

# 4[d]

## SWARM INTELLIGENCES

Visual Collegium • Medak • Srbljinović • Zlatić & Božičević •  
Yugoslavia as a Biopolitical Experiment • Milat

## COLLECTIVE ACTION

Buergel

## OUTINOPEN

Schneider

## 3D JOURNAL

Good Morning, Croatia

## GROUP DYNAMICS SYMPOSIUM

## INVISIBLE ZAGREB

Read • 3LHD • STEALTH group

Zagreb - Cultural  
Kapital 3000

## **Zagreb - Kulturni kapital Evrope 3000**

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81** i udruge za vizualnu kulturu **Što, kako i za koga/WHW**.

**Zagreb - Kulturni kapital Evrope 3000** se odvija u okviru projekta **relations**. Projekt **relations** inicirala je njemačka Savezna zaklada za kulturu. **Kulturni kapital** će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturne proizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do 2005. u sklopu **Kulturnog kapitala** planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.

## **Zagreb - Cultural Kapital of Europe 3000**

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81** and **What, How and for Whom**. This project takes place in the framework of **relations**. **relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

# Swarm Intelligences

## Vizualni kolegij / Visual Collegium

**Vizualni kolegij** je odsjek projekta **Swarm Intelligences** kojim otvaramo nova diskurzivna polja s obzirom na teoriju vizualnog. Program kolegija sastoji se od: [a] kontinuirane sheme projekcija u **net.kulturnom klubu MaMa** (u dvotjednom ritmu), [b] objavljivanja relevantnih tekstova iz područja i [c] organizacije predavanja.

Pored isticanja aspekta materijalnosti (pokretne, digitalne) slike, posebni naglasak leži na delezijskom kredu uočavanja i promišljanja momenata u kojima slika zastaje, a misao otpočinje. Krucijalan je dakle moment cezure vizualnog i moguće normativnosti slikovnog koja iz toga proizlazi. Tekstovi koje donosi suplement #001 objavljen u ožujku 2004. u dvotjedniku *Zarez* iz različitih rakursa ispituju povezanost vizualnog i nasilja. Nije pretjerano kad se ustvrdi da je upravo ikonoklazam kao klasični topos odnosa slike i nasilja, najadekvatniji modus mišljenja kako društvenog tako i vizualnog. Proklamirani



Suplement Vizualnog kolegija #001 / Visual Collegium Supplement #001

**Slika i nasilje / Image and Violence**  
uredili / editors: **Jelena Krivokapić**  
[Beograd/Paris], **Petar Milat**  
[Zagreb]

✦ **Klaus Theweleit:** Deutschland Filme - Filmsko mišljenje i nasilje [German film - Film thought and violence]

✦ **Jelena Krivokapić:** Ekonomija vidljivog Marie José Mondzain [The Economy of the Visible Marie José Mondzain]

✦ **Marie José Mondzain:** Može li slika da usmrti? [Can an image kill?]

✦ **Jelena Krivokapić:** "Sudbina slika", ili kritika idealne istorije moderniteta ["Destiny of images", or critique of the ideal history of modernity]

✦ **Jacques Rancière:** Sudbina slika [Destiny of images]

*iconic turn* stoga nije, ili je to ponajmanje, isključiva stvar umjetnosti i kulturalnih studija - upravo suprotno! Slika i nasilje - to je danas pitanje na kojem se odlučuje društvenost globaliziranih zajednica. **Benjamin** je prvi uočio nasilnost i šokantnost masovno produciranih i difuzioniranih slika, tj. nasilnost vizualnog koje je postalo anorgansko. Slijedeći njegovu intuiciju, koja je prirodu vizualnog protumačila u konstelaciji tehnike, historije i društva, nas je u izradi ovog suplementa vodio naputak da nasilnost slike i slikovitost nasilja potražimo ponajprije u samim stvarima/slikama i refleksiji o tome. Možda: slika kao trag nasilnosti mišljenja, ili nasilje kao trag slikovnosti mišljenja.

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23/04/2004.

klub za net.kulturu MaMa / net.culture club MaMa

**Zrno društvenosti - socijalna ontologija elektronske pokretne slike**

Konstrukcijom vremena u postupku montaže i konstitucijom iskustva u kolektivnom činu opažanja, film je u 20. stoljeću kristalizirao subjektivnu strukturu moderne društvenosti. Pretpostavljajući da medijalnost ne sudjeluje samo u izvanjskom obrazovanju društvenih fenomena, već da medijalnost u povlaštenom smislu odražava strukturu društvenosti, predavanje će uzeti elektronske pokretne slike kao moguću matricu za kristaliziranje socijalne ontologije suvremene, postfordističke subjektivnosti.

**The Social Grain - A Social Ontology of the Electronic Moving Image**

Through its construction of temporality in the editing procedure and its constitution of experience in a collective perception, film has crystallized the subjective structure of modern sociality in the 20th century. Starting from the premise that mediality does not participate only in the external formation of social phenomena, but rather that mediality, in a privileged sense, reflects the structure of sociality, the lecture will take electronic moving images as a possible matrix for crystallizing the social ontology of a contemporary, post-Fordist subjectivity.

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**Visual Collegium** is a department of the **Swarm Intelligences** programme that opens up new discursive fields in the theory of the visual. The programme of the collegium consists of:

[a] a continuous program of screenings at the **net.culture club MaMa** (bi-weekly)

[b] publication of relevant texts from the field, and

[c] organization of lectures.

Together with the emphasis on the aspect of materiality of the (moving, digital) image, a particular importance rests in the Deleuzeian credo of noting and rethinking the moments in which an image pauses and thought begins. The crucial moment of caesura of the visual and the possible normativeness of the pictorial that results from this. The texts found in supplement #001, published in March 2004 in the bi-weekly

**Zarez**, question the relation of the visual and violence from different points of view. It is not an exaggeration to claim that it is precisely iconoclasm that holds, as a classic topos of the relation between image and violence, the most adequate modus of thought, both in a social and visual sense. The proclaimed iconic turn is thus not, or least of all, an exclusive object of art and cultural studies - but rather the opposite! Image and violence - this is the current question on which the sociality of globalized communities is being decided.

**Benjamin** was the first to notice the violence and shock value of mass-produced and diffused images, that is, the violence of the visual that became inorganic. Following his intuition, one which interpreted the nature of the visual through a constellation of technology,

history and society, in the making of this supplement we were led by the instruction that we should primarily search for the violence of the image and visual violence in the very objects/images themselves and in reflections on these. Perhaps: image as the trace of violence of thought, or violence as the trace of visual thought.

**Swarm Intelligences: BLOK, Community Art, past:forward [mi2], Platforma 9,81**  
[www.swarm-intelligences.org](http://www.swarm-intelligences.org)

program je ostvaren u suradnji s Hrvatskim filmskim savezom i realiziran kroz platformu **clubture** / this program was carried out in cooperation with the **Croatian Film Clubs' Association** and realized through the **clubture** platform

# Swarm Intelligences & caternetics

Armano SRBLJINOVIĆ: Inteligencija roja / Swarm Intelligence

05/03/2004.

klub za net.kulturu MaMa / net.culture club MaMa

Proučavanje kolonija insekata, jata ptica ili riba, krda antilopa i sličnih prirodnih kolektivnih fenomena izvor je nadahnuća za proučavanje apstraktnih "rojeva" apstraktnijih "jedinki" u još apstraktnijim "prostori-ma". Jesu li takve strukture inteligentne i u čemu je njihova "inteligencija"? Kakve uvide omogućuju računalne simulacije takvih fenomena? Koje nove mogućnosti u proučavanju ljudskih društava otvara primjena sličnih metoda? Mogu li na taj način stečeni uvidi poslužiti u rješavanju složenih znanstvenih problema? Takva i slična pitanja postavlja, te na njih pokušava odgovoriti interdisciplinarno znanstveno, ali ne i isključivo znanstveno, područje u nastajanju, nazvano "inteligencija roja". O inteligenciji roja, prema knjizi *Swarm Intelligence* **Jame-sa Kennedyja, Russella C. Eberharta i Yuhui Shia**, govori **Armano Srblijinović**.

**Armano SRBLJINOVIĆ** je diplomirani inženjer matematike, s magisterijem interdisciplinarnog poslijediplomskog studija Vodenja i upravljanja pokretnim objektima zagrebačkog PMF-a, FER-a i FSB-a. Bavi se istraživanjem, razvojem i računalnom implementacijom modela i simulacija društvenih procesa. Objavio je radove na temu računalnog modeliranja etničke mobilizacije u časopisima *International Transactions in Operational Research*, *Journal of Artificial Societies and Social Simulation* i *Interdisciplinary Description of Complex Systems*. Radi kao istraživač pri Institutu za istraživanja i razvoj obrambenih sustava MORH-a, a prošloga proljeća upisao je doktorski studij sociologije na Odsjeku za sociologiju Filozofskog fakulteta Sveučilišta u Zagrebu.



The study of insect colonies, flocks of birds, schools of fish, herds of antelopes and similar natural collective phenomena inspires the investigation of abstract "swarms" consisting of abstract "individuals" in even more abstract "spaces". Are these structures intelligent, and what is their "intelligence"? What insights do computer simulations of these phenomena allow? What new possibilities does the application of similar methods in the study of human societies open up? Can insights gained in this manner aid in solving complex scientific problems? These and similar questions are posed by the interdisciplinary scientific, but not just scientific, field in the making called "swarm intelligence", which studies these and related questions and attempts to answer them.

**Armano Srblijinović** talks about swarm intelligence referring to the work of the same name by **James Kennedy, Russell C. Eberhart** and **Yuhui Shi**.

**Armano SRBLJINOVIĆ** has a B.Sc. in Mathematics, and a M.Sc. from the Conducting and Managing Moving Objects interdisciplinary study program conducted in collaboration with Zagreb's **Science, Electrical Engineering and Computing, and Mechanical Engineering and Naval Architecture** faculties. He works in research, development and computer-aided implementation of models and simulations of social processes. He has published studies on the topic of computer-aided modeling of ethnic mobilization in the journals *International Transactions in Operational Research*, *Journal of Artificial Societies and Social Simulation* and *Interdisciplinary Description of Complex Systems*. He is a researcher at the **Institute for Research and Development of Defense Systems**, the **Ministry of Defense** of the Republic of Croatia. Last Spring, he enrolled in a doctoral study program at the Department of Sociology at the **Faculty of Philosophy**, University of Zagreb.

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## Swarm Intelligences & caternetics

### Mreža ili parangal? / Fishing net or setline?

15/04/2004.

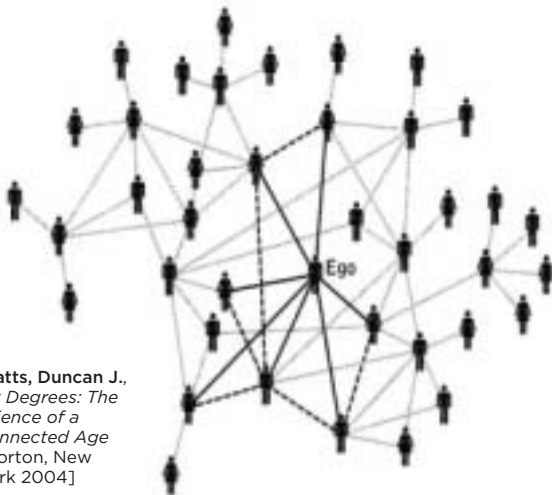
klub za net.kulturu MaMa / net.culture club MaMa

Zahvaljujući razvoju informacijskih tehnologija i pomalo nepristojnom miješanju fizičara i matematičara u pitanja sociologa, ekonomista i biologa, tijekom posljednjih desetljeća počela su istraživanja nepoznatih matematičkih osobina složenih sustava. Jedan od najplodonosnijih pristupa bio je proučavanje takozvanih kompleksnih mreža gdje ih možemo pronaći - mreža poznanstava, distribucije električne energije, poslovne suradnje, živčanog sustava, interneta.

Neka njihova zajednička svojstva pomogla su nam ponuditi nove odgovore ili bar bolje postaviti pitanja poput: koliko je dug niz poznanstava što dijeli bilo koje dvoje ljudi na svijetu, i kako ga pronaći? Zašto neki izumi, glasine, autori brzo

Watts, Duncan J.,  
*Six Degrees: The Science of a Connected Age*  
[Norton, New York 2004]

steknu popularnost, a drugi, jednako dobri ili loši, čame anonimni desetljećima pa i zauvijek? Kako dolazi do pada tržišta ili sustava *Elektre*, a kako do njegova oporavka? Zašto na moru svi cvrčci cvrče u ritmu?



O najnovijim znanstvenim pomacima u proučavanju mreža, prema knjizi *Six Degrees* **Duncana Watts**a, pričat će **Vinko Zlatić** s *Instituta Ruđer Bošković* i **Miran Božičević**, [mi2].

Thanks to the development of information technologies and the somewhat reckless trespassing of physicists and mathematicians into the matters of sociologists, economists and biologists, research of unknown mathematical traits of complex systems have been initiated during the last several decades. One of the most fruitful approaches was the study of so-called complex networks wherever they can be found - networks of acquaintances, distribution of electrical energy, business cooperation, the nervous system, the Internet.

Some common characteristics have helped us offer new answers or at least to better pose questions such as: How long is the line of

acquaintances that separate any two people in the world, and how can it be found? Why do some inventions, rumors, authors quickly gain in popularity, while others, equally as good or bad, are left to linger in anonymity for decades, even forever? How does a market or an electrical company's network crash, and how do they recover? Why do all the crickets chirp in rhythm at the seaside?

**Vinko ZLATIĆ** from the **Ruđer Bošković Institute** and **Miran BOŽIČEVIĆ** [mi2] will talk about the latest scientific developments in the study of networks based on the book *Six Degrees* by **Duncan Watts**.

# Swarm Intelligences: Jugoslavija kao biopolitički eksperiment Yugoslavia as a Biopolitical Experiment

22/04/2004.

klub za net.kulturu MaMa / net.culture club  
MaMa

**Vinko ZLATIĆ** rođen je 1974. Diplomirao je fiziku na Zagrebačkom PMF-u, a trenutno je na poslijediplomskom na Zavodu za teorijsku fiziku pri **Institutu Ruđer Bošković**. Njegovo je istraživanje vezano za evoluciju kompleksnih mreža, dinamiku leukemije i kompleksne sustave.

**Miran BOŽIČEVIĆ** rođen je 1972. Diplomirao je matematiku na **Yale-u**, radio u New Yorku kao analitičar i programer, u Zagrebu kao profesor, a trenutačno je aktivan pri **Multimedijalnom institutu**.



Tomislav MEDAK & Petar MILAT

## Jugoslavija kao izvanredno stanje #1 Yugoslavia as a State of Emergency #1

**Vinko ZLATIĆ** [1974] has a B.Sc. in Physics from Zagreb's **Faculty of Science** and is currently working on his postgraduate degree at the Theoretical Physics Department of the **Ruđer Bošković Institute**. His field of research includes the evolution of complex networks, dynamics of leukemia and complex systems.

**Miran BOŽIČEVIĆ** [1972] has a B.Sc. in Mathematics from **Yale University**. He has worked as an analyst and software developer in New York, a teacher in Zagreb, and is currently active in the **Multimedia Institute**.

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Izlaganje je »dio našeg obuhvatnijeg istraživanja o *Jugoslaviji kao biopolitičkom eksperimentu*. Preciznije, radi se o drugom odjeljku, u kojem ćemo govoriti o dva teksta, koja po našem mišljenju na vrlo poseban način ekspliciraju socijalno-filozofska pitanja koja se vežu uz sudbinu formacije, koju se nekoć nazivalo "Jugoslavija". To su *Nova klasa Milovana Đilasa* - zasigurno najpoznatiji disidentski tekst s područja bivše Jugoslavije, pisan polovicom 50-ih godina, te zbirka ogleda **Zorana Đinđića**, *Jugoslavija kao nedovršena država*, publicirana krajem 80-ih godina, nedugo prije samog početka dezintegracije jugoslavenske državne formacije.

Koliko god ti tekstovi markirali krucijalne rezove u specifičnim osobnim



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Koliko god ti tekstovi markirali krucijalne rezove u specifičnim osobnim sudbinama autora [**Đilas** koji iz pozicije *de facto* "trećeg čovjeka" unutar državne vlasti postaje glavni, barem ideološki, oponent režima, i **Đinđić** koji će ubrzo postati jedan od lidera Demokratske stranke u Srbiji, *de facto* ostavljajući znanstveni rad za sobom], oni nas ovdje ne interesiraju kao svjedočanstva onog što je Jugoslavija "bila" ili je "mogla postati", već nam ovom prilikom više služe u nastojanju da

The following presentation is »part of our more comprehensive research on *Yugoslavia as a biopolitical experiment*. To be more precise, it refers to its second part, where we will discuss two texts that, in our opinion, explicate in a very special way the socio-philosophical questions associated with the destiny of the formation formerly called "Yugoslavia". These are "New Class" by **Milovan Đilas** - former Yugoslavia's indisputably most prominent dissident text, written in the mid 1950s, and a collection of essays by **Zoran Đinđić** "Yugoslavia as an Unfinished State", published at the end of the 80s, not long before the disintegration of the Yugoslav state formation began.

As much as these texts may mark crucial breaks in the particular personal destinies of the authors [**Đilas**, who from the "third man" position within the ranks of state power turned into the leading, at least ideologically, opponent of the regime, and **Đinđić**, who soon became one of the leaders of the Democratic Party in Serbia, *de facto* leaving his scientific work behind], they do not interest us as testimonies to what Yugoslavia "was" or "might have become" but will serve us in our effort to answer some philosophical questions posed by the new global order.

Therefore, what is "Yugoslavia" then as a [socio-]philosophical question from a globalized perspective, and not as a subject of research by cultural studies, sociology, economy, ethnology, etc? As much as the latter types of research are necessary, valuable and needed, we cannot rid ourselves of the impression that they do not reach that segment that formed the core of "Yugoslavia" as a social experiment, and one that has perhaps [and we take this "perhaps" here in all its fragility and possibility that it may no longer be possible] left us as its legacy a distinct emancipatory potential.«

**Tomislav MEDAK & Petar MILAT**  
*Yugoslavia as a State of Emergency:*  
*Đilas and Đinđić*

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24/04/2004.

klub za net.kulturu MaMa / net.culture club MaMa

**GEISTESPRODUKT****- ili blokada pisanja kao kreacija poslije umjetnosti**

a] Čini se da umjetnost danas, ako želi povratiti smisao ili društvenu relevantnost, mora razmotriti pojam života. Unatoč činjenici da je koncept života bio ključan već za umjetničko iskustvo 20. stoljeća i da se nataložio u estetičkom mišljenju i umjetničkoj praksi, "život" kao kategoriju valja iznova misliti dalje od njegovih vitalističkih implikacija prema novom društvenom kreacionizmu. [Promišljanja **Roberta Esposito**a na tu temu poslužit će kao smjerokaz u ovom nadilaženju buržoaskog koncepta života].

b] Blokada pisanja u kasnom **Bernhardovom** romanu *Beton* i **Vila-Matasovom** *Bartleby & Company* označuje onaj slučaj gdje stvaranje, da bi uspjelo, mora nadići i umjetnost i život. Ovo nije pozicija koja bi bila pozicija umjetnika ili pozicija publike, a ne treba je brkati ni sa specifičnom figurom intelektualnosti - tranzijentne, tek prima facie dekonstruktivne kritike koja oscilira između različitih polova, hranjena nepreispitanom podjelom rada. *Geistesprodukt* u **Bernhardovom** smislu, koji se prvenstveno odražava u blokadi pisanja, ukazuje - kao što ću pokazati - preko kontradikcija suvremenog umjetničkog sistema, a da pritom nije iskupiteljski.

c] Konačno, *Geistesprodukt* kao stvaranje nakon umjetnosti-života bit će dovedeno u vezu s recentnom diskusijom o nekoliko **Marxovih** intuicija. [Nancyevim *La Creation du monde*, Karatanijevim *On Transcritique* i djelima **Hardta** i **Negrija**].

**Geistesprodukt, or writer's block as creation after art**

a] It seems that art today, if it means to regain meaning or social relevance, has to examine the concept of life. Notwithstanding the fact that the concept of life was already crucial for the 20th century art-experience and that it is well-established in aesthetic thought and artistic practice, "life" as a category needs to be rethought beyond its vitalistic implications towards a new societal creationism. [Roberto Esposito's thought on that matter will indicate this move beyond a bourgeois concept of life.]

b. Writer's block in **Bernhard's** late novel *Beton* and in **Vila-Matas's** *Bartleby & Company* marks that moment where creation, if it is to succeed, has to go beyond both art and life. This is not a position which would be the position of that of the artist or the position of that of the public, and it does not need to be confused with a specific figure of intellectuality - namely transient, just the prima facie deconstructive criticism that oscillates between the different poles, fed by the unrexamined division

of labour. A *Geistesprodukt* in the **Bernhardian** sense, which is reflected primarily in writer's block, is identified - as I will show - through contradictions of the contemporary art-system, and that it is not redemptive in the process.

c] Finally, the *Geistesprodukt* as creation after art-life will be brought into relation with the newly arisen discussion on several of **Marx's** intuitions [Nancy's *La creation du monde*, Karatani's *On Transcritique* and the writings of **Hardt** and **Negri**].

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28/03/2004.

Galerija Nova / Gallery Nova

**Kako želimo da se nama vlada? / How do we want to be governed?**

**Roger M. BUERGEL** is a critic and curator. He teaches visual theory at the **University of Lüneburg**, Germany. He has studied arts at the **Academy of Fine Arts** in Vienna, and philosophy and economy at the **University of Vienna**. He has recently prepared the exhibition *The Government*, which is on show at the **Art Gallery of the University in Lüneburg**, MACBA in Barcelona, **Witte de With** in Rotterdam and the **Secession** in Vienna. He co-curated this exhibition with **Ruth Noack**, with whom he collaborated before on *Organisational Form*, a group exhibition which was held at the **Gallery of the Academy of Visual Arts** in Leipzig and **ŠKUC Gallery** in Ljubljana. In 2001, he curated the exhibition *The Subject and Power* at the **CHA**, Moscow, and in 2000 he organized *Governmentality. Art in conflict with the international hyper-bourgeoisie and the national petty-bourgeoisie* at the **Alte Kestner Gesellschaft**, Hannover. In 2003, **Buergel** was the first recipient of the **Walter Hopps Award for Curatorial Achievement**, The Menil Collection, Houston. **Roger M. Buergel** is the newly elected chief curator of **Documenta XII** in Kassel, Germany.

Nešto se može dobiti ogoli li se moć od njenih antropomorfnih karakteristika. Preuzimajući liniju razmišljanja kasnog **Michela Foucaulta** o onome što on naziva "guvernamentalitet", **Roger M. Buergel** pokušava naznačiti poetiku postavljanja izložbi u kojoj se stapaju određeni predmet - provođenje moći - i estetska forma.

"Ako vam je dosadila retorika aktivizama u umjetnosti, poput one koja se izlaže u Palais de Tokio u Parizu, i ako su vam dosadne mramorne skulpture, ne vidim drugi izbor nego redefinirati koncept estetske autonomije. No, istodobno se valja osloboditi ideje da je estetska autonomija isključivo vlasništvo umjetnosti. Estetsko iskustvo valja biti primarno iskustvo gledatelja. Nije dovoljno otvoriti izložbu te čekati reakcije publike, već publika mora biti uključena u izložbu od samog početka. Posrijedi je određena vrsta pregovaranja s publikom, upravo na način na koji sada kreiram izložbu u Barceloni. Takav način izložbe funkcionira ako su ljudi konstruktivni. Ponekad je to izuzetno stresan posao, no za mene predstavlja zabavu budući da kroz taj proces izložba postaje bolja."

**Roger M. Buergel** u razgovoru sa **Leilom Topić**  
[Vjesnik, 30.03.2004.]

**Roger M. Buergel** je kritičar i kustos. Predaje vizualnu teoriju na Sveučilištu u Lüneburgu, Njemačka. Završio je Likovnu akademiju u Beču, te filozofiju i ekonomiju na Sveučilištu u Beču. Nedavno je pripremio grupnu izložbu *The Government*, koja je postavljena u **Umjetničkoj galeriji sveučilišta Lüneburg**, MACBA u Barceloni, **Witte de With** u Rotterdamu i **Secesiji** u Beču. Zajedno s **Buergelom** kustosica te izložbe je **Ruth Noack**, s kojom je prethodno surađivao i na *Organisational Form*, grupnoj izložbi koja je održana u **galeriji Akademije likovnih umjetnosti** u Leipzigu i **Galeriji ŠKUC** u Ljubljani. 2001. bio je kustos izložbe *The Subject and Power* u **CHA**, Moskva, a 2000. organizirao je *Governmentality. Art in conflict with the international hyperbourgeoisie and the national petty-bourgeoisie* u **Alte Kestner Gesellschaft**, Hannover. 2003. **Buergel** je bio prvi dobitnik **Walter Hopps nagrade za kustoska ostvarenja**, koju svake druge godine dodjeljuje **Menil Collection**, Houston, SAD. **Roger M. Buergel** je novoizabrani glavni kustos **Documente XII** u Kasselu, Njemačka.



26/04/2004.

klub za net.kulturu MaMa

/ net.culture club MaMa

Something can be gained by stripping power of its anthropomorphic traits. Taking up the late **Michel Foucault's** line of inquiry about what he called "governmentality", **Roger M. Bruegel** attempts to sketch out a poetics of exhibition-making in which a particular subject - the exercise of power - and aesthetic form are blended.

"If you are tired of the rhetoric of activism in art, like the kind on exhibit in *Palais de Tokio* in Paris, if you are bored with marble sculptures, I see no other choice but to redefine the concept of aesthetic autonomy. At the same time, we must liberate ourselves from the notion that aesthetic autonomy is a characteristic solely possessed by art. Aesthetic experience must be primarily the experience of the spectator. It is not enough to open an exhibition and wait for the audience's reactions; the audience must be included in the exhibition from the very beginning. That is a certain type of negotiation with the audience, and I am currently preparing an exhibition in Barcelona in this way. That type of exhibition functions if people are constructive. Sometimes it is really stressful work, but for me it represents something enjoyable, because the exhibition becomes better through that process."

**Roger M. Buergel** in conversation with **Leila Topić** [Vjesnik, 30.03.2004.]

**Florian SCHNEIDER** i **Susanne LANG** - **wastun.org** razvili su hibridni media žurnal na osnovu web verzije televizijske večeri posvećene novim oblicima političkog aktivizma s njemačko-francuskog programa. Projekt nastoji intervenirati u stagnirajuću debatu oko globalizacije objavljujući on-line publikaciju koja nudi svježije informacije s ciljem prezentacije, analize i diskusije o načinu na koji globalizacija oblikuje stvarnost ljudi u svim djelovima svijeta. Projekt pronalazi slike i tekstove na temu teoretske, kulturne, socijalne i političke dimenzije globalnog umrežavanja i analizira ih na osnovu konkretnih i praktičnih primjera; dovodi u vezu sve dostupne medije, povezuje ih stvarajući bazu tekstova, slika, audio priloga, video klipova, rječnika, linkova i referenci; te istražuje nove načine



udruživanja i vizualizacije, distribuiranja znanja i kreativni razvoj kao i permanentnu razmjenu među jednakim partnerima.

**Florian SCHNEIDER** and **Susanne LANG** - **wastun.org** have developed a hybrid media journal based on the

web version of the German-French television evening programme dedicated to new forms of political activism. The project attempts to intervene in the stagnating debate around globalization by publishing an on-line publication offering the most recent information with the goal of presenting, analyzing, and discussing the ways in which globalization forms the reality of people in all parts of the world. The project finds images and texts relevant to the theme of the theoretical, cultural, social and political dimension of global networking and analyzes them on the basis of concrete and pragmatic examples; it brings all available media into relation, linking them to create a database of texts, images, audio clips, videos, dictionaries, links and references; it researches new ways of association and visualization, distribution of knowledge and creative development as a permanent exchange among equal partners.



## emisija: 'Dobro jutro, Hrvatska', prilog o divljoj izgradnji na zagrebačkoj Trešnjevci

Digitalizacija okoliša i razvoj medija komuniciranja otvaraju posebno polje arhitektonskog djelovanja. Arhitektura je medijski posredovana pa utjecaj na medijski prostor postaje strateško mjesto arhitektonske prakse. Medijske su akcije naziv za bilo kakav posredovan oblik komuniciranja o arhitekturi s posebnim utjecajem na medije javnog informiranja. Akcije u medijima istražuju nove načine prikupljanja, proizvodnje i prezentiranja informacije.

Suradnja s medijima informiranja kroz različite programe edukacije, istraživanja i razmjene informacija izravno utječe na fizički prostor.

U proteklih 11 godina, 'Dobro jutro, Hrvatska' emitirana je više od 5000 puta. Prilogom u ovakvom tipu emisije moguće je ostvariti velik utjecaj na određene ciljane skupine.

**Platforma 9,81** zajedno s novinarima oblikuje temu i sudjeluje u režiranju priloga.

Analiza prostornih promjena pomaknuta je iz stručnog, arhitektonsko-planerskog, u polje svakodnevnice i problema koje osjećaju stanovnici ovog dijela Zagreba.

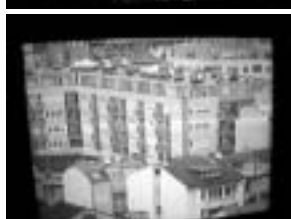
### "Good Morning, Croatia", a feature on the wild building development in Zagreb's Trešnjevka neighbourhood

The digitalization of the environment and the development of communication media open up a special field of architectural action. Architecture is mediated, and its influence on media space becomes a strategic point in architectural praxis. Media actions signify any mediated form of communication about architecture with a special influence on the media that inform the public. Media actions research new ways of collecting, producing and presenting information.

Collaboration with information media through various educational programmes, research and exchange of information directly influences physical space.

In the past eleven years, "Good Morning, Croatia" has been broadcast on more than 5000 occasions. A segment in this type of programme can enable a greater influence on certain target groups. **Platforma 9,81**, together with the journalists, formulates the topic and participates in directing the segment.

The analysis of spatial changes is displaced from the professional, architectural or urban planning field, into the everyday and into the problems experienced by the inhabitants of this part of Zagreb.





**06-09/05/2004 | Cinema LIKA | Ilica 10**





# GROUP DYNAMICS SYMPOSIUM



The international interdisciplinary symposium **Group Dynamics** explores the aspects of research and presentation connected to the phenomenon of artist groups and different aspects of collective work and collectivity. The symposium is conceived as a commencement of long term addressing of the issues of organization and self-organization, grouping, collectives and relating in a wider field of cultural production. As this is a very heterogeneous phenomenon, we have decided to invite a number of eminent theatre scholars, but also theoreticians from the fields of philosophy, architecture, art history, and artists who practice in specific types of organized groups, to participate in the symposium. Topics include, but are not limited to:

- **affects and relations in group work**
- **self-organization and non-hierarchical forms of public presence**
- **group politicality**
- **group as an event**
- **collectivism**
- **group utopias**
- **production of common**
- **group as a market of interests, etc.**

## **Gob Squad**

The presentation will include videos of the following **Gob Squad** productions: "What Are You Looking At?", the video installation piece "where do you want to go to die" and "Room Service Help Me Make It through the Night" and focuses on how we have learnt to devise working structures and a particular aesthetic which allows a group to be an author/director/and collective performance team. Presented by **Sean PATTEN** and **Simon WILL**.



**Gob Squad** is a group of English and German artists who have been working collectively with performance, media and new technology since 1994. **Gob Squad** produces performances, installations, films, and live events.

The group believes that pleasure and entertainment should stand side by side with conceptual rigour and an uncompromising approach to artistic innovation. They instinctively work in a variety of forms, making the framing of each project central to its artistic concerns.

Currently based in Berlin and Nottingham, the company has always sought to produce and present its work outside of arts institutions, often siting its projects in urban environments such as offices, houses, shops, car parks and railway stations, as well as producing work for radio and internet broadcast and pieces for galleries and theatres.

## Ric Allsopp: Itinerant Pages

**Itinerant Pages** is a 5-day performance writing workshop that explores acts of writing as a collaborative practice in relation to the built and inscribed environment of the city centre through a number of related strategies: writing, walking and mapping practices; textual installation/intervention in the public domain; uses of found text and public inscription.

The workshop draws on and refers to strategies and procedures for generating texts used by artists such as **Robert Smithson** [site/non-site]; **Janet Cardiff** [sonic interventions]; **Caroline Bergvall** [spatial interventions]; and on the background of contemporary textual installation and intervention in spaces that link the page, the screen and the physical environment associated with **Jenny Holzer**, **Vito Acconci**, **Lawrence Weiner**, **Fiona Templeton**, **Johanna Drucker** and **Brian Catling** amongst others.

The aim of the workshop is to make collaborative textual interventions in a specific physical environment [site] and in the **Group Dynamics** symposium [non-site] through generating forms of writing [and its reading] as a collaborative practice between individuals [working in pairs]; pairs [working together as workshop group]; the local urban environment with its many layers of public and private inscription; and readers/enactors [local and other].

**Ric ALLSOPP** is a Senior Research Fellow, Director of Writing, at the **Dartington College of Arts**, Devon, UK. He is a co-founder of **Performance Research** - an international journal of contemporary performance published quarterly. Research fields include: contemporary performance, text and live work; publishing, curation and production.

## David Williams: other/wise

**other/wise** - In what ways might one 'collaborate' in a city never visited before, a city where one doesn't know anyone, in a language one doesn't speak? What kinds of meetings are possible? What might be made together? I propose to use the textual pathways generated during **Ric Allsopp's** writing workshop *Itinerant Pages* as a starting point for drifts, unfoldings, intersections through the event of encounters with people, animals and the weather. Using the 7-second stills function of a video camera to register ambient sounds and voices, and fragments of the visible, I will share the camera with others to try to register traces of the unmapped and ephemeral: animal trajectories, secret places, small acts of kindness, dreams of else/w/here and other/wise.

**David WILLIAMS** is Professor of Theatre at **Dartington College of Arts**, England. He has researched and published widely in contemporary performance, and has compiled volumes on **Peter Brook's CICT**, **Ariane Mnouchkine** and the **Théâtre du Soleil** and, with **David Bradby**, on 'directors theatre' [**Littlewood**, **Planchon**, **Grotowski**, **Brook**, **Stein**, **Wilson**, etc]. He has contributed articles and reviews to journals including **Performance Research**, **Writings on Dance**, **New Theatre Quarterly**, **TDR**, **New Theatre: Australia**, **Music-Theatre-Dance Journal**, **Contemporary Theatre Review** and **Writings on Dance** [Australia]. He is a contributing editor on **Performance Research** and **Writings on Dance**. Research interests include: contemporary performance making and theory; European ensemble practices; dance-theatre, new dance and physical theatre; compositional processes; site-specificity, spatiality and identity; animals and other anomalous 'events' in performance.

## Mårten Spångberg: A half-second delay

For a number of years we have seen an increase of the activity called research in the field of choreography. This so called research occupies new territories in several ways. It is research across or between practice/experience and theory/reflection. It situates itself between representation of research and research as an on-going process, between efficiency and methodological stringency. Its frame is not located within conventional research institutions but rather found in theatres or venues that normally feature representations such as dance performances.

Over the last years, European dance has seen a deviation away from conceptually oriented work towards

proposals emphasizing different affective layers in choreographic production and representation, showing again how choreography, in different ways, so to say, is more than thinking and articulation within particular semiotics [language].

One cannot appreciate the creative possibilities in thinking without coming to terms with the layered play of affect within; but thought cannot be fitted entirely into a closed schema of logical discourse, expression, or explanation if you do attend to the play of affect. It is through such play that the creative element of thinking finds its most energetic impetus and possibility. Hence, affect cannot be produced since it withdraws partly from thinking, but one can

only produce the possibility for affect to arise.

Choreography's new interest in research and affect thus comes together in such a way that research becomes static if there is no possibility for engagement with affect, an engagement that can only be produced through methodological transparency; however, without methodology there can be no production of the possibility for affect.

How can these two sides inform each other in order to produce critical tools and articulation with respect to territories outside of thought?

This talk attempts to make an orientation in a matrix formulated by: affect understood as influence, affect understood as becoming, on the one hand and on the other: research understood as journalistic accuracy, and research as procedures steered through methodological transparency, in order to reflect on a few issues relating to modes of production, post-production and representation.

**Mårten SPÅNGBERG** lives and works in Berlin. He works as an artist in the field of choreography. He is the initiator of the performance collective **Fame International** and **Panacea** festivals. He curated **Body Currence Wiener Festwochen**, 1998, **CAPITALS** for **Gulbenkian Foundation** Lisbon 2002-03, and the **International Summer Academy** Frankfurt 2002 and 04. He collaborates as a performer and dramaturge with **Les Ballets C de la B** and with **Xavier Le Roy**. He teaches dramaturgy at **P.A.R.T.S.** and has several other educational roles. As a choreographer, he works with postproduction methodologies often through sampling and remixing. Performances such "i.e. All All...", "Artists'-talk" and "Powered by Emotion" have toured extensively. His collaboration with architect **Tor Lindstrand** has resulted in several performance and exhibition proposals. They are currently preparing a new piece for **Tanz im August**, Berlin.

## united dancers of ZUGA: Walking Home Solo performance

Idea, choreography, dance: **Tiina Mölder,**

**Kaja Kann, Jarmo Karing**

Music: *Respondit caritas* by **Dicte**

**Westergaard Madsen, Du** by **Frans Bak,**

*Darling, please wake up!* by **Liina Vahtrik**

Dramaturgy consultant: **Juhan Ulfisak**

Lighting design: **Lauri Sepp**

Production: **united dancers of ZUGA**

Co-production: **Kanuti Gildi SAAL, Tallinn**

With support from the **Estonian National Culture Foundation** and **Cultural Endowment of Estonia**.

**Kaja:** It is so good to eliminate oneself from the background systems and sustainable developments. Simply being beautiful like a tree or a foot with toes, never like a house that is skilfully placed into the environment.

**Tiina:** I do not know what is good and important and what is not. There are only a few things that are for granted, such as to be held in one's arms.

**Jarmo:** It is good here. I followed the structure and reached a door. This is the place for clarity.

**Tiina:** Right now my hand is a bird and Your heart a tree. This is beautiful.

**Kaja:** I found my inner child.

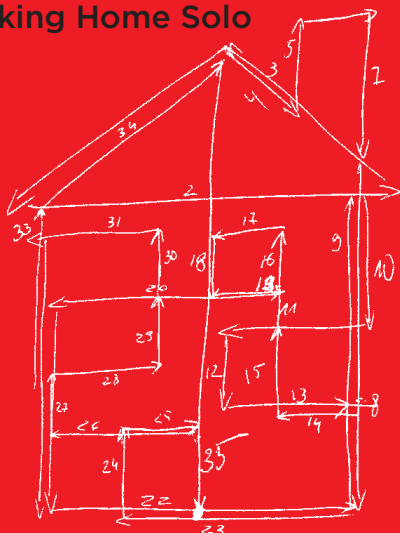
**Jarmo:** After entering I can be alone or invite guests there, it is up to me. Most important is that it is safe and cosy. Here I am surrounded by My things and I live together with Love.

**Tiina:** Do not believe anyone, remain firm to Yourself.

**Kaja:** Not this one, who is looking at the world with surprised eyes, but the one who is plodding and sulking and claiming constant attention.

Now I would like to introduce her to You also.

**Jarmo:** This is my home and I want You to know it too.



**united dancers of ZUGA** is a collective of young-active-dance-makers in Tallinn gathered around the new generation of freelance choreographers-dancers **Tiina MÖLDER, Kaja KANN & Jarmo KARING.** **Tiina** and **Jarmo** graduated from the dance department of Tallinn's **Pedagogical University.** **Kaja** has studied the technology of food preparation and has worked as a circus artist. They have continued their studies in Vienna, Bucharest, Paris, Berlin, Israel, New York, Washington and Estonia.

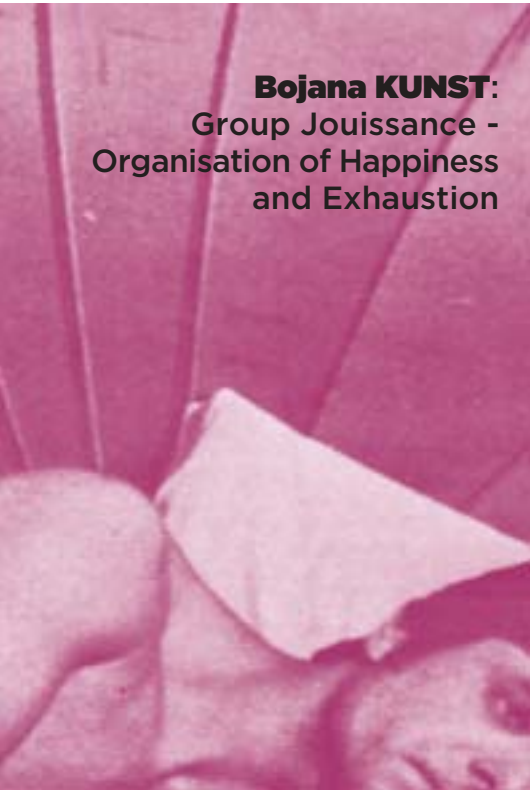
They have produced seven works for the stage and three site-specific pieces. The work process is the most important part of staging a performance for them. The leaders of **ZUGA** work together with different dancers on every project and they are keen on finding new performing places. The company has worked in theatres, parks, streets & clubs at international festivals in Estonia, Poland, Lithuania, Romania, Russia, Germany, Finland and Sweden. For the piece "Walking Home Solo" they were awarded the **Philip Morris Estonia dance award 2002.** Most recently, they had a successful tour in the United States as part of the **Central Station Festival** in San Diego and **Global Exchange** event at **Daspace** in New York. Currently they are working on a new piece "**ZUGA will build a city**" that will premiere on March 7, 2004 at **Kanuti Gildi SAAL.**

## Alan READ: Proxy Performance: The Politics of Props

I would like to present a paper and initiate a discussion about things that can be represented [through performance and other means of cultural marking] and other things that might currently remain unmarked by such dynamics of figuring. Following the recent work of **Bruno Latour** and **Isabelle Stengers** I would like to consider what might find its way into a 'parliament of things' and ask in what ways this expansion of political representation might impact on our understanding of who/what might be counted in our understanding of 'group dynamics' and who/what currently lies/agitates/revolves beyond such dynamics. Those 'beyond' might include those things that moves too fast or slow for our current understandings of 'inclusion', or things that are too big or too small, or too ephemeral or too solid [as well as the privileged categories of theories of difference: race, class, gender]. I would like to propose performance/theatre as one site for reimagining the 'secret life of objects' and how these things as well as people, animals and children might be put into fruitful circulation in the interests of social justice. Here performance [and, more importantly, the conventions of theatre] recovers an attitude and a dispensation towards representation which for 2500 years has been problematised by the mimetic contagion feared by **Plato** and the anti-theatrical prejudice summarised by **Jonas Barish**.



**Alan READ** is Professor and Chair of Drama, Theatre and Performance Studies at the **University of Surrey Roehampton**. His work includes developing practice as research which responds to the immediate and rapidly changing neighbourhood while examining performance practices that arise from these turbulent social changes and conditions, the analysis of specific local performances growing from street celebrations in Catalan cultural contexts in Barcelona and, most recently, the development of a research project which analyses the everyday performances, daily rituals and domestic theatres that proliferate within the rationalist housing that borders the **University of Surrey Roehampton** site.



## Bojana KUNST: Group Jouissance - Organisation of Happiness and Exhaustion

**Bojana KUNST** is a philosopher and theatre theoretician, specialising in the philosophy of the body and performing arts theory. She received her PhD in Philosophy from the **University of Ljubljana**. After spending a year as a joint researcher at the **University of Antwerpen**, she is currently working as a post-doctoral researcher at the **University of Ljubljana**, dealing with the strategies of performing in contemporary art. She is a member of the editorial board of **Maska Magazine** and leads the **International Seminar for Contemporary Performing Arts** in Ljubljana. She writes for different international publications and works as a dramaturge. She has published two books and many articles on contemporary dance and theatre.

Reflecting on the 1968 student revolution in France, **Julia Kristeva** disagrees that the demands for happiness - the intriguing kernel of *jouissance*, as she terms the political longing of the sixties - should be but unfortunate utopias of that time. In her opinion, the intrusion of private pleasure into the public arena is one of the greatest achievements of the sixties revolution, which still garners political power nowadays. Confronting public life with the rebelling private, and demanding a representative space for that private desire, this kind of revolt opens the path for individuals and their desires, helps break through old social limitations, and opens up the possibility of an impossible, yet essential connection between private and public activity. But how can **Kristeva's** proposition be consistent with the fact that, after the revolutionary movements in the sixties, the intrusion of the private into public life has been experiencing its catharsis with the global organization of the economy of happiness, and for more than two decades? I refer therefore not only to the well-known observations that many of the participants in the sixties movements are now the executive engines of contemporary liberal capitalism, but that the demands for *jouissance* have been transformed into commercialised longing for the realization of pleasure in the contemporary western society of welfare. A consequence of such commercial and economical organization of happiness is namely that politicalness itself has somewhat disappeared from contemporary politics. Therefore - how can we talk about group *jouissance* today, when the demanding of public happiness is being replaced more and more with public exhaustion?



## Hans-Thies LEHMANN: Spaces of 'communitas' in postdramatic theatre and performance practice

The lecture explores the ways in which certain spatial structures and the symbolic use and [re-]organization of found spaces can contribute to the creation of what can perhaps be considered to be exercises in possible/impossible 'communitas' in theatre. Postdramatic performance space is often created by redefining the elements of a given place for a certain time span. How is the 'act' of theatre [which can never be sure of itself] affected by the unavoidable tension of being at the same time [a fiction of] a truly communal reality and an entertainment rooted in fakery and illusion?

## Charles ESCHE: Friendly Enemies

Charles ESCHE will talk about group practices in contemporary art relating to the Community and Art workshops that he co-organised with others in Seoul, Korea [2002] and Yogyakarta, Indonesia [2003]. These two workshops brought together different artist and activist groups from across Asia and Europe. The idea was to see in what ways the communication of cultural activities in very different geographies and politics could be useful in thinking through the consequences of globalisation and its cultural twin cosmopolitanism. He will give a short introduction to the workshops and then talk about 'friendly enemies' and how a group of groups might offer some possibilities for specific occasions of thinking and acting transnationally without totally affirming the globalist system.



**Hans-Thies LEHMANN** is a full professor in dramatic sciences at the **University of Frankfurt am Main** since 1988, where he studied with **Peter Szondi**. Until 1978, he worked as an academic assistant at the **Free University of Berlin**. As assistant professor, he played a key role in the implementation of the course in experimental theatrical sciences at the **University of Giessen**. Author of several books, including *Theatre and Myth* [1991], *Post-Dramatic Theatre* [1999] and *The Political Text* [2001].

**Aldo MILOHNIĆ**  
- introductory  
statement and  
participation in  
discussion

**Charles ESCHE** is a curator and writer based in Copenhagen and Edinburgh. He is Director of the **Rooseum Center for Contemporary Art**, Malmö and editor of **AFTERALL**, an art publisher producing books and a journal published twice yearly by **Central St. Martins College of Art and Design**, London and **CalArts**, Los Angeles. He is also an advisor at the **Rijksakademie**, Amsterdam. In the last years he has co-curated the **Gwangju Biennale 2002** in Korea with **Hou Hanru** and **Song Wang Kyung** and co-curated two large-scale exhibitions: *Intelligence - New British Art* at the **Tate Gallery**, London and *Amateur - Variable Research Initiatives* at **Konstmuseum** and **Konsthall**, Göteborg in 2000. From 1998-2002 he organised the international art academic research project called 'protoacademy' at the **Edinburgh College of Art**.



## Andreja KULUNČIĆ: Distributive Justice

The multidisciplinary project **Distributive Justice** is a work-in-progress designed by people with different backgrounds [art, philosophy, sociology, photography, design, programming]. The project deals with the topic of distribution of



goods in a society. It consists of two parts: the part of the project in the virtual space and the part of the project in the exhibition space, a “working space” installation - the presentation of material that has emerged and continuously emerges as a result of the respective parts of the project: virtual [the web site], practical [field research, opinion poll]; and theoretical [study of relevant literature, open discussions, talks, lectures...]. The material grows and changes its shape from exhibition to exhibition. Since several different countries have and will be involved in the project, every country leaves its imprint in the work, and becomes a part of the exhibition.

### Georg SCHÖLLHAMMER - introductory statement and moderation of discussion

**Georg SCHÖLLHAMMER** is Editor-in-Chief of the art magazine **Springerin**, Vienna. He studied architecture, art history and philosophy between 1988-1994; he worked as an editor for Vienna's daily **Der Standard** and from 1992 as Visiting Professor for Theory of Contemporary Arts at **Kunstuniversität Linz**. **Schöllhammer** has published widely on contemporary topics and writes on issues of visual arts, urban and cultural transformation, diversity and globalization, focusing on Central and South Eastern Europe. In this context, he curated the transnational project **Translocation. New Media\_Art** in cooperation with magazines, cultural institutions, universities and cultural workers of the region and co-curated the **Festival du bist die welt** for the **Wiener Festwochen** [2001], and, most recently, exhibitions in Yerevan, Sofia, Bucharest, Vienna and New York. He is currently preparing a publication project for **documenta 12**.

**Andreja KULUNČIĆ** studied sculpture, graduating in 1992 from the **Faculty of Applied Arts and Design** in Belgrade, Yugoslavia. From 1992 to 1994 she studied at the **Hungarian Academy of Fine Arts** in Budapest. She lives and works in Zagreb, Croatia. Web-site: <http://www.andreja.org>

Selected exhibitions: **Documenta 11**, Kassel, Germany. **Manifesta 4**, Frankfurt/Main. **Whitney Museum of American Art**, New York. **8th International Istanbul Biennial**, Turkey. **4th Austrian Triennial on Photography**, Graz. **10th Triennale-India**, New Delhi India. **Extended Media Gallery**, Zagreb [solo show]. **Artspace Visual Art Centre**, Sydney Australia [solo show]. **Gallerij Miroslav Kraljević**, Zagreb [solo show].

<http://www.distributive-justice.com/>

The project **Collect-if** started off from an experimental set-up to investigate collectivity as a framework of collaboration, a mode of production and, eventually, subject matter. Seven performers gathered from diverse dance, theatre and performance backgrounds, almost none familiar with one another except for the fact they had been known as members or collaborators of renowned choreographers/directors and companies in Europe, in order to work and reflect on collaborating without a central leadership and hierarchical structure, common project, concept or shared goals, tactics or a view on the medium of production or presentation of work. The possibility of reaching a “we” in collaboration was thus conditioned not by: “we have a meaning”, but “we are meaning” with all differences to be confronted and negotiated through the process. In the course of working together, we found ourselves in methodological situations we recognized and took the following for objectives to be further elaborated in the work: no decision-making, inefficiency, uncertainty, unbearable lightness/weight of freedom, “being in by being out.” The project raises questions with which **Emil HRVATIN** and **Bojana CVEJIĆ** would like to open up a discussion: is the openness of “everything’s possible” a totalitarian stance which only forecloses possibilities, the desire for a third voice or desire for any affirmative position [responsibility, terror of tolerance and self-censorship]? Is every coming-together within a performance practice today so determined by liberal individualism that it necessarily confines its research to aesthetic parameters and self-referentiality?

**Bojana Cvejić & Emil Hrvatin: Collect-if**

NOTHING CLOSE  
AT SITUATIONS

**Bojana CVEJČ** is a musicologist, performance theoretician and performer, currently researching performative practices beyond the concept of musical and art

work [FMU, Belgrade]. She lectures at **P.A.R.T.S** [Brussels], **Walking Theory Center** [Belgrade], **Faculty of Music** in Belgrade and is a member of the editorial board of **Walking Theory Magazine**. She has also published in **Maska**, **Frakcija**, **New Sound**, **Musical Wave**, **Teatron**, **Performance Research**, etc. and her forthcoming book is *Open Work in Music: Cage, Stockhausen, Boulez* [SKC, Belgrade, June 2004]. She has directed several independent opera productions in Belgrade, and since 2000 in collaboration with **Jan Ritsema** has made and performed *Verwantschappen* [2000], *TODAYulysses* [2002] and *Pipelines, a construction* [2004].

**Emil HRVATIN** is the author and director of several theatre performances, including: *Camillo - memo 1.0: the Construction of Theatre* [Milan, 1998], *Drive In Camillo* [**Manifesta 3**, 2000], and *Miss Mobile* [2002] recently performed solo throughout Europe and the US. He is co-author of the international project **Collect-If**. **Hrvatín's** work also includes visual, multimedia and performance art works. He has curated several interdisciplinary workshops

around Europe and the US and has published numerous essays on contemporary theatre and art. He is the Editor-in-Chief of the performing arts journal **Maska**. Since 1999, he is the director of **Maska**, a non-profit organization in publishing, production and education, based in Ljubljana, Slovenia.



**EXPERIMENTAL FREE SCENE** is a non-governmental, non-profit association whose primary goal is the endorsement of contemporary dance. Through the affirmation of young and talented creative people, primarily dancers, performers, choreographers and other artists working in the field of performing arts, the association strives to create a new scene of artistic production, one that would integrate into wider social and cultural spheres. The association helps and supports the existing dance population through availability of education and space for authors' work. The association's mission is to create a functional network of users coming from different fields of performing and other arts through the efficient exchange of information with the purpose of creating an archive of the cultural scene, through interactivity with other media and realization of joint artistic projects, and through international communication and the possibility of realization of collaboration of all interested parties.

## **k. o. / ex OBEPYU: Private in Vitro** performance

Concept and video: **Saša Božić, Željka Sančanin, Andrej Vučenović**

Choreographer and performer: **Željka Sančanin**

Photography: **Robert Lesac**

Production: **Watt+Eau**

The solo dance performance **Private in vitro** is based on the idea of using the spectator's view of the performer's body as a strategic tool for critical evaluation of public/private encoding of performance space. As a work-in-progress piece, **Private in vitro** explores its own adaptability to new spaces, undermining the determinate conditions of a chosen performance space. By obscuring the spectators' direct gaze upon the performer in action and diffusing perspective using video projection within video projection and with the performer's shadow sometimes in the way of the projector, the materiality and function of the body are put to question. Access is available only through an interface. The performer's identity becomes multiple/singular and the notion of reproduction overpowers that of production.

**k. o. / ex OBEPYU** is an alternative dance & theatre group from Zagreb, existing from 1998. At first, the group's basic concept of work was the confrontation of different cultural and ideological patterns brought in by the members themselves. That kind of work created performances which were extreme treatments of the concept of "artist" in politically violent times and space [performances: *49 years, Kafka gegen Pound, La primavera*]. In the subsequent period [performances *The Mystery of Orgasm, Places Where..., [Hard To] Dig It*], the work of the group moved more towards dance and choreographic research; the political bodies of performers became transformed into "thinking" bodies and theatre was changed into dance. The last production, solo choreography/video installation *Private in Vitro* confirms the group's constant interest in the visual qualities of performing material and also develops previous choreographic elements which in *Private in Vitro* creates new aspects of performativity headed towards the spectator and their process of visual perception and reproduction of the performing image. In spring 2004 **k. o.** will start a new project based on the text *Lovers' Discourse* by **Roland Barthes**.



## OOOR: orangecut

### performance

Concept: **OOOR**

Choreography and performance: **Selma Banich** and **Sandra Banić**

Audio: **Adam Semijalac**

Video: **Nenad Vukušić**

Dramaturgy: **Ivana Ivković**

Lighting design: **Branko Cvjetičanin**

Promo material design: **Ana Banić**

Photography by: **Nenad Vukušić** and **Ana Banić**

Production: **OOOR**

in co-production with the **Croatian Institute for Movement and Dance**  
with the support of **Zagreb City Office for Culture**

After its opening at the **20th Dance Week Festival** in 2003, we wanted to allow *orangecut* to develop its conflicting positions within an assigned performance concept by performing it at different locations and in different time durations. A choreographed, strictly defined unison duet is, in this way, open towards the possibility of different perceptions of the same physical material, thus gaining a new perceptive space where the diversity is visible in the energy the performers emit. *orangecut* rethinks that potential moment of modification making the possibility of reproduction key to the conceptualization that precedes the creation of live performance. The concept of *orangecut* depends on the system glitch to recreate live performance and is in line with today's tendency of showing art by disclosing the process of its making.

**OOOR** is a co-authorship initiative established by a group of authors who wish to investigate their own authorship predispositions and opposing confrontations within defined performing concepts.

**OOOR** productions: *Limb* [2003], *blackbox - the first box* [2004] and *orangecut* [2004]

**OOOR** are **Selma BANICH**, **Sandra BANIĆ** and **Mila ČULJAK** [dancers and performers], **Ivana IVKOVIĆ** [dramaturge], **Ana BANIĆ** [industrial designer], **Adam SEMIJALAC** [musician] and **Nenad VUKUŠIĆ** [video artist].

**Private in Vitro** and *orangecut* have been realized through the **EKS-scena** platform.

## Adrian HEATHFIELD: Hearing Others

This talk looks at writing as a scene of enactment and exchange. Despite its frequent association with the singularity of the author, how might writing be thought of as a collaborative practice or a manifestation of relations? What might such thinking mean for the practice, form and ethics of art criticism, and in particular for performance theory?

Adrian HEATHFIELD's paper will be followed by a discussion with Ric ALLSOPP, Alan READ and David WILLIAMS.

**Adrian HEATHFIELD** is a writer and curator from the UK. He is the editor of *Live: Art and Performance* [Tate Publishing, forthcoming 2004] and has written numerous essays on performance and live art. He co-curated **Live Culture** a four-day performance series and two-day international state-of-the-artform symposium at **Tate Modern**, London, in March 2003. He is Principal Research Fellow in the **School of Art and Design** at Nottingham Trent University.

## Nebojša JOVANOVIĆ:

### Collectiv and Creativity - Diversion of Identification

What does the phenomenon of artistic groups or collectives appear like seen through psychoanalytic optics? The relationship of psychoanalysis and art is complex enough as it is: although opponents of psychoanalysis like to pare down the psychoanalytic approach to art to routine disclosure of the "mundane" in great works of art, we must remind them that the psychoanalytical approach to art cannot be reduced to just one formula or "grand narrative" that would offer one single solution to the "puzzle" of art. But since artistic production by convention assumes work by an individual, doesn't the artistic

group introduce a new "turn of the screw" that further complicates the already complex relationship of psychoanalysis and art? The premise of this lecture is, in fact, the very opposite: the encounter of the phenomenon of the art group and psychoanalysis offers a great chance to disperse with many reasonable prejudices about both art and psychoanalysis. Some of the theses on the creative dynamics of groups/collectives will be illustrated with the somewhat unexpected examples from Yugoslav Partisan films by cult director **Hajrudin Šiba Krvavac** - *Guerrillas*, *The Bridge*, and *Valter defends Sarajevo*. Unlike

**Nebojša JOVANOVIĆ** is a freelance theoretician, translator and activist for support of psychoanalytic theory. He has a degree in psychology from the **University of Sarajevo**. He has published theoretical texts in *Arkzin* [Zagreb], *Časopis za kritiko znanosti* [Ljubljana], *Zarez* [Zagreb], *Umelec* [Prague], *Život umjetnosti* [Zagreb], *Springerin* [Vienna], *Prelom* [Belgrade], *Sineast* [Sarajevo] etc. His numerous translations of Lacanian theory have been published in *Transfer* [Sarajevo], *Kruh i ruže* [Zagreb], *Prelom* [Belgrade], *Dijalog* [Sarajevo] etc., along with his translations of **Slavoj Žižek's** *The Sublime Object of Ideology* [in collaboration with **Dejan Kršić** and **Ivan Molek**] 2002, and **Renata Salecl's** *Against Indifference*, 2002.

the standard **Bulajić** film epics based on real events from World War II, the films of **Šiba Krvavac** belong to a somewhat partisan version of the "mission impossible" sub-genre, whose main protagonists are an almost archetypal group of guerrillas, an "artistic collective" of a kind.

## Miran MOHAR: East Art Map

A project by **IRWIN** and **New Moment**

In collaboration with contributing editors: **Inke Arns, Vladimir Beskid, Iara Bubnova, Calin Dan, Ekaterina Degot, Branko Dimitrijević, Marina Gržinić, Sirje Helme, Marina Koldobskaya, Suzana Milevska, Viktor Misiano, Edi Muka, Ana Peraica, Piotr Piotrowski, Branka Stipančić, János Sugár, Jiri Ševčík, Miško Šuvaković, Igor Zabel, Nermina Zildžo**

**In Eastern Europe [also known as the former communist countries, East & Central Europe, or New Europe] as a rule there are no transparent structures in which those events, artefacts and artists that are significant to the history of art have been organized into a referential system accepted and respected outside the borders of a particular country.**

**Instead, we encounter systems that are closed within national borders, most often based on argumentation adapted to local needs, and sometimes even duplicated so that in addition to the official art histories there are a whole series of stories and legends about art and artists who were opposed to this official art world. However, written records about the latter are few and fragmented. Comparisons with contemporary Western art and artists are extremely rare.**

**Firstly, a system fragmented to such an extent prevents any serious possibility of**

**comprehending the art created during socialist times as a whole. Secondly, it represents a huge problem for artists who, apart from lacking any solid support of their activities, are compelled for the same reason to steer between the local and international art systems. Thirdly, this blocks**

**communication among artists, critics and theoreticians from these countries. The aim of the East Art Map is to show the art of the whole space of Eastern Europe, to take artists out of their national frameworks and present them in a unified scheme.**

**The project is supported by:**

**Phase 1: RenderSpace - Pristop Interactive and Karl Ernst Osthaus Museum Hagen**

**Phase 2: RenderSpace - Pristop Interactive, Ministry of Culture of the Republic of Slovenia**

**East Art Map [second phase] will be realized in the framework of relations**

**IRWIN, founded 1983**

**Dušan MANDIČ [Ljubljana 1954], Miran MOHAR [Novo Mesto 1958], Andrej SAVSKI [Ljubljana 1961], Roman URANJEK [Trbovlje 1961], Borut VOGELNIK [Kranj 1959]**

**Irwin is also a cofounder of NSK in 1984**

**[www.irwin-retroprincip.de](http://www.irwin-retroprincip.de)**





## Bojana CVEJIĆ & Ana VUJANOVIĆ: TkH - Walking Theory

### Tomislav MEDAK: Incommunicado

**Tomislav MEDAK** studied Philosophy and German language and literature at the **Faculty of Philosophy** in Zagreb. At the focus of his work is social, biopolitical and media theory, in particular socio-theoretical implications of new technologies and new media. He is currently co-ordinating the theory and research program and publishing activities at the **Multimedia Institute** in Zagreb. He is also active as a performer and choreographer with the internationally present, Zagreb-based performing ensemble **BADco**.

The exposure combines: a] presentation of **TkH** projects from 2000-2004, and b] wider theorization of collective vs. individual theoretical-artistic work and public activities, especially in the context of the recent Belgrade art and culture scene.

All of the **TkH** projects are realized as a collective work by several theorists and artists that plead for similar theoretical and artistic approaches in the contemporary performing arts field. The presentation is to demonstrate the phenomenon of 'group as an event'. More precisely, it is to demonstrate the [external] effects of **TkH**'s collective work and its consequences [efficiencies and shortcomings] in introducing a specific critical discourse in the discursive matrix dominant within a local context. The theoretical paper is linked with the presentation, but it gives a more theoretical overview of the problematics of recent individual and collective practices. The paper focuses on the different roles of the author in contemporary artistic and theoretical frames, from stable and autonomous author-subject

**Ana VUJANOVIĆ** is a theorist of theatre, performing arts, and culture. Graduate of the **Faculty of Dramatic Arts**, Belgrade; MA in Theatre Studies; now a PhD candidate; graduated in Culture and Gender Studies at the **Alternative Academic Educational Network**. Editor-in-chief of **TkH**, journal for performing arts theory, Belgrade. Publishes regularly in several Serbian theatre and art magazines and also abroad; co-author and performer in many theoretical performances, films, plays, installations, etc.

as an ideal figure of modern Western humanistic epistemology, to non-individual collectivity proclaimed within the frame of communist ideology, and the contemporary fragile, defragmented, and decentred author-subject and its political 'capabilities', to the '[im]possible subjectivity' of the authors from post-socialist Central and Eastern Europe on the global cultural and political map.

## Alan READ & Platforma 9,81

### Privremeno javno / Temporarily Public

- live interview and discussion

Special guest **Goran Sergej PRISTAŠ**

**A crossfire live interview with screening will deal with the temporality as a basic characteristic of contemporary public spaces**

The commodification of culture has caused a disappearance of traditional public spaces. New spaces of mass public traffic, in addition to their typological inventiveness, contain a high degree of social control that prevents the development of society.

The public as a primary space of culture possesses patterns that mold that culture. Today, this performativity of public space cannot be predicted if it is not considered through the dimension of time.

What forms of political influence and planning of public space, from activism to new urban techniques, can be applied today?

**Alan Read** will refer to his experiences of collaboration with architects and artists to comment on temporary public spaces created in the framework of the project **Invisible Zagreb**.

**Platforma 9,81** is interested in the research of street performance and everyday practices in residential environments that **Alan Read** conducted with his students.

[more on Alan Read on page 18](#)

**PLATFORMA 9,81** was created in 1999 as a reaction to the inability of the architectural scene to establish an interdisciplinary and open dialogue within the scene and externally with regards to the problems of urban space culture, digitalisation of the environment, influences of globalisation to the perception of space and the needs of new educational methods in architecture today. Their projects have a profoundly public quality and regularly draw together a large number of people from different domains of life. The relation to architecture and urban planning is marked by an informal approach, non-institutional strategies of action, tendency towards research and away

from habitual practice. **Platforma 9,81** has realized a number of media projects [**1:1000, Architecture Live, Architecture to the People, Open Programme, Mobile Living Room**] that deal with the problem of built-up environments and have popularized the contemporary relationship with architecture, participating as a member of the active art and NGO scene in Croatia, a scene incorporating a critical mass of people and knowledge with the aim of realizing developmental urban culture projects. They collaborate with numerous Croatian and foreign institutions that work with architecture and culture.

**A part of the Invisible Zagreb Lecture Programme.**

## BADco. Ivana SAJKO: RibCage

### performance

**RibCage** is a performance based on a play written by **Ivana Sajko**.

A play with two characters and stage directions [writer's directions], which are constructed as a character who speaks in the first person, this is a text which derives its politicality from the manipulations of reality, dramatic reality as well as social constructions of reality.

The performance is meant to be a small performing mechanism which tries to activate, thematize and contain other mechanisms such as family, war, terrorism, strategies of nuclear warfare, prison, pop music and the like. The basic

principle of the work process, which came out of the analyses of Ivana's text, was to detect the navigational mechanisms of the play instead of dealing with its interpretation, which itself is dealt with in a radio-play made in 2002 by **Goran Sergej Pristaš**. The radio-play therefore also enters the performance as one of its constitutive elements.

The performance is made as a collective authorial act in which a group of authors-performers searches for the possible relationships of self-organization by questioning the existing hierarchical models prevailing in theatre production.

**Key words:** vitalism, text, family, nuclear war, terrorism, prison, surf and pop music, potentialities

**BADco.** is a Zagreb-based collaborative performance group: **Pravdan Devlahović** [dancer, choreographer], **Tomislav Medak** [philosopher, performer], **Goran Sergej Pristaš** [dramaturge, performer], **Nikolina Pristaš** [dancer, choreographer] **Ivana Sajko** [dramaturge, writer] and **Una Bauer** [production manager]

The artistic work of **BADco.** is not as marked by the choice of subject matter as it is by the production of various problematic aspects of working in/as collaboration i.e. through specific ways of self-organization of the authors involved in a particular project during the process of work. Authors see their performances as performance machines that can enter various referential contexts such as social, political, intimate, dance and artistic contexts in general. Instead of thematic naming which stands closer to the traditional ideas of theatre the group prefers thinking in terms of eventuality. Some key words for their

Authors and performers: **Pravdan Devlahović, Oliver Frlić, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Ivana Sajko, Marko Sančanić**

Stage: **Goran Petercol**

Original Music: **Moon's Trip**

The performance uses excerpts from the radio-play **RibCage** produced by the **Drama program of Croatian Radio**. Performed by: **Marko Maković, Borna Baletić and Ivana Sajko**

Directed by: **Goran Sergej Pristaš**

Drama program editor: **Hrvoje Ivanković**

The production is supported by: the **Zagreb City Office for Culture and Zagrebačka banka** [donation].

thematic interest are: vitalism, virus material, collective, flesh vs. body, strategies of observing...

**BAD co.** was founded in 2000 while some of the authors worked together on the project *Confessions in Theatre & TD*. It was established as a non-profit organization to produce collaborative performance works developed by its members for local, national, and international audiences. The group has produced performances: *Man.Chair* [2000], *2tri4* [2001], *Diderot's Nephew or Blood is Thicker than Water* [2001], *Solo Me* [2002], *Ribcage* [2002], *Walk This Way* [2003], *Mass (for Election Day Silence)* [2004]. The group is currently working on two projects: *Deleted Messages* which will open in Klaipeda in July, 2004 and *Fleshdance*, a dance piece developed through several phases [re-contextualizations] each of which will be presented through 2004.



## Oda Projesi

**Oda Projesi** was first started in 1997 in Galata, an old neighbourhood in Istanbul, Turkey. The project is still based in Istanbul, but now with ties to other locations nationwide as well as worldwide. The main aim of the project is to multiply the possibilities of making art by drawing attention to ordinary ways of living. The **Oda Projesi** lives on the potential of everyday life practices. It draws on the plural, complex ways of making in everyday life. It reclaims everyday life as a way of making art. It is a social sculpture in process, an unfinished everyday life performance being shaped by the relationships between people and spaces. Its inspiration comes from the rhetoric of everyday life shared by all.

The project invites artists or people with different backgrounds to realize their projects in Galata. The actual inhabitants of the neighbourhood are often involved in these projects, not only as an audience but also as participants.

**Oda Projesi** shares these often hybrid processes of making art with larger audiences by documenting the realized projects in the form of photographs, video recordings and books. In the past, **Oda Projesi** has realized projects at the **Istanbul Museum of Contemporary Art - Project 4L**, the **4th Gwangju Biennial** in South Korea, **Kunstverein München** and **Kunstprojekte Riem** in Germany and in **Finland-Vaasa** with **Platform**, at the last **Venice Biennial** and at the **Istanbul Biennial**, in addition to the projects they have realized in their project space in Istanbul.

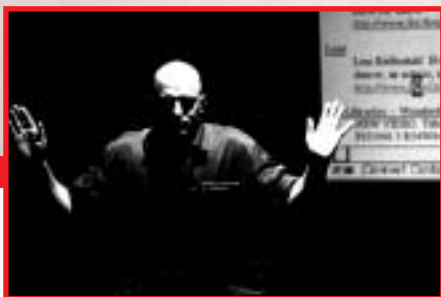
The **Oda Projesi** team is composed of **Ozge ACIKKOL**, **Gunes SAVAS** and **Secil YERSEL**.

## Dragan ŽIVADINOV: Postgravitational Art

- A MACHINE MANUFACTURING OTHER MACHINES = ART
- A MACHINE CONTAINING THE NEGATIVE OF THE PRODUCT = CULTURE
- PRODUCT = CULTURE
- PRODUCT ADVERTISEMENT = CULTURE

### Artistic methods of the 20th century:

- Anything you designate as art is art!
- Anything you touch in the process is art!
- You are not allowed to touch an art object!
- All is potentially digital!



**Dragan ŽIVADINOV** studied theatre directing at the **Academy of Theatre, Radio, Film and Television**, University of Ljubljana [1980-1984]. He is one of the founders of **Neue Slowenische Kunst** [1985]. During the eighties of the 20th

century he created art within the stylistic formation "Retrogardism". In 1984, he established the **Theatre Sestara Scipion Nasice** [GSSN], in 1987 the **Cosmokinetic Theatre "Rdeči pilot"** and in 1995, he completely devoted himself to telecosmism, "Telelogy" and the Fifty-year project **NOORDUNG**. On December 15, 1999 he realized *Biomechanica Noordung*, the first integral theatre production performed in zero gravity!

**Aldo MILOHNIĆ,  
Marin BLAŽEVIĆ,  
Ivana IVKOVIĆ,  
Tomislav MEDAK,  
Goran Sergej  
PRISTAŠ - open  
discussion**

**Aldo MILOHNIĆ** holds a Master's degree in Sociology of Culture. He has participated as a lecturer in numerous conferences on theatre theory and cultural politics both in Slovenia and abroad. He is a regular contributor to the theatre journals *Maska* and *Frakcija*, and has edited several thematic issues of these journals. He is the editor of two books, *Along the Margins of Humanities* [1996] and *Europe's Gatekeepers: The Politics of Migration and Asylum in Eastern Europe* [2001]. Since 2001, he has worked as a researcher and program director at the **Peace Institute** in Ljubljana, where, among other things, he edits the book series *Politike*. In recent years, he has devoted himself to issues surrounding migration, asylum, and human rights.

**Marin BLAŽEVIĆ** is an assistant lecturer at the **Department of Dramaturgy and Theory, Academy of Dramatic Arts** and teaches at the **Department of Comparative Literature [Theatre Studies]** at the **Faculty of Philosophy, University of Zagreb**. He is a member of the editorial board of the **Magazine for Performing Arts Frakcija**, editor of the radio programme *Theatricalities* on **Croatian Radio 3** and editor of the **Akcija [Action] Series** that publishes books on performing arts and theory. His research interests and publications [articles, essays] include: limits of theatre semiotics, reception, analysis and interpretation of theatre performance, literature-theatre and text-performance-text relationship, iconoclasm in theatre, the national stage/state, spectacularisation of national history/tradition/policy and **Branko Gavella's** theory [phenomenology] of acting/theatre.

**Ivana IVKOVIĆ** has a B.Sc. in structural engineering from the **Faculty of Civil Engineering, University of Zagreb** and is currently studying dramaturgy at the **Academy of Dramatic Arts** in Zagreb. She is the general coordinator of **Zagreb - Cultural Kapital of Europe 3000**, a collaborator of the **Magazine for Performing Arts Frakcija** and the radio programme *Theatricalities* on **Croatian Radio 3**. She is active as a dramaturge with the co-authorship collective **OOOR** and the ensemble **BADco**.

**Goran Sergej PRISTAŠ** graduated from the **Zagreb Academy of Dramatic Arts** in 1993. From 1990 to 1992, he was the artistic director of **SKUC** theatre. Member of **IETM [Informal European Theatre Meeting]** since 1992. Dramaturge and member of the artistic council of **&TD theatre**. Dramaturge in **Montažstroj** from 1994-1999 - a theatre group led by choreographer and producer **Borut Šeparović**. Senior lecturer at the **Academy of Dramatic Arts** in Zagreb since 1994. Program director of the **Zagreb Centre for Drama Art** since 1995. He is a founder [1996] and Editor-in-Chief of **Frakcija Magazine for Performing Arts**. He has written several short scripts for documentary films. As a dramaturge, he has participated in numerous dance and theatre productions. In 1999, he produced his first performance - *Confessions*. In 2002, he obtained his MA [thesis: "A Situation, An Event, A Pregnant Moment"]; he is currently working on his PhD. Artistic director, producer, dramaturge and performer in **BADco**. One of the initiators of the project **Zagreb - Cultural Kapital of Europe 3000**.

## Gob Squad:

### Room Service Help Me Make It through the Night

#### performance

**Room Service Help Me Make It through the Night** is a live interactive film lasting the duration of a night's sleep. Two women, two men, four bedrooms, one hotel.

Everything they need is delivered to their doors. One problem: not one of them can sleep - instead they kill time in cold baths or by finding comfort in the solace of the hotel mini bar. Free to do what they want, each is being watched by a camera as they make up imaginary friends, rehearse dance routines and invite the audience to fulfil dreams and answer difficult questions.

**Room Service** messes around with the reality cliché, leaping from finely tuned banality to chaotic theatricality.

In the conference room of the hotel the audience will watch the four performers on a four-way split screen projection. In the anonymity and discretion of the hotel environment the performers will enact forbidden games and unliveable desires at the request of the audience.

**Room Service** - an invitation to play with an open end. The audience will decide who will visit who and how. What outcome will those meetings have? A party or everybody staying alone? Will members of the audience leave their position as voyeurs and come into direct contact with the performers, will they play a role?




more on **Gob Squad** on page 14



## Goran PETERCOL SPEECH

2004.

Installation: light, projections of digitally edited photographs from the exhibition of the project **Mass for Election Day Silence** [the project consisted of an exhibition, a performance and a CD].



One of **Goran PETERCOL**'s installations from the exhibition that interchanged in the same space with the performances of the production was simply named **Speech**. The work consisted of digitally edited photographs of all project's participants. To obtain a final version of the piece, **Petercol** first photographed all of us in two ways: with a motionless expression and talking. Those two versions of our portrait were incorporated into one head - the upper part of the face still, and the bottom in speech. That bottom part, that smeared, deformed mouth pasted onto photo paper appeared as a mask. The grimace that rendered us unrecognizable. **Speech** became the object of a mask that hid our true identity and created our image - not through our appearance, but through the way we speak. We used speech instead of a theatrical mask and an illustrative costume. The faces on **Petercol**'s installation corresponded with the performative functions within the performance. Lights beaming over the projections of those photographs, the same lights that will later illuminate the performers. The positions of their projected heads in speech - **TALKING HEADS** - will be replaced by their bodies stimulated and controlled by the salvo shooting of the words.

**Ivana SAJKO**, excerpt from the text accompanying the installation

## Vlatka HORVAT & Tim ETCHELLS: Insults & Praises

2003.

*Insults & Praises* is a collaboration between **Tim Etchells** and **Vlatka Horvat** [63 min].

A man and a woman sit side by side in front of a mirror and take turns insulting and praising each other. Together they draw on an exhaustive list of abuses, derogatory terms, compliments and declarations of affection suitable for a wide variety of occasions and purposes.

The performance of this relentless verbal task is evidently live - an improvised sequence of insults and praises which flow readily at times and falter at others, leaving the two silent, struggling for a new direction. Perhaps they intend these celebrations and attacks for each other, or invent them simply to generate an inventory of phrases that might be used at a later date. At times, they seem to be locked in a monolithic conversation, while at others they seem to be working together, sharing the task of creating a catalogue of emotive terms and possibilities.

*Insults & Praises* was produced during residency at **IASPIS** [International Artists Studio Program in Stockholm].

**Tim ETCHELLS** is the artistic director and writer behind UK-based **Forced Entertainment**. Etchells has created work in a wide range of media and has collaborated with a variety of artists, including **Meg Stuart/Damaged Goods**, **Franko B** and **Asta Groeting**. He has published three books: *The Dream Dictionary [for the Modern Dreamer]* [Duckworths, 2001], *Endland Stories* [Pulp Books, 1999] and *Certain Fragments*, a collection of essays on contemporary performance [Routledge, 1999].

**Vlatka HORVAT** is a New York-based artist working in a range of media - from video and photography to installation and works on paper. At the centre of many of her works is the exploration of a task, a landscape, or verbal structure, which develops the status of a problem that must be negotiated or solved. Horvat studied theatre at **Columbia College** in Chicago and holds an MA in Performance Studies from **Northwestern University**. Her work has been shown at exhibitions and festivals throughout Europe and the US.



work-in-progress

## **Roland BARTHES: Lovers' discourse**

audio installation - sound documentation of previous rehearsals

Authors: **Selma BANICH** | **Saša BOŽIĆ** | **Oliver FRLJIĆ**  
 | **Milan JASTREVSKI** | **Željka SANČANIN** | **Josip**  
**VISKOVIĆ** | **Andrej VUČENOVIĆ** | **Ognjen VUČINIĆ**

Production: **k. o.**

Although it has been produced by millions of people, and is dispersed in TV-shows, commercials, as well as in serious literature, amorous discourse remains hidden. Literary fragments by famous French philosopher **Roland Barthes** investigate disregarded language, and constructing of the specific object of interest out of uttered love.

*Lovers' Discourse* is a multi-media performance, influenced by the book of the renowned French theoretician, which tries to reflect on the possibilities of language to perform a need for the other, and the reflection of self in the other.

Contemplations about language, not as a representation of thoughts in the Heideggerian sense of the language as a "house of being", but in establishing **Barthes'** thesis about the dislocation of language from the representational model of reality, we try to affirm amorous speech as a place of creation, the space in which the figures are being performed by themselves through models of simulation and something intractable.

**Saša BOŽIĆ**

\* All participant of the symposium are welcome to open rehearsal of **Roland Barthes: Lovers' discourse** on Sunday afternoon in **Cinema Lika!**

The project is realized through the **EkS-scena platform**.  
 Supported by: **Zagreb City Office for Culture**  
**Croatian Ministry of Culture.**

22/04-10/05/2004 | Gallery Nova

## nuspojave / side-effects

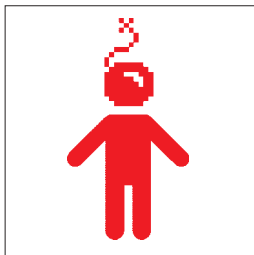
EGOBOO.bits | Felix GMELIN | Igor GRUBIĆ  
 | Vlatka HORVAT | Kristian KOŽUL | Andreja  
 KULUNČIĆ | Davor MIHALIĆ | Aydan  
 MURTEZAAGLU | Serkan OZKAYA | Ivan  
 PETROVIĆ | Kirsten PIEROTH | Bulent  
 SANGAR | Marko TADIĆ | VERSION

Serkan OZKAYA



"...it shouldn't surprise us much that at the very moment when everybody is trying to capture that elusive narrative that supposedly could define the fall of Communism and subsequent transitional turbulations [**After the Wall, Aspects/Positions, The Other Europe**], a small Zagreb based art-collective is doing just the opposite. It is following this fetish-laid path to its roots: **what, how and for whom?** Now, again, when everybody is echoing the question *How to avoid the New Balkanizations of Balkans* [**In Search of Balcania, Blood and Honey, In the Gorges of the Balkans**] **WHW** is refusing to mistake culture for politics and to loose itself in the ideological void. Not abstraction of Balkans but concretization of World Politics, not Balkans as a World-problem but Side Effects of Global Capitalism! By refusing to abstract the Balkans, **WHW** focus on its role in Global Transition and thus on the troubles of the supposedly efficient liberal, *laissez faire*, market oriented world devoided of politics. Exhibition **Side-Effects** /.../ talks about Balkans just as much as it really participates in, or is a symptom of global processes. In other words, it pulls the very field of transition out from its forced East European or Balkan framework, and addresses it as a major global question."

an excerpt from a text by Jelena VESIĆ & Svebor MIDŽIĆ



EGOBOO.bits



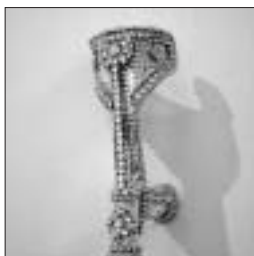
Felix GELIN



Igor GRUBIĆ



Vlatka HORVAT



Kristian KOŽUL



Andreja KULUNČIĆ



Davor MIHALIĆ



Aydan MURTEZAOGLU



Ivan PETROVIĆ



Kirsten PIEROTH



Bulent SANGAR



Marko TADIĆ

curatorial team: **Što, kako i za koga/What, How and for Whom**, Zagreb

**Nuspojave/Side-effects** takes place in the context of **In the Cities of Balkans**, the 2nd part of the **Balkans trilogy**, a project initiated by **Kunsthalle Fridericianum**, Kassel.

Project supported by:  
**kulturstiftung des bundes**

During January/February 2004 the first version of this exhibition was presented at the **Salon of the Museum of Contemporary Art-Belgrade** as the annual exhibition of the **Centre for Contemporary Arts-Belgrade**



VERSION



## ⊙plex [culturePlex]

Living in time of the rapid commodification of culture it is urgent to think about spaces that escape the logic of market economy. Within the Invisible Zagreb project, we use a strategy of ⊙plex[culturePlex] to explore new sites for production of culture.

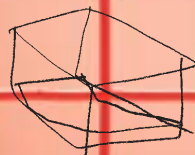
Economy of ⊙plex is explained in parameters of control and temporarity :

In comparison to market driven - controlling environments of today public spaces, with their high performativity regulated by ratio of income/per visitor/per hour; true community spaces are free environments of exchange evading mechanisms of ideology, cultural exclusion or economic currency. Because of emergent qualities of contemporary culture, these spaces can not be planned. ⊙plex is a temporary cultural biotope that appears at different times and places, changing form and content; a community space that grows from circumstances of low social control and high diversity of program.

Thinking about spaces for culture in terms of architectural typology has no meaning because ⊙plex fits any physical structure.

Architectural imagination is expanded to include construction of events that occupy intense spaces of physical environment and media technology; at a point where architectural design dissolves into design of technological devices for culture.

If performativity of ⊙plex is explained in terms of cultural capital, the material value these spaces produce should be seen beyond the pure logic of economic development. Inventing tactics for their continuous reconstruction is a strategic question of our culture.



BLACK Box




W





## **Nevidljivi Zagreb / Invisible Zagreb**

### **Program predavanja / Lecture Programme**



**Prostorna politika grada nalazi se u tranziciji. Suvremeni društveni fenomeni i njihov materijalni / prostorni otisci zahtijevaju nove interpretacije koje uvelike mijenjaju profesionalne standarde svih aktera u procesu upravljanja gradom. Statičke forme i koncepti koji su nam do sada služili u planiranju gradske kulture i gospodarskog razvoja, infrastrukture i arhitekture, života građana, ne mogu zadovoljiti potrebe dinamičnih procesa koji utječu na ukupnu sliku grada. Posebno je interesantan razvoj novih tipologija javnih prostora i mogućnost njihove ekonomske održivosti. Nevidljivi Zagreb započinje seriju javnih predavanja i diskusija koje su zamišljene kao svojevrsan pregled suvremenih urbanih teorija i praksi koje tematiziraju prostorne implikacije kulturne proizvodnje. Pozvani gosti su lokalni i međunarodni stručnjaci različitog obrazovnog i kulturnog profila koji u svom radu dotiču tematike projekta.**



06/05/2004. | 19:00

Kino Lika

### 3LHD: Projekt ZPC

**Projekt ZPC - Presentacija i razgovor o programu i arhitektonskom projektu Zagrebačkog Plesnog Centra.**

gosti: **3LHD** [arhitektonski studio - autori projekta], **Vladimir STOJSAVLJEVIĆ** [ročelnik *Ureda za kulturu Grada Zagreba*], **Mirna ŽAGAR** [direktorica *Tjedna suvremenog plesa*], **Edvin LIVERIĆ** [*Hrvatski institut za pokret i ples*], **Goran Sergej PRISTAŠ** [*Centar za dramsku umjetnost*]

moderator: **Marko SANČANIN** [*Platforma 9,81*]

Bivše kino Lika uskoro će nestati s karte **Nevidljivog Zagreba**. Tijekom dvije godine, nakon što je izgubilo primarnu funkciju, kino su privremeno koristili vaninstitucionalni proizvođači kulture. Prostor kina, u kojem će se dogoditi prezentacija, uskoro će se prenamijeniti u **Zagrebački Plesni Centar**. Predstaviti projekt u prostoru koji će uskoro postati nova kulturna institucija te u kontekstu projekta **Grupne dinamike** koji tematizira suvremenu kulturnu praksu znači razgovarati o procesu razvoja budućeg kulturnog identiteta i arhitektonske ideje. Projekt je posebno interesantan jer su nesvakidašnji zadatak, mješovit program te ograničene prostorne mogućnosti ponukale arhitekte na razmišljanje o stvarnim potrebama i potencijalu zagrebačke plesne scene. Razmišljanje o plesu kroz arhitektonski medij rezultiralo je novim prostorom. Uz arhitekte, gosti razgovora su kulturni radnici aktivni na plesnoj sceni grada ili izravno uključeni u projekt **ZPC-a**.

**U okviru simpozija Grupne dinamike**  
**In the frame of Group Dynamics symposium**

The city's spatial politics are in transition. Contemporary social phenomena and their material - spatial imprint demand new interpretations that significantly change the professional standards of all actors who take part in the process of running a city. The static forms and concepts that have been used thus far to plan urban culture and economic development, infrastructure and architecture, the life of the city's inhabitants, can no longer satisfy the needs of dynamic processes that influence the image of the city as a whole. Development of new typologies of public space and the possibility of their economic sustainability have become especially interesting.

**Invisible Zagreb** is launching a series of public lectures and discussions conceived as an overview of contemporary urban theories and practices that thematize the spatial implications of cultural production. Invited guests include local and international experts with various educational and cultural backgrounds, whose work touches on the project's topic.



**3LHD** je arhitektonski studio u kojem trenutno radi desetak arhitekata, a vode ga partneri - arhitekti **Saša BEGOVIĆ**, **Marko DABROVIĆ**, **Tanja GROZDANIĆ** i **Silvije NOVAK**.

3LHD djeluje od 1994. godine i iza sebe ima mnogobrojne projekte i realizacije u Hrvatskoj i inozemstvu koje su nagrađivane hrvatskim i internacionalnim nagradama, od kojih su najvažnije **AR+D award** [2002.], najvažnija svjetska nagrada za mlade nadolazeće arhitekte, zatim američka **I.D. Annual Award** [2003.], hrvatski **Viktor Kovačić** [2001.] i **Vladimir Nazor** [1999.], te priznanja **Piranesi** i **Bauwelt**.

Najznačajniji projekti i realizacije [izbor]: *Vila Klara*, Zagreb 1999., *Most hrvatskih branitelja*, Rijeka, 2001., *DPU riječke luke* 2002., *Nogometni stadion Gradski vrt*, Osijek 2002., *Studija turističkog kompleksa Vinogradi*, Pakoštane 2002., *Erste Bank HQ*, Zagreb 2003., *Plato Pila*, Dubrovnik 2003., *preuređenje kina Lika u Zagrebački Plesni Centar* 2004., *EXPO paviljon*, Aichi, Japan 2005.

Radovi **3LHD**-a su prezentirani u najuglednijim svjetskim publikacijama u Beču, Kopenhagenu, Münchenu, Londonu, New Yorku.

Arhitekti **3LHD**-a su gostujući predavači na mnogim internacionalnim institucijama kao što su **Van Alen Institute New York** [USA], **RIBA** London [UK], **Arhitektonski Trijenale** u Künstlerhaus u Beču [A], te arhitektonskim fakultetima; u Grazu [A], Beču, Münchenu [D]. Od 2002. **Saša Begović** je gostujući profesor na **Arhitektonskom Fakultetu Tehničkog Sveučilišta** u Grazu, a **Silvije Novak** na **Arhitektonskom Fakultetu** u Zagrebu.



## Project ZDC - Presentation and discussion about the programme and architectural project of Zagreb's Dance Center

guests: **3LHD** [architectural studio - project authors], **Vladimir STOJSAVLJEVIĆ** [Head of the Zagreb City Office for Culture], **Mirna ŽAGAR** [director of Dance Week festival], **Edvin LIVERIĆ** [Croatian Institute for Movement and Dance], **Goran Sergej PRISTAŠ** [Center for Drama Art]

moderator: **Marko SANČANIN** [Platforma 9,81]

The former cinema *Lika* will soon disappear from the map of **Invisible Zagreb**. Since it lost its primary function two years ago, the building has been used on various occasions by non-institutional culture generators.

The space of *Kino Lika*, where this presentation will take place, will soon be converted into **Zagreb's Dance Center**. To present the project in the space that will soon become a new cultural institution, in the context of the **Group Dynamics** project that thematizes contemporary cultural practices, means to discuss the process of the development of a future cultural identity and architectural idea. The project is of special interest because its extraordinary task, mixed programme and unlimited spatial possibilities have urged architects to think about the real needs and potential of Zagreb's dance scene. Thinking about dance through the media of architecture has resulted in a new space. Together with the architects, other participants in the discussion include cultural workers active in the city's dance scene or directly involved in the **ZDC** project.

**3LHD** was founded in Zagreb, Croatia in 1994, and currently employs ten associate architects and is led by four partners - **Saša BEGOVIĆ**, **Marko DABROVIĆ**, **Tanja GROZDANIĆ** and **Silvije NOVAK**. **3LHD** is a collaborative architectural studio, particularly interested in the integration of architecture, art and [urban] landscape, an approach which has resulted in a series of projects and realizations here and abroad.

The team uses an integrative approach and is primarily involved in thematically-driven work that takes the form of temporary and permanent site-specific interventions, research in housing and tourism, communication between internal and external spaces, different urban processes and planning, the appearance of new digital/electronic media, energy and the environment, implants in historic context and the importance of user participation, as well as standard architectural commissions.

**3LHD** work has been awarded with numerous local and international awards, and their work has been widely published and exhibited in group exhibitions locally and internationally.

**3LHD** architects have also been actively involved in teaching and have been visiting lecturers and critics in numerous cities and at institutions such as the **Van Alen Institute New York** [USA], **RIBA** London [UK], **Architectural Triennale in Künstlerhaus** in Vienna [Austria], as well as **Architectural Faculties and Universities** in Vienna, Graz [Austria], Munich [Germany] and Zagreb [Croatia].

[www.3LHD.com](http://www.3LHD.com)



# Nevidljivi Zagreb / Invisible Zagreb

## Program predavanja / Lecture Programme

26/05/2004 | 19:00h  
Društvo Arhitekata Zagreba |  
Trg Bana Jelačića 3/I

### **STEALTH group:** **Privremeni Amsterdam /** **Temporary Amsterdam**

**Predavanje i razgovor o projektu koji  
je kulturne politike Amsterdama  
preveo u urbana pravila.**

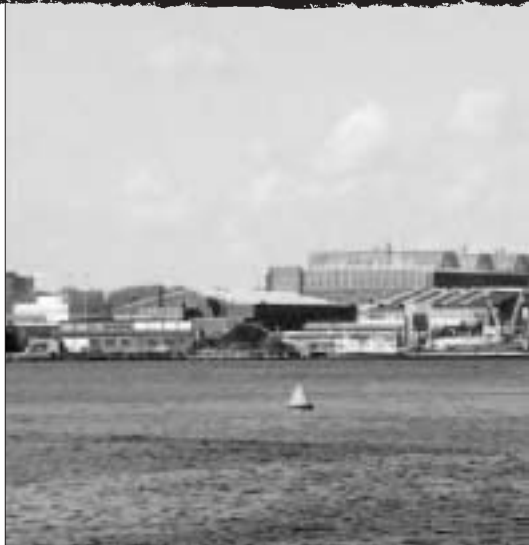
**Lecture and discussion about the project that transformed  
the cultural politics  
of Amsterdam into an  
urban code.**

**STEALTH group: Ana DŽOKIĆ, Ivan KUCINA,  
Marc NEELEN, Milica TOPALOVIĆ**

**Ana DŽOKIĆ** je diplomirala na Arhitektonskom fakultetu u Beogradu, gdje je 1996. pokrenula Projekt X, velik međunarodni kulturni događaj. 2000. je magistrirala na Berlage Institutu u Amsterdamu. Suosnivačica je **STEALTH group**, skupine iz Rotterdama koja se bavi istraživanjem i praksom projektiranja.

**Marc NEELEN** je diplomirao na Arhitektonskom fakultetu u Delftu u Nizozemskoj. 1998. se počeo baviti arhitekturom i medijima što je dovelo do nastanka **STEALTH group**, skupine koja djeluje u Rotterdamu. Radi kao urednik ArchiNed-a [Architecture internet organisation of the Netherlands] i sudjeluje u Smart Architecture mreži.

[www.stealth-g.net](http://www.stealth-g.net)



Nakon što se krajem '90-tih našla pod pritiskom investitora i gradskih vlasti, amsterdamska je skvoterska i alter-kulturna scena potražila nov način preživljavanja. Medijskom akcijom i prijedlogom inovativnog modela kulturne

proizvodnje, pronađen je novi prostor i pokrenut sustav kulturnog i prostornog planiranja bivše industrijske zone. Složen organizam gradskih vlasti, skvotera, financijskih stručnjaka, umjetnika, planera i malih poduzetnika zahtijevao je novi tip arhitektonskog znanja: mapiranje potencijala i potreba kulturne scene, izmišljanje novih alata urbanog zioninga i privremenih arhitektonskih tipologija za rad i stanovanje.

**Stealth grupa [Ana Džokić, Milica Topalović i Marc Neelen]** radila je na razvoju urbanih tehnika za sjeverni Amsterdam. O povijesti projekta, kulturnom kontekstu Amsterdama, transformaciji profesije i novim znanjima govorit će **Ana i Marc**.





After Amsterdam's squatters' and alternative culture scene found itself under pressure from investors and the city government at the end of the nineties, it sought a new way of survival. Through media action and a proposal for an innovative model of cultural

production, a new space was found and a system of cultural and spatial planning of the former industrial zone was initiated. The complex organism of city government, squatters, financial experts, artists, planners and small scale entrepreneurs demanded a new

type of architectural knowledge: the mapping of the potential and needs of the cultural scene, invention of new tools of urban zoning and temporary architectural typologies for working and living.

**Stealth group** [**Ana DŽOKIĆ**, **Milica TOPALOVIĆ** and **Marc NEELEN**] has worked on the development of urban techniques for North Amsterdam. **Ana** and **Marc** will talk about the history of the project, the cultural context of Amsterdam, the transformation of the profession and new findings.

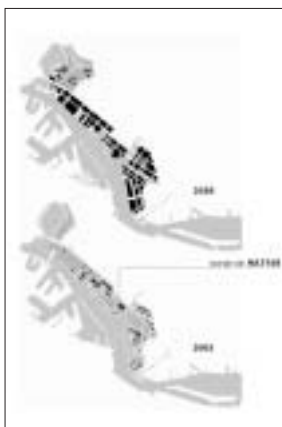


**Stealth group:**

**Ana DŽOKIĆ** | **Ivan KUCINA** | **Marc NEELEN** | **Milica TOPALOVIĆ**

**Ana DŽOKIĆ** graduated from the Faculty of Architecture Belgrade, Yugoslavia where she initiated in 1996 **Projekt X**, a large international cultural event. In 2000 she received her Masters at the **Berlage Institute** in Amsterdam. She is co-founder of research and design practice, **STEALTH group** from Rotterdam.

**Marc NEELEN** Graduated from the Faculty of Architecture in Delft, The Netherlands. In 1998 he established his practice for architecture and media that evolved into **STEALTH group**, based in Rotterdam. He is working as an editor of **ArchiNed** [architecture internet organisation of the Netherlands] and participates in the **Smart Architecture** network.



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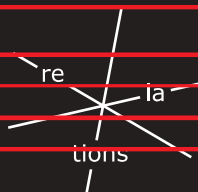
**Zagreb - Kulturni kapital 3000 / Zagreb - Cultural Kapital 3000**

**svibanj 2004 / May 2004**

design: **Dejan KRŠIĆ 4 whw**

fonts: **Gotham & Mercury** [Hoefler Type Foundry]

tisak/printed by: **Tiskara Zelina**



**Zagreb - Cultural Kapital 3000**

takes place in the framework of **relations**

**relations** is a project initiated by **Kulturstiftung des Bundes** [Federal Cultural Foundation, Germany]

[www.projekt-relations.de](http://www.projekt-relations.de)

**Kontakt.** The Arts and Civil Society Program of  
**Erste Bank Group** in Central Europe.



In jeder Beziehung zählen die Menschen.

sve aktivnosti održane u **Galeriji NOVA** podržao **AGM**

Simpozij **Grupne dinamike** je podržao:  
**Group Dynamics** symposium supported by:



## The international interdisciplinary symposium **GROUP DYNAMICS**

explores the aspects of research and presentation connected to the phenomenon of artist groups and different aspects of collective work and collectivity. The symposium is conceived as a commencement of long term addressing of the issues of organization and self-organization, grouping, collectives and relating in a wider field of cultural production. As this is a very heterogeneous phenomenon, we have decided to invite a number of eminent theatre scholars, but also theoreticians from the fields of philosophy, architecture, art history, and artists who practice in specific types of organized groups, to participate in the symposium. Topics include, but are not limited to:

- 🎭 affects and relations in group work
- 🎭 self-organization and non-hierarchical forms of public presence
- 🎭 group politicality
- 🎭 group as an event
- 🎭 collectivism
- 🎭 group utopias
- 🎭 production of common
- 🎭 group as a market of interests, etc.