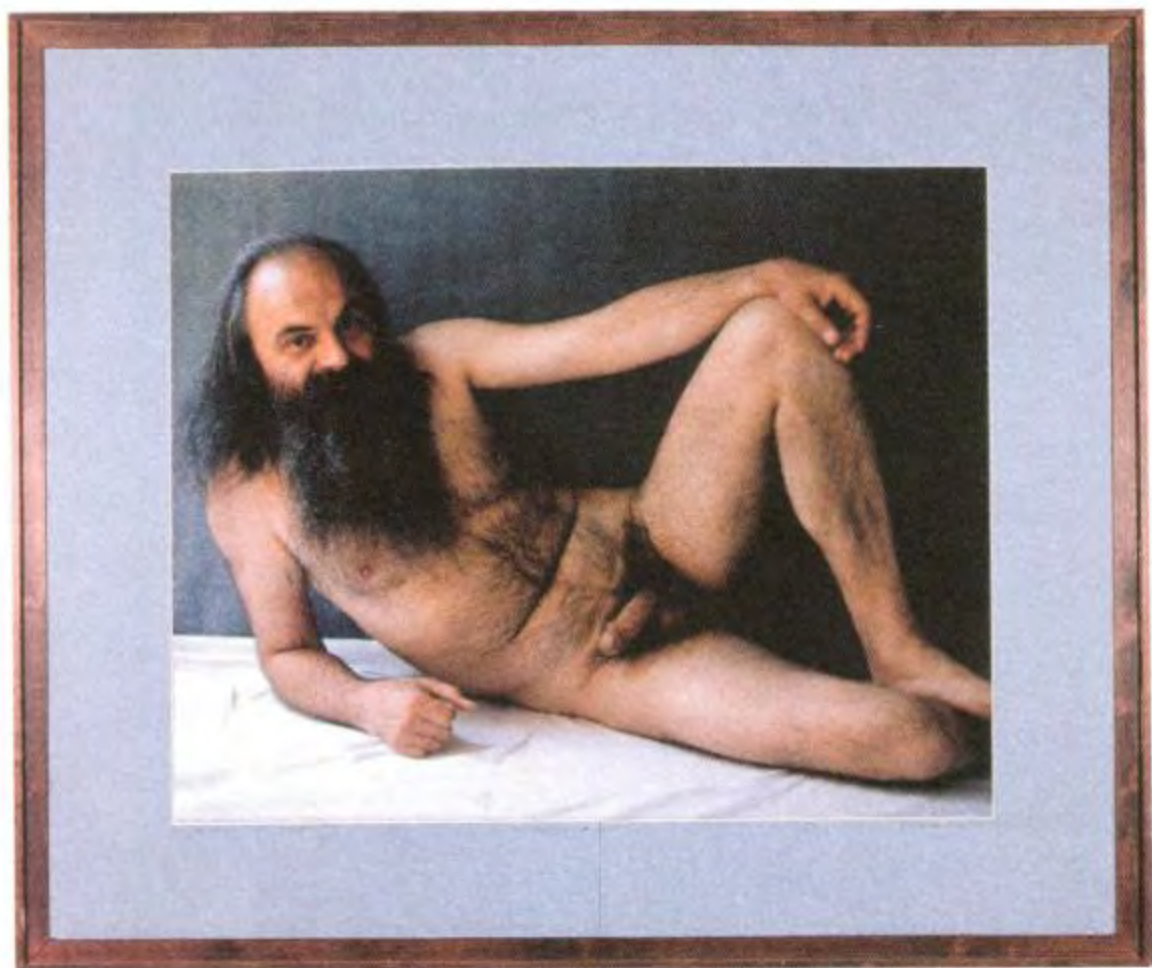


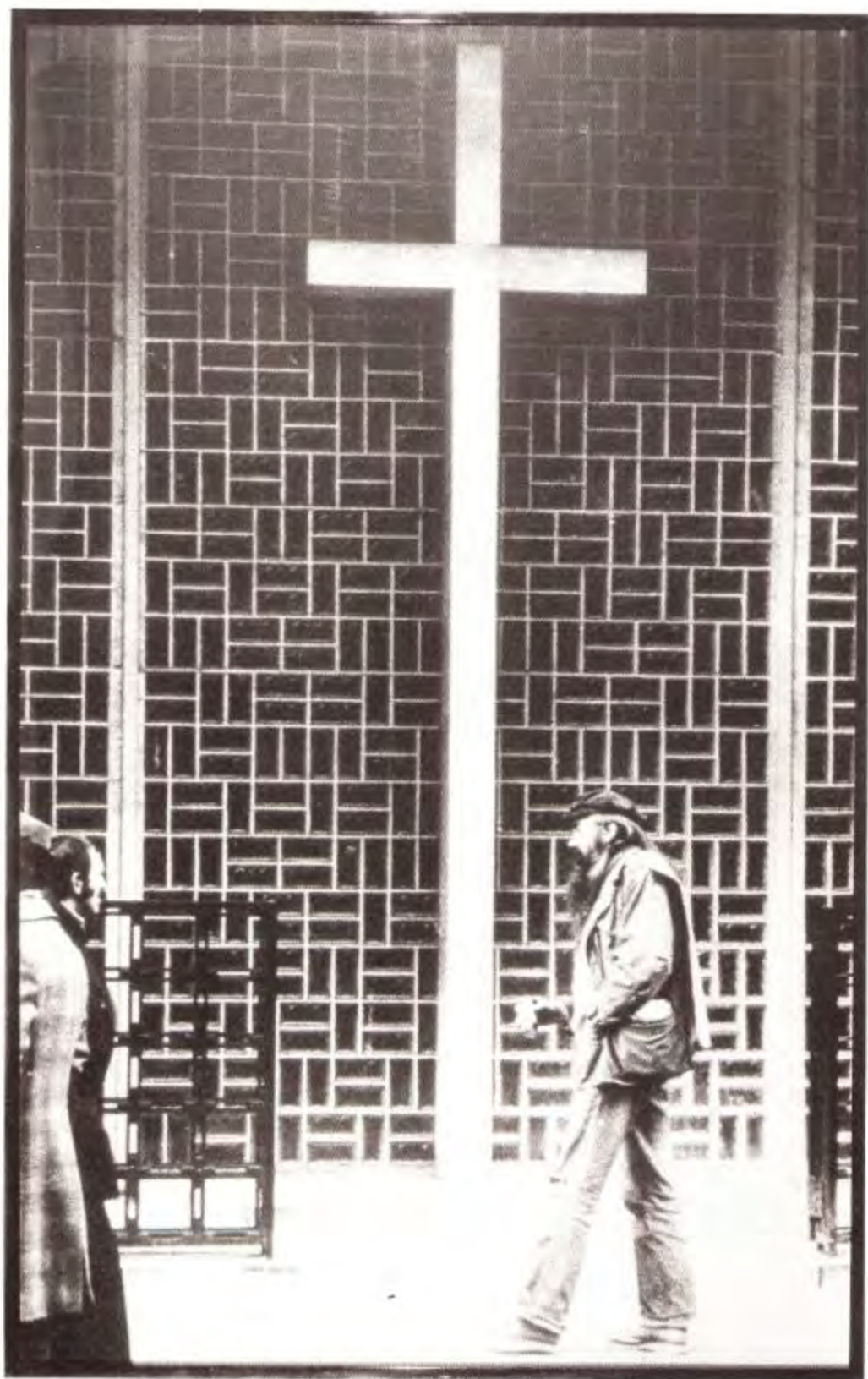
 **WRIGLEY'S**  
**SPEARMINT**  
**CHEWING GUM** ®

Wrigley's Spearmint Chewing Gum, 1978  
offset, sitotisk / chromolux karton /  
offset, silkscreen / chromolux card

(desna stranica / right page)  
**Tom, prijedlog za seksi časopis /**  
**Tom, proposal for a sexy mag, 1979/1988**  
serija fotografija /  
series of photographs  
snimila / photo by: Zara Cazi Gotovac







Prošenje (Molim milodar, hvala. Umjetnik u prošenju) /  
Begging (Alms please, thank you. Artist begging)

26. prosinac 1980. 10.30-11.30 satl. Ilica 1a, ispred crkve Ranjeni Isus, Zagreb / December 26 1980,  
10.30-11.30, Ilica 1a, in front of the Church of the Wounded Jesus, Zagreb, 1980,  
snimio / photo by: Ivan Posavec

c/b fotografija (presnimak iz tiska) / b/w photography (copy from the papers), 162 x 100 cm





**Čišćenje javnih prostora (Hommage za Vjekoslava Francea zvanog "Boljševik" i "Apostol čistoće") /  
Cleaning public spaces (Hommage to Vjekoslav France aka Bolshevik and Angel of Purity)**

Dokumentacija performance održanog 28.V.1981. 16-20 sati, na Trgu bratstva i jedinstva (danas Trg Petra Preradovića) u Zagrebu / Documentation of a performance held on May 28 1981, 16-20 hrs, on Brotherhood and Unity Square (today Petar Preradović Square) in Zagreb, 1981,  
snimio / photo by: Ivan Posavec

c/b fotografija (presnimak iz tiska) / b/w photography (copy from the press), 162 x 100 cm



1950

1950



1950

1950





1/4

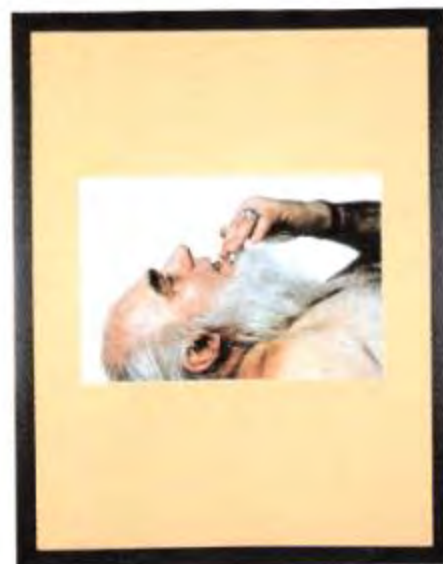
2/4



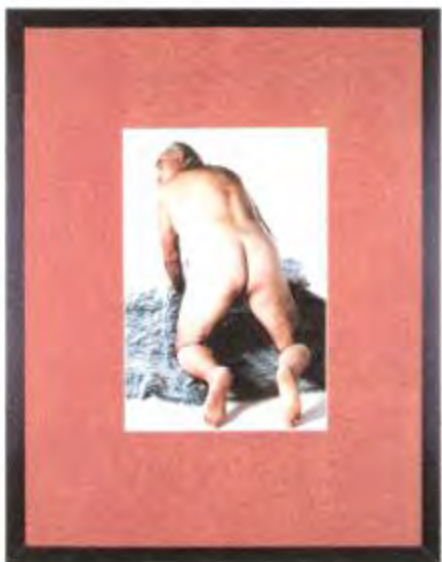
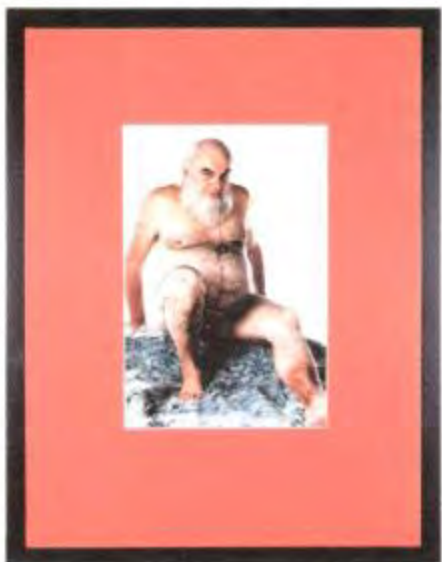
3/4

4/4

Hommage to Josip Broz Tito  
1/4 Čitanje novina / Reading  
the newspaper  
2/4 Slušanje radija / Listening  
to the radio  
3/4 Gledanje televizije /  
Watching television  
4/4 Telefoniranje / Telephoning  
1980/1991  
snimili / photo by: Milisav  
Milo Vesović, Ognjen Beban (4/4)







**Foxy Mister, 2002**  
serija fotografija u boji /  
series of colour photographs,  
14 x (55 x 43) cm  
snimio / photo by:  
Tomislav Čuveljak

Djela Tomislava Gotovca u kolekciji Muzeja  
suvremene umjetnosti u Zagrebu /  
Works of Tomislav Gotovac in the collection of the  
Museum of Contemporary Art Zagreb

KOLAŽI / COLLAGES

1.

14. 10. 1964. (Roy Roger's)

1964

kolaž, pečatni vosak, parafin; okvir (drvo,  
metal), staklo / collage, sealing wax,  
paraffin; frame (wood, metal), glass  
48,2 x 15,2 cm  
inv. no. 2164

2.

14. X. 1964. Wrigley's Spearmint

1964

kolaž, pečatni vosak, parafin; drveni okvir,  
staklo / collage, sealing wax, paraffin; wooden  
frame, glass  
28 x 23,5 cm  
inv. no. 2126

3.

14. 10. 1964. (NIET-KA)

1964

kolaž, pečatni vosak, parafin; drveni okvir,  
staklo / collage, sealing wax, paraffin; wooden  
frame, glass  
30,5 x 30,5 cm  
inv. no. 2099

4.

"ZIP.ZIP.NE.NE."

1965

kolaž na kartonu (ljepenka, tkanina, ljepljivo,  
boja, rendgen film) / collage on board (card,  
cloth, glue, paint, X-ray film)  
38 x 32,7 cm  
inv. no. 3991

5.

"Valvoline Series" "Go"

1965

kolaž na drvenoj ploči (papir, metal, boja) /  
collage on a wooden board (paper, metal, paint)  
71,7 x 55,5 cm  
inv. no. 3992/1

6.

"Valvoline Series" "Smrt" /

"Valvoline Series" "Death"

1965

kolaž na drvenoj ploči (papir, ljepjenka, metal,  
rendgen film, boja, tkanina) / collage on a  
wooden board (paper, card, metal, X-ray film,  
paint, cloth)  
73 x 50 cm  
inv. no. 3992/2

FOTOGRAFIJE / PHOTOGRAPHS

7.

Glave 1970 (serija od 12 fotografija) /

Heads 1970 (series of 12 photographs)

1970

c/b fotografije / b/w photographs  
12 x (29,5 x 19,5) cm; 98 x 87 cm  
snimila / photo by: Juan-Carlos Ferró Buqué  
inv. no. 2168

8.

Tom, prijedlog za seksi časopis /

Tom, proposal for a sexy mag

1979/1988

fotografije u boji; paspartu, drveni okvir,  
staklo / colour photographs; passe-partout,  
wooden frame, glass

A) Tom I, prijedlog za seksi časopis /

Tom I, proposal for a sexy mag

70 x 90 cm, 104 x 123,5 cm

C) Tom II, prijedlog za seksi časopis /

Tom II, proposal for a sexy mag

60 x 40,5 cm, 80 x 60 cm

B) Tom III, prijedlog za seksi časopis /

Tom III, proposal for a sexy mag

60 x 40,5 cm, 80 x 60 cm

snimila / photo by: Zora Čazi Gotovac

inv. no. 2726 (A,B,C)

9.

Hommage to Josip Broz Tito

1/4 Čitanje novina / Reading the newspaper

2/4 Slušanje radija / Listening to the radio

3/4 Gledanje televizije / Watching television

4/4 Telefoniranje / Telephoning

1980/1991

fotografija, tekst, karton, drvo, crvena,  
bijela, plava i crna boja / photography,  
text, card, wood, red, white, blue and black  
paint

4 x (83 x 90) cm

snimila / photo by: Milisav Mla Vesović,

Ognjen Beban (4/4)

inv. no. 2871 (1-4)

10.

Prošenje (Molim milodar, hvala. Umjetnik u prošenju) /

Begging (Alms please, thank you. Artist begging)

26. prosinac 1980. 10.30-11.30 sati. Ilica 1a,

ispred crkve Ranjeni Isus, Zagreb / December

26 1980, 10.30-11.30, Ilica 1a, in front of

the Church of the Wounded Jesus, Zagreb

1980 / 1992

c/b fotografija (presnimak iz tiska); lesonit,  
pleksi-staklo, okvir / b/w photography (copy  
from the papers); hardboard, Perspex, frame

162 x 100 cm

snimila / photo by: Ivan Posavec

inv. no. 3026

11.

Čišćenje javnih prostora (Hommage za Vjekoslava

Francea zvanog "Boljševik" i "Apostol čistoće") /

Cleaning public spaces (Hommage to Vjekoslav France

aka Bolshevik and Angel of Purity)

Dokumentacija performancea održanog 28.V.1981.

16-20 sati, na Trgu bratstva i jedinstva

(danas Trg Petra Preradovića) u Zagrebu /

Documentation of a performance held on May 28

1981, 16-20 hrs, on Brotherhood and Unity

Square (today Petar Preradović Square) in

Zagreb

1981 / 1992

c/b fotografija (presnimak iz tiska); lesonit,  
pleksi-staklo, okvir / b/w photography (copy  
from the press); hardboard, Perspex, frame

162 x 100 cm

snimila / photo by: Ivan Posavec

inv. no. 3020



12.

**Foxy Mister**

2002

fotografija u boji; paspartu, okvir / colour  
photography, passe partout, frame  
14 x (55 x 43) cm  
snimio / photo by: Tomislav Čučeljak  
inv. no. 4091 (1-14)

**KNJIGA / BOOK**

13.

**Pun mi je kurac / I've Had a Dick-full (of Everything)**

1978

knjiga; ručni tisak, papir / book; hand  
printing, paper  
20,2 x 29 cm, 83 lista / sheets  
inv. no. 2042

**OBJEKT / OBJECT**

14.

**Sarali 1977**

1977

novine, drvo, željezo / newspapers, wood, iron  
53 x 330 x 67 cm  
inv. no. 2259 (1-5)

**GRAFIKA / PRINT**

15.

**Wrigley's Spearmint Chewing Gum**

Iz nape grafika "Motavunski susreti" 34/50 /  
From nap of prints *Motavun Meetings* 34/50  
1978

offset, sitotisak / chromolux karton / offset,  
silkscreen / chromolux card  
48,9 x 68,7 cm  
inv. no. 1972

**FILMOVI / FILMS**

16.

**Prije podne jednog fauna /**

**The forenoon of a faun**

Kinoklub, Zagreb, 1963

crno bijeli film, svjetloton / black and white  
film, optical sound  
16 mm, 7' 50"

scenarij, režija, montaža, ton (izbor),  
produkcija / screenplay, direction, editing,  
sound (selection), production: Tomislav  
Gotovac  
snimatelj / camera: Vladimir Petek, Tomislav  
Gotovac  
inv. no. 3363

17.

**Pravac (Stevens - Duke) /**

**Straight Line (Stevens - Duke)**

Akademski kino klub, Beograd, 1964

crno bijeli film, svjetloton / black and white  
film, optical sound  
16 mm, 6' 40"

scenarij, režija, ton (izbor) / screenplay,  
direction, sound (selection): Tomislav Gotovac  
snimatelj, montaža / camera, editing: Petar  
Blagojević-Arandelović  
producenti / producers: Petar Blagojević-  
Arandelović, Tomislav Gotovac  
inv. no. 3258

18.

**Plavi jahač (Godard - Art) /**

**Blue Rider (Godard - Art)**

Akademski kino klub, Beograd, 1964

crno bijeli film, svjetloton / black and white  
film, optical sound  
16 mm, 13' 27"

scenarij, režija, montaža, ton (izbor) /  
screenplay, direction, editing, sound  
(selection): Tomislav Gotovac  
snimatelj / camera: Petar Blagojević-  
Arandelović  
producenti / producers: Petar Blagojević-  
Arandelović, Tomislav Gotovac  
inv. no. 3271

19.

**Kružnica (Jutkević - Count) /**

**Circle (Jutkevich - Count)**

Akademski kino klub, Beograd, 1964

crno bijeli film, svjetloton / black and white  
film, optical sound  
16 mm, 8' 55"

scenarij, režija, ton (izbor) / screenplay,  
direction, sound (selection): Tomislav Gotovac  
snimatelj, montaža / camera, editing: Petar  
Blagojević-Arandelović  
producent / producer: Petar Blagojević-  
Arandelović  
inv. no. 3270

20.

**Glenn Miller 1. (Srednjaškolsko igralište 1.) /**

**Glenn Miller 1 (Secondary School Playground 1)**

Centar za multimedijalna istraživanja SC,  
Zagreb / SC Multimedia Research Centre,  
Zagreb, 1977

crno-bijeli film, svjetloton / black and white  
film, optical sound  
16 mm, 44' 22"

scenarij, režija, montaža, ton (izbor) /  
screenplay, direction, editing, sound  
(selection): Tomislav Gotovac  
snimatelj / camera: Ljubo Becić  
inv. no. 2020

21.

**Julije Knifer 1978 - Zagreb**

(Dokumentacija izložbe u GSU 1978, /  
Documentation of the exhibition in  
the Gallery of Contemporary Art, 1978)  
1978

film u boji, magnetski ton / colour film,  
magnetic sound  
Super 8 mm, 12' 50"  
inv. no. 2026

**JOŠ NA IZLOŽBI / INCLUDED IN THE EXHIBITION:**

**Milislav Mio Vesović:**

**Tomislav Gotovac (Fotosekvencna akcije: Zagreb, volim  
te!)**

**Tomislav Gotovac (Photographic sequence of the  
action: Zagreb, I love you!)**

1981

c/b fotografije / b/w photographs  
9 x (50 x 60) cm  
inv. no. 3375 - 3383

**Izdavač / Publisher**

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(naslovnica / front page)

Glave 1970 (serija od 12 fotografija) / Heads 1970 (series of 12 photographs), 1970

snimio / photo by:  
Juan-Carlos Ferro Duque

Pun mi je kurac / I've Had a  
Dick-full (of Everything), 1978  
knjiga / book  
20,2 x 29 cm