
Museum of Parallel Narratives

In the Framework of L'Internationale

14 May – 2 October 2011

Reference copy. Please return.

1. Marina Abramović

Rhythm 0, 1974

Paper framed with the indications of the performance. Slides and slide projector

Instructions: There are 72 objects on the table that one can use on me as desired

Performance: I am the object.

During this period I take full responsibility.

Duration: 6 hours (8 pm – 2 am)

Studio Morra, Naples

This performance is the last in the cycle of rhythms (Rhythm 10, Rhythm 5, Rhythm 2, Rhythm 4, Rhythm 0).

I conclude my research on the body when conscious and unconscious.

List of objects on the table:

glass (for fresh water)
mirror
make-up for eyes
fresh rose
nail polish
shaving foam
deodorant stick
syringe with needle
cotton balls
medicine bottle containing alcohol
3 different bandages
3 condoms
3 ropes of different thickness
3 metal chains of different thickness
3 different tablespoons
ostrich feather scarf
tweezers
carpenter's pincers
3 different scissors
plastic tube
candle
whip
leather belt
perfume
chalk (in various colours)
bottle of red wine
ten different types of knives
box of matches
box of razor blades
box of needles

box of pins
pack of gauze bandage
black hat
tape
Aspirin
five meters of elastic band
fresh apple
wooden lath (100 cm)
safety pins
battery lamp
hair comb
metal brush
sleeping pills
contraceptive pills
hammer
box of blue paint
bell
fork
Polaroid camera
nails
box of red paint
box of white paint
sheet of white paper
saw
axe
newspaper
loaf of fresh bread
pot of honey
coarse salt
pack of sugar
metal pipe
scalpel
metal spear
flute
pair of shoes
leather strings
sulphur
fresh grapes (red and white)
olive oil
rosemary branch
gun

2. Stano Filko

Happsoc II: Altar of Contemporaneity, 1966

Maps, invitation, mirror, glass box

Altar of contemporaneity invites you in 1966 and following years to take part in the World Action Reality

Place: Territory of Czechoslovakia

Facts: Life, situation, relations, atmosphere in Czechoslovakia.
In unlimited future and past time.

Sentiments of life: subjective and common.

Individual place and time, in any small or large space.

People, towns, villages, nature, animals, technique, science, sports, annual seasons, arts, literature, music, feature...

Happsoc Manifesto:

What is HAPPSOC?

It is an action stimulating the receptiveness and multifaceted enjoyment of reality, released from the stream of everyday existence.

Reality, thus encountered and limited in time and space, acts by means of the potency of its relations and tensions.

Bringing this reality into the open as a new concept ushers in the recognition of the immensity and breadth of mutually dependent relationships.

It stands for gentle and all-inclusive commitment.

It is a process that uses objectivity to stimulate a subjective way of looking at things and elevating their perception to a higher level.

It is, therefore, a generally valid way of dealing with life on the basis of an "as found" reality, thus making it possible to bring into full play its scope in its entirety.

It allows for the possibility of investing a chosen reality with the superreal, that is, a new reality enriched by its own charge.

It is a synthetic manifestation of social existence as such and therefore, by necessity, a shared property of all.

It links up with a whole range of happenings and processes of change and shocks by its very existence.

In contrast to happenings, it manifests itself as a singular, unvarnished reality, which remains unaffected by any immediate encroachment upon its primordial form.

For those who share this concept (of reality), the immediate environment does not merely reveal itself as a thing, but, in addition, includes as well all the relationships and chains of events that grow out of such cognition.

Its realization is not accidental, but intentional and stimulating.

It was realized for the first time between May 1 and 9, 1965, in Bratislava and thus became a manifesto of its own consummation.

Written in 1965 and distributed as an invitation. Later published in Stano Filko – 1965/69 (Bratislava: A-Press, 1970). Translated by Eric Dluhosch.

3. Ion Grigorescu

Dialogue with Ceausescu (If People Cannot Lead Then They Should at Least Criticize), 1978

16 mm film transferred to video, 7' 30", no sound, B/W

Me: Recently you have been talking about the people's satisfaction.

Ceausescu: Yes. It's a satisfaction derived from stimulated consumption and sometimes from penury. There are certain needs that the human being is very afraid of: the need for food. The country is hierarchized in such a way that the people from the countryside should be those starving most. But they can endure, and their society is not based on food or other needs.

It is only a delay we are fighting against. And the path towards development does not reside in equating the countryside situation with that of the city. It is a matter of objective economic laws.

Me: These "objective laws" are the result of an over-simplified judgment- who is exploited in the most recent hierarchy - the working class is meant to both defeat exploitation and be the future ruler. But nowadays the reality is different: the working class is too connected to the bourgeoisie to invent something other than what it has already known.

Ceausescu: We are the ones who abolished private property over the means of production.

Me: You did only something that your bourgeois and materialistic side pushed you to do; exploitation is something much more complex than that: on the 2nd of March 1978 I saw two women on Barbu Vacarescu Street pushing a garbage cart full of mud,- I linked this event to the official visits paid to the Presidential Palace the exact same day; I also saw militiamen pulling the ears of some kids who were begging.

The crime rate amongst women is very high.

We can also talk about pauperization. Certainly there is no legal ownership, but there is the "Carpati" Corporation which owns buildings, workshops, technical equipment, and there are dozens of directives which make the other factories and enterprises depend on this "Carpati" Corporation. Most of the people here are employed in slavery-like conditions, not in the sense that the fortune is not shared, but because they are bought and sold for life. What I mean is that the party has rights over their lives because there is a justice system especially created for the Party, beyond the law: trials without audience, without defenders, in which the accumulated debts actually hide the death penalty.[not sure what this means...]

There are a lot of declassed people; too many people have been to prison.

Ceausescu: Not many people can face change.

Me: The only statements on poverty are: "we cannot perform miracles overnight" (the coal mines in Petrosani, 1978) and "compared to 1938 we are much better now".

The dialogue in general, or our dialogue particularly, is necessary because there is a truth and a science which analyse social reality.

Ceausescu: Romania is caught up in international economic relations, dependent on pressure from highly developed countries, on their credits, on their crisis.

Me: If there was a revolution here, would we take the same path as the other countries, pursuing "Progress", "Production", "Accumulation", "Investments"?

Ceausescu: We are undergoing an original experiment realized under original conditions, in which anarchy itself works together with planning: "progress" cannot be capitalistic "progress"! The same applies to the revolution which didn't happen because the city was crushed by the agricultural economy. Your anti-capitalist proposals against accumulation and progress smell not only of poverty and global decay, but they will cause economic isolation. Your theory denies and ignores the meaning of socialism; I am talking about PROVIDING STABILITY (which could be your dream about deprivation and progress) through collective responsibility over enterprise and its extensions.

Me: Eventually, the population could assume that you want capitalism for everybody: you encourage the ownership of apartments, cars, furniture, household appliances; you open stores all over the city. What is stupefying for all of your followers is that, even if you state that your system is superior, you behave like a great capitalist: you talk continuously about economy, you are always checking if things are working well, you require work discipline, you are a big shot owner who is very eager to buy on the stock market in which you alone invest. At the same time you see only unhappy people, thrown into the labor force circuit: - purchasing power - working class - the consumers.

Ceausescu: I don't understand why you cannot see the qualitative difference between our society today and the one of the very developed countries when they were in the same situation. The extremely poor countryside population, the industrial and agricultural working class living either in the outskirts of the city or sometimes right in the center, and the huge mass of people ruined by exploitation, war and economic crisis, are now placed at least two steps up. They live in blocks of flats, in acceptable conditions of hygiene and with some home comforts. In order get here we had to give these people jobs, in other words to offer them a source of honest and constant income. Consequently they got offered the possibility of climbing the social ladder. What is the future evolution of hygiene and of the healthier economic ethics?

We are indeed a society based on economy, having almost exclusively materialistic values.

Me: You are the representative of a minority from the gutter/'hood, and you will stay a minority because the service sector will always represent a majority over the working class. You completely neglected the general aspirations of a population who was never interested in economic efforts, which was rich despite your vision. You don't have any idea about this richness that you destroy without noticing.

There was material richness; today food is a kind of garbage.

There was social richness; today the people's unity is only a slogan. The social classes are totally estranged- work is a disgusting activity (actually the working conditions but people do not make the distinction).

In the service sector there is a lot of corruption. The general atmosphere is antisocial. And, the intellectuals, who were almost reborn in 1968-70, and who represented a social richness themselves, are completely misappropriated: they are now people who can repeat dictated texts by heart!

The phenomena of our reality became incomprehensible because intellectuals have no connection with the workers, they don't defend them, and they are not in solidarity with each other. Romania does not have a real intellectual class; a bizarre preconscious feeling of our Party- "the new man" should come. That's why so many things crash around us!

4. Marina Gržinič i Aina Šmid

Moments of Decision, 1985

Video, 13'59", sound (music by Bojan Adamic, cameraman Andrej Lupinc), colour

Video Moments of Decision reconstructs acting and situations taken from the film which in a very specific way marked the cultural climate of the 60s, when it was made.

Yes, there was an interruption ...

Yes, we got a man.

Yes, there was an interruption ...

Yes, we got a man.

The prisoner is one of the underground leaders.

You have to save him!

For three days I haven't received anybody.

We have an epidemic of diphtheria.

You are the only one who can save him.

Ok, if you order me.

The prisoner is already on the way.

Gestapo? No, Gestapo collaborators – Domobrans!

Do you know who is he, Professor? Yes I do. I have heard about him.

He seems to be fairly important person for ... For us!

Yes, there was an interruption ...

Ten years before 1942.

You have to save him!

For three days I haven't received anybody.

Do you know who is he, Professor? Yes I do. I have heard about him.

He seems to be fairly important person for ...

For us!

I wanted to say, Professor.

I hope I did not say too much.

Can we count on your help, Professor?

Dr. Kralj come immediately to Professor!
You give them the injections, not a serum!
They must sleep for 2-3 hours.
Very early in my life it was too late.
By the age of eighteen it was already too late.
Good evening!

All of a sudden I see myself as some other girl, like
some other girl could be seen from the outside, placed amidst
the traffic of cities, roads, desires.

Hurry!

Bastard! What are you doing?

This photo is closest to the one that was never been taken.

I've killed him.

- You did right - Quick!

This would be happening every day. I am sure about it.

Every day at a certain moment the despair would show.

1942... In half an hour we will be at the river.

Damn near.

We can't go to far. I fear internal hemorrhage.

I know, I know.... But I didn't even dream that he would have to begin this travel
by committing a murder.

I don't know what to say to you, it's hard for me.... I know. It all happened so
quickly.

Yes Maria. Quickly. Moments decide.

In that moment it was him who made the decision. And how resolved he was...

I'm with him for so many years, but...

Yes, forget it! It was no good evoking the desire. Some of them go mad.

Abandoned.

I can hear how the very sound of this words hits them, the noise that it makes, the
noise when it slaps the face. Some of them kill themselves....

Don't you think that something troubles him? Was it hard for him to make the
decision?

No, he made it immediately...only....He had to kill the man who stood on our way.

At home he left a wife and two children.

He killed the man because of me? No, because of all of us.

Are you alone? I have a mother and a father. And you?

I've been alone for twenty years. You know, the one who fights for his country is
always alone.

My mother, my love. Her incredible appearance with stockings. We are so
ashamed of her. I'm ashamed of her in the street, in front of the school. She never
notices anything, never. She ought to be imprisoned, beaten, killed.

Maria, don't do this!

The river is dark. The shooting has stopped.

Here and there a mine flies, a shot reverberates.

1952... For these past ten years, everything has changed.

We have turned the whole world into a blooming garden.
You probable could not act differently then. I must forget all this .
It all must repeat itself inside my head. It is already late.

Written and directed by
Marina Gržinič
Aina Šmid

5. Sanja Iveković, Dalibor Martinis

Chanoyu, 1983

Video, 11 min 15 sec, sound, color

A videotape by Sanja Iveković, Dalibor Martinis

Not a sound to mar the rhythm of things,
not a gesture to obtrude on the harmony,
not a word to break the unity. (2'44'')

We speak of the man "with no tea" when he is insusceptible to the serio-comic
interests of the personal drama. (4'6'')

We stigmatise the untamed aesthete who, regardless of the mundane tragedy, runs
riot in the springtide of emancipated emotions, as one with "too much tea" in him.
(4'55'')

The tea is not a poetical pastime, but one of the methods of self-realisation. (6'10'')

In the tea-room the fear of repetition is a constant presence.
All movements to be performed simply and naturally. (7'22'')

Those who cannot feel the littleness of great things in themselves are apt to overlook
the greatness of little things in others. (8'11'')

The outsider may indeed wonder at this seeming much ado about nothing. What a
tempest in a tea-cup! He will say. (8'56)

The first cup moistens my lips and throat, the second cup breaks my loneliness, the
third cup searches my barren entrails but to find therein some five thousand volumes
of odd ideographs. The fourth cup raises a slight perspiration, - all the wrong of life
passes away through my pores. At the fifth cup I am purified; The sixth cup calls me to
the realm of immortals. The seventh cup, - ah, but I could take no more. (10'11)

6. Ilya Kabakov

The Ant, 1983

Typed text and drawing

Text from: ILYA KABAKOV, *The Text as the Basis of Visual Expression*, edited by Zdenek Felix, Oktagon, 2000. pp.274, 275, 276.

This composition hanging in front of me, consisting of one picture surrounded by a mass of commentaries, brings back memories of my long-gone student days when we, three friends and I, would spend entire summers in one of our *dachas**

We spent our days wandering around in the warm, translucent pine wood, basking in hammocks or lying in the grass underneath tall pine trees in the dacha yard, staring into the high sky or bathing in an abandoned sand quarry which had turned into a lake.

The days of our non-stop, cloudless happiness rolled by one after another, ending with us drinking tea on the open lower terrace in the evening, surrounded by fragrant, thickly overgrown cherry trees and dog-roses. Beyond the columns of the terrace was the black silent night, and our tea-table with jams, preserves and other delicacies was lit by a lamp with a large yellow lampshade. The oval shape of the light did not only fall on the table, but also on the wooden wall of the terrace brown with time, where a page hung nailed to the wall with an illustration of an ant that was put up God knows when and why. I would like to talk a little more about this page that played such an important role in my life. The page was a reproduction, torn out of some catalogue, an ordinary cover of a children's book from the beginning of the fifties. The author's surname was inscribed in a plain script on top, and below it, in the upper third of the picture, an ant was depicted in a gentle and natural 'manner, in a style typical for the beginning of the fifties.

Just below it was the inscription "The Ant" in a solemn script with internal ornaments; it was the same typeface once used in the numbers written on our trams (it seems the typeface was called "Triumph"). These monumental letters contrasted sharply with the depiction of the small and pitiful ant. Below this, in the same tiny script of the author's name, was written: "Children's Publishing House 1950". That was all.

What could possibly be said about this insignificant sorry effort that was like thousands of others? But during the course of innumerable evenings and many years that the three of us, and sometimes in a large group of friends, spent on the terrace, this ant kept captivating our attention with its magical force. The impression created by its presence was inexplicable, and started to work as soon as we discovered it on the wall. It provoked a sort of special internal illumination, close to ecstasy, a desire to stare and stare at it without taking our eyes off of it, and simultaneously, for some reason it provoked Homeric chuckling. But our Ant didn't inspire only laughter. While looking at it, memories arose in each of us, journeys were undertaken to the farthest corners of our

consciousness. There were philosophical notions and explorations of art history as well as historical opera, but they were all triggered by staring at our Ant, which was the mysterious and inexplicable reason and cause for everything. Possibly, for us it was like the Chinese painting which was unrolled and hung up when having guests. But that was only for one evening, and here? The ant was the starting point for infinite improvisations over the course of an entire summer and many such summers in a row ... Perhaps the reason was simply our youth and that surplus of strength which only needs a small reason ...?

Perhaps. But the crux of the matter surely rested in the Ant itself. Later on, I asked myself many times if the "Ant effect" (as we called it) would have been possible if, say, a reproduction of Giorgione "Venus" had been hanging in front of us, or, at the bottom end of the scale, a photograph of some sort of glass or dish? Never.

The "Ant effect" was possible because the graphic work itself was located in the middle, you could say, of the spectrum between the glass at the bottom and Giorgione at the very top of the scale. But I could be more precise. Our Ant was located on the very line, at the very border where a non-artistic product is capable of becoming an artistic one, but it could never quite reach it.

And we could see this visually as we looked at the Ant, which we helped in our imagination to make this effort, similar to how you watch a pole-vaulter who is getting ready to jump over the pole, and hits the bar each time so that it falls to the ground. And this internal "assistance" which the spectator involuntarily gives to the athlete at the stadium, kept us in a state of permanent nervous tension as we stared at our Ant. The Ant was the incarnation of an "idiotic" product. If we had come across it in some normal, boring old catalogue lying on a dusty shelf in its proper place, no-one would have paid any attention to it whatsoever. But nailed to the wall, it was wild and absurd, like a horse at the governor's ball (a matchbox nailed to the wall would have produced the same preposterous impression). But the horse can be led from the ballroom. The Ant was permanent, it hung on the wall continually and occupied that field of attention intended for something that was different in both place and rank. It's obvious for what kind of thing - a painting. And here we were, looking at that place where, according to all of our expectations, we should have seen a painting. Instead, we discovered an Ant and with it, we encountered something unbelievable, sparking off something in our consciousness. It sparked off an entire flood of associations, images, comparisons, as if our Ant was a painting. But we knew that the "Ant" - was not a painting! And therefore, all of our associations were the fruit of an unconstrained, joyful will toward improvisation, of an endless play of imagination. And finally, I wonder why precisely our Ant was capable of maintaining all that was intended for the examination of a genuine painting. Not only was it "not a painting", but it was also - which is very important - "a bad painting".

It was precisely this capacity that forced us to contemplate the extraordinary motives behind its "appearance", answering questions such as: who was its author, what was he thinking while making it, what kind of life was going on around it, what was the real-life reason behind the depiction of such a pitiful subject? Such notions simply could not come to mind during the contemplation of a genuine work of art, precisely because of the impression created by its perfection.

* *Dachas* (дача) is a Russian word for seasonal or year-round second homes often located in the suburbs of Soviet and post-Soviet cities.

7. Milam Knížák

Demonstration for one, 1964

B/w photographs . Photographic documentation of performance

Stand still in a crowd, unfold a piece of paper, stand on it, take off your ordinary clothes and put on something unusual, e.g., a half-red, half-green jacket with a tiny saw hanging from the lapel, a lace handkerchief pinned on the back.

Display a poster on which is written:

I beg the passers – by,
If possible, while
Passing this place,
To crow.

Lie down on the piece of paper, read a book, tear out the finished pages. Then stand up, crumple the paper, burn it, sweep up the ashes carefully, change your clothes, and leave.

8. Jiří Kovanda

19 May 1977, 1977

B/W photographs. Photodocumentation of performance

Střelecký Ostrov, Prague

I gather some rubbish, dust, cigarette stubs ... with my hands and when I've got a pile I scatter it all again...

9. Jiří Kovanda

19 November 1976, 1976

B/W photograph and text on paper

Vaclavske namesti (Wenceslas Square), Prague

I behave exactly according to the written script. My gestures and movements are chosen so that none of the passers-by can guess s/he is watching a performance.

10. Ivan Kožarić (Gorgona)

Collective Work (Ivan Kožarić's answer to the question whether it is possible to produce a collective work), 1963

Printed ink on paper

"Collectively to make plaster casts of the interiors of the heads of all the Gorgons, no one may be exempted. To make, discreetly, casts of the interiors of some important cars, the interiors of studio flats, trees, the interior of a park, in short all the most important concavities in our city."

11. Vladimir Kupriyanov

In Memory of Pushkin, 1984

Fotografies en blanc i negre sobre construcció de fusta

The day-star is gone.
Evening mist covers the dark blue ocean...
Roar, roar you obedient sails,
Make waves beneath me, you hostile sea!
...I see the shore afar,
The enchanted land of noon,
I aspire to it with thrill and pain,
Soaked with memories.

And I feel tears born again in my eyes,
My soul boils then faints -
A familiar dream flies around me -
I remember now the wild love of my past
And all that hurt me, and all that consoled...
All the contradictory deceit of desires and hopes.

Roar, roar you obedient sails,
Make waves beneath me, you hostile sea!

Alexander Pushkin

12. Laibach

The Debate over Man / A Polemical Monologue as Artistic Method: Position, Problems, Perspectives, 1984

Video, 14 min 27 sec, sound, color

10 Items Of the Covenant *

1.Laibach works as a team (the collective spirit), according to the model of industrial production and totalitarianism, which means that the individual does not speak; the

ideological (system) art because of the influence of politics and ideology.³All art is subject to political manipulation (indirectly - consciousness; directly), except for that which speaks the language of this same manipulation. To speak in political terms means to reveal and acknowledge the omnipresence of politics. The role of the most humane form of politics is the bridging of the gap between reality and the mobilizing spirit. Ideology takes the place of authentic forms of social consciousness. The subject in modern society assumes the role of the politicized subject by acknowledging these facts. Laibach reveals and expresses the linkage of politics and ideology with industrial production and the unbridgeable gaps between this link and the spirit.⁴The triumph of anonymity and facelessness has been intensified to the absolute through a technological process. All individual differences of the authors are annulled, every trace of individuality erased. The technological process is a method of programming function. It represents development; i.e., purposeful change. To isolate ! particle of this process and form it statically, means to reveal man's negation of any kind of evolution which is foreign to and inadequate for his biological avolution.Laibach adopts the organizational system of industrial production and the identification with ideology as its work method. In accordance with this, each member personally rejects his individuality, thereby expressing the relationship between the particular form of production system and ideology and the individual. The form of social production appears in the manner of production of Laibach music itself and the relations within the group. The group functions operationally according to the principle of rational transformation, and its (hierarchical) structure is coherent.⁵The internal structure functions on the directive principle and symbolizes the relation of ideology towards the individual. The idea is concentrated in one (and the same) person, who is prevented from any kind of deviation. The quadruple principle acts by the same key (Eber-Saliger-Keller-Dachauer), which - predestined - conceals in itself an arbitrary number of sub-objects (depending on the needs). The flexibility and anonymity of the members prevents possible individual deviations and allows a permanent revitalization of the internal juices of life. A subject who can identify himself with the extreme position of contemporary industrial production automatically becomes a Laibach member (and is simultaneously condemned for his objectivism).⁶The basis of Laibach's activity lies in its concept of unity, which expresses itself in each media according to appropriate laws (art, music, film...).The material of Laibach manipulation: Taylorism, bruitism, Nazi Kunst, disco...The principle of work is totally constructed and the compositional process is a dictated "ready-made:" Industrial production is rationally developmental, but if we extract from this process the element of the moment and emphasize it, we also assign to it the mystical dimension of alienation, which reveals the magical component of the industrial process. Repression over the industrial ritual is transformed into a compositional dictate and the politicization of sound can become absolute sonority.⁷Laibach excludes any evolution of the original idea; the original concept is not evolutionary but entelechical, and the presentation is only a link between this static and the changing determinant unit. We take the same stand towards the direct influence of the development of music on the Laibach concept; of course, this influence is a material necessity but it is of secondary importance and appears only as a historical musical foundation of the moment which, in its choice is unlimited. Laibach expresses its timelessness with the artefacts of the present and it is thus necessary that at the intersection of politics and industrial production (the culture of

although it wants to be both. This wide range allows Laibach to oscillate, creating the illusion of movement (development).⁸ Laibach practices provocation on the revolted state of the alienated consciousness (which must necessarily find itself an enemy) and unites warriors and opponents into an expression of a static totalitarian scream. It acts as a creative illusion of strict institutionalism, as a social theatre of popular culture, and communicates only through non-communication.⁹ Besides Laibach, which concerns itself with the manner of industrial production in totalitarianism, there also exist two other groups in the concept of Laibach Kunst aesthetics: Germania studies the emotional side of existence, which is outlined in relations to the general ways of emotional, erotic and family life, lauding the foundations of the state functioning of emotions on the old classicist form of new social ideologies. Dreihundert Tausend Verschiedene Krawalle is a retrospective futuristic negative utopia (the era of peace has ended).¹⁰ LAIBACH is the knowledge of the universality of the moment. It is the revelation of the absence of balance between sex and work, between servitude and activity. It uses all expressions of history to mark this imbalance. This work is without limit; God has one face, the devil infinitely many.

Laibach is the return of action on behalf of the idea. Trbovlje, 1982*First published in Nova revija, No. 13/14, 1983 (a Slovene magazine for cultural and political issues).

13. Laibach

Bloody Ground, Fertile Land, 1986

Video, 30' 45", sound, colour

Rich is the earth in the burning evening light,
the passion of our mad fathers is tormenting us to the last.

They gave us eyes that drunkenness decant inside them,
they gave us hands – the sinful fruits of twilight.

We love our land sorrowfully as they loved it,
their grey heads we love, fertility they gave us.
Bloody Soil – Fertile Land.

14. Laibach

XY- Unsolved, (Television interview, June 1983), 1983

Video, 12 min 48 sec, sound, color

24 de juny de 1983, TV Weekly, Ljubljana

Is it possible that someone has allowed, in Ljubljana, the first hero-city in Yugoslavia, a youth group to bear a name which aims to recall, by force, memories of the bitter Laibach!?

Laibach: The very name and the sign are the visual materialization of the Idea at the level of an enigmatic cognitive symbol. The name Laibach first appeared in 1144 as the original name of Ljubljana, with the etymological meaning "town by the river". It appeared again after the capitulation of Italy in WWII, when the Nazis and the Slovene White Guard imprisoned, tortured and murdered those citizens of Ljubljana who did not believe in the victory of the Third Reich. In 1980, with the emergence of a youth culture group, the name Laibach appears for the fourth time, though now it indicates the concretely given possibility of the formation of a politicized – systemic-ideological – art, as a consequence of the influence of politics and ideology. In this sense the name summarizes the horror of the conjunction between totalitarianism and the alienation of production, of industry in the form of slavery.

Jure Pengov: Laibach therefore always appears in history together with something which is not Slovene. You also bear a symbol which is reminiscent of Nazism...

Laibach: In its work, Laibach mainly uses the means of manipulative abilities of propagandistic nature and repressively exploits the power of information. First and foremost, these are the means suitable for collective consumption, with which the masses are first dissuaded from critical thinking, e.g. film (as the most powerful weapon of long-term and permanent influence on the spirit). We also include here the other instruments of propaganda strategy which primarily act on an emotional basis: open-air mass event (rock concert), speech (immediately working rhetoric in front of microphone and camera), uniform (taking over the military tradition), poster, and leaflet. Less, or only indirectly, we also use means which are not suitable for collective consumption and which address the critical intellect of the reader and demand a rational – discursive line of thought (newspapers, journals – journalism, literature...).

Jure Pengov: I must say I can't get rid of the impression that you recall the Hitlerjugend; is this only provocation, or do you carry within you more dangerous germs of nazi-ideology; could your Idea also be called nazi-punk?

Laibach: Both the art of the third Reich and of so-called surrealism have shaped and emphasised to perfection, within the framework of new state ideologies, the old classicist form of man, based on the principle of transhistoric humanistic ideals.

Laibach analyzes the relationship between ideology and culture in a late era, shown through art. It discovers and expresses the conjunction of politics and ideology with industrial production and the unbridgeable divisions between this conjunction and the spirit. In designating this imbalance, Laibach uses all expressions of history. In its work, it practices provocation of the revolt of alienated consciousness and unifies warriors and opponents into an expression of the scream of static totalitarianism.

Jure Pengov: All right, provocation; do you know how native Slovenes in Austria struggle for every Slovene word, for every Slovene signpost, how the fascists around Trieste challenge the native Slovenes, what do you say to that?

Laibach: Laibach deals with the relationship between art and ideology, whose tensions and disharmonies it sublimates into expressive feeling. Thereby it eliminates any directly ideological and systematic discursiveness. Our activity reaches beyond concrete engagement and we are a perfectly non-political group. Concrete political problems in this sense are therefore of no interest for us.

Jure Pengov: And why do you read the answers to all questions?

Laibach: This form of interview (which is a message format) is actually a limit of comprehension, within which the subject is allowed to feign conceptual ignorance and communication. At the same time, the way of its formation is a process of permanent repression of linguistic models, and thereby also of the subjects which construct them. Such a form reduces the possibility of individual influences on the structure of the expression itself to a minimum; it is dictated through the totalitarian structure and understood as the right to incomprehensibility, non-communicativity. Laibach thus constantly degrades each communication at the level of the word to ideological phraseology.

Jure Pengov: And what can you say about yourselves, eg. who are you, what do you do professionally, how old are you, are you all here or are there more of you?

Laibach: We are the children of the spirit and the brothers of strength - whose promises are not fulfilled. We are the black ghosts of this world, we sing the mad image of woe. We are the first TV generation.

Jure Pengov: Where is this from?

Laibach: From Apologia Laibach.

Jure Pengov: You were formed three years ago in the mining districts of Trbovlje. You are extremely proud that you were founded in the Red Districts. Why?

Laibach: The formation of the group is closely linked with the rise of modern consciousness and the new socio-economic relations, whose function and meaning were fully revealed precisely in Trbovlje, a town with a strong revolutionary and industrial tradition. The formation of the communist party, the "Trbovlje Commune", the biggest miners' strikes, the fascist action of Orjuna, tragic hunger strikes, unbearable working conditions, poverty, persecution of workers, high unemployment and the unbreakable revolutionary spirit constituted the pre-war Trbovlje. Today, the mining districts are changing their image; among the factories and the mines, a

contemporary industrial worker has grown and matured, with a developed feeling of class affiliation. Few towns show in their exterior and their very life such great antagonisms between the old and the new as Trbovlje. This town has built us and we continue its revolutionary tradition.

Jure Pengov: Are then the miners and workers there also proud of you? Did they support you when the police prohibited your activity?

Laibach: The action in Trbovlje in 1980 was conceived as a test of the alertness and effectiveness of the authorities of state security, as a project which was to palpate the positive consciousness and defence mechanism of the Red Districts against incursions of subversive elements of another culture. As such, the action succeeded completely, since it had to be banned in its very conception. The workers acted in accordance with the policing-legal authorities and affirmed a high degree of positive consciousness.

Jure Pengov: You present yourselves as provocateurs, you proffer yourselves as – one could say – public enemy no. 1. Do you have imitators?

Laibach: Art is sublime mission which carries an obligation to fanaticism, but Laibach is an organism whose goals, life and means of activity are higher – in strength and duration – than the goals, lives and means of the individuals which comprise it.

Jure Pengov: But aren't you afraid that somebody might rough you up sometime because of all this?

Laibach: Art is sublime mission and as such it carries an obligation to fanaticism.

Jure Pengov: You staged your last successful provocation in April, at the Music Biennale in Zagreb. I suggest we watch the recording, noting that the Executive Council of the Biennale then wrote that, bypassing what was agreed, you projected an edited reel of a video show of unsuitable and indecent content. Let the public make up its own mind...

Jure Pengov: With all this adoration of totalitarianism, worship of the state, so to speak of Nazism, Stalinism, hierarchy, manipulation with people, what do you think then about the ingenious idea of Edvard Kardelj*, who said that happiness cannot be given to man either by the state, or by the system, or by the party, but that he can create it himself?

Laibach: Neither the state, nor the party, neither God nor the Devil; happiness consists in the complete suspension of one's own human identity, in consciously giving up one's personal taste, conviction, judgement, in voluntary depersonalization and the ability for self-sacrifice, identification with a higher, superior system – with the multitude, collective, ideology.

Jure Pengov: Was it perhaps this very depersonalization, alienation from people and everyday problems of people around us that led to the suicide of one of the members of your group?

Laibach: Art is sublime mission which carries an obligation to fanaticism, but Laibach is an organism whose goals, life and means of activity are higher – in strength and duration – than the goals, lives and means of the individuals which comprise it.

Jure Pengov: Who are your role-models, where do you draw your ideas from? You probably won't claim that these ideas of yours are original?

Laibach: Originality is an illusion of false revolutionaries, but our basic inspiration – role-models which are not models by their form but the very material of Laibach manipulation – are: industrial production, nazi-kunst, totalitarianism, Taylorism, bruitism, ...and, of course, disco.

Jure Pengov: So far, you have been spreading your ideology, your ideological provocation – to put it more precisely – by means of the written word. Was the decision to present yourselves to the audience of, say, half a million viewers of Slovene television, difficult for you?

Laibach: Television – the medium of television – is, within the industry of consciousness (in addition to the school system) the leading moulder of uniform thought processes. The television program is fundamentally centralized, with one broadcaster and a mass of receivers, while communication between them is disabled. Laibach is aware of the manipulative abilities of modern media instruments (and the system which connects them), so it exploits fully the repressive power of media information in its propaganda actions. In this case, the instrument is the TV screen.

Jure Pengov: So, if I understand correctly, you exploit television for your provocation; all right, so do WE! Maybe, maybe only now someone will get moving and prevent, repress these dangers, these horrible ideas and statements right here in the middle of Ljubljana.

* Edvard Kardelj – closest collaborator of Josip Broz Tito, top party politician and leading advocate of workers 'self-management'.

15. Kazimir Malevich

A Letter from Kazimir Malevich

My dear friends:

I was very much surprised to learn from the article "Diaorama" (A. i. A., March '86) of the artist David Diao, who actually copied my work using the famous photo of "The Last Futurist Exhibition" held in Petrograd, Dec. 17, 1915 - Jan. 19, 1916. I was a little bit confused, but eventually I liked both the idea and the paintings. Hope one day to see them for real. It was no less surprising to learn from the same article that my work has recently been used by some other artists from your beautiful town of New York. I can't stop asking myself: Why? Why now, after so many years?

I remember that cold and snowy winter in Petrograd 1915 as if it were yesterday. Everything was in motion. It was a time of great hopes, enthusiasm, optimism, futurism and, of course, Revolution. You could smell it even in the cold Russian air.

The end of the great century ... the new age ... huge and cold buildings at Marsovo Pole (Champ de Mars) no. 7 ... "The Last Futurist Exhibition 0,10" ... no heating ... Puni running around always asking for nails ... Kliun quite nervous, like a bridegroom before the wedding. I must admit I didn't have any previous plan for my, as you now say, "installation". It was purely accidental. I only knew that the Black Square must be in the top corner. Everything else was irrelevant. While I was hanging my small Suprematist painting here and there, it didn't occur to me that the photo of this installation would become so famous and be published in hundreds of books, reviews. And today it is even "quoted" in the paintings by one of my colleagues. I don't remember now who actually took this picture, but it is just a photo, black and white. No colors! I get the impression that this photo is becoming even more important than my Suprematist paintings! This was the major reason for years I kept on thinking about doing the same exhibition again. Since, for obvious reasons, it was not possible to do it in Petrograd, I decided to make "The Last Futurist Exhibition" again exactly 70 years later, Dec. 17, 1985 - Jan. 19, 1986, in a small apartment in the beautiful town of Belgrade. One part of the exhibition was an exact replica of the Petrograd installation. But this time, no papers with titles on the walls, no numbers, no chair. Another part of this exhibition presented some of my recent, neo-Suprematist works: Suprematist icons on ancient reliefs and sculptures. Suprematist icons in needlepoint. I think you can get a better impression from the picture.

I know that for most of you this letter will come as a great surprise, since it is generally believed that I died in 1935! I know ... Suetin's coffin ... the great burial procession along the streets of Leningrad ... the Black Square on the grave ... Yes, there are many people who think that I died. But, did I?

Kazimir Malevich.
Belgrade, Yugoslavia

16. Alex Mlynarcik

Eva's Wedding, 1972

B/W photographs, text

A "Play in life" in two acts and eight scenes
with a prologue and an epilogue

Eva's Wedding is a celebration of life,
of joy, of hopes and of love.

The generosity of an international group of participating
artists accentuates this gesture of goodwill.

Eva's Wedding is an homage to the work of Ľudovít Fulla,
the founder of a modern Slovak culture.

To a work that powerfully depicts a special sensation for us – the east.

through which diverse elements establish a vast mosaic
shaped by the most noble of human aims – art.
Adapted from original sketches by Milan Adamčiak,
Robert Cyprich, Ludovít Fulla, Alex Mlynárčik
and from ritual elements of marriage among the ancient slavs.

Design and organisation
Alex Mlynárčik

Production assistant
Ondrej Lishak

Creative participation
Gyula Kosice (Argentina) – François Dufrêne,
Hervé Fischer, Dorothée Selz (France) –
Nikos, Chryssa Romanos (Greece) –
Shintaro Tanaka, Yoshiaki Tono (Japan) –
Imre Bak (Hungary) – Krystyna Sokołowska
(Poland) – Antoni Miralda (Spain) –
Erik Dietmann (Sweden) – Gianni Bertini,
Eugenio Carmi, Mimmo Rotella (Italy)
– Christo, Frank Lincoln (USA) –
Llev Nusberg (USSR)
Robert Cyprich, Viliam Jakubik (Czechoslovakia)
The Radošina Naive Theatre, the Stavbár Ensemble of Žilina
Invite the public to a wedding.

17. OHO Group, Marko Pogačnik
Diagram of Programmed Environment, 1969
Diagrama mecanografiat

Marko Pogacnik production

Presents

Card system / Environment / Numerical programming

18. OHO Group, Marko Pogačnik
Numerical program for programmed wood, 1969
Typed diagram on paper

first row of trees situation
 program
 selection

second row of trees situation
 program
 selection

third row of trees situation
 program
 selection

fourth row of trees situation
 program
 selection

Summer Projects
Aluminium selection of 365 trees
Marko Pogačnik

19. OHO Group
(Milenko Matanovic, David Nez, Marko Pogačnik, Andraž Šalamun)
We are the OHO group, 1970
Texts typed on paper and photographs

Page 1

We are the OHO group:

1. Marko Pogačnik
2. David Nez
3. Milenko Matanović
4. Andraž Šalamun

The sensation of the byzantine spirit and the slavic spirit.
It contributes its own grain of gold to the world's treasure, that value

Page 2

We are living in Ljubljana, Yugoslavia
In our language eye is OK and ear is UHO:

OKO + UHO
OHO

group work: see Pages 5-6
individual work: see Pages 7-11

Page 3

We are working with concept, science, mystery, media
EXHIBITIONS:

Zagreb, 1969, Galerija suvremene umjetnosti. Poor materials, space.
Florence, 1970, Techne. Telepathic relations between Florence and Ljubljana.
New York, 1970, Museum of Modern Art, Information. Documentation of projects,
photo, scheme, film.

Film

1. White people, 35 mm. 15 min. show at Oberhausen festival
2. Projects, 8 mm, 45 min. show at Information, MOMA, New York.

Tape recordings

Audio concepts, sounds and texts

Actions

Novi Sad, 1969, Triglav-three man mountain on street
Munich, 1970, Aktionsraum, programmed daily actions of group
Belgrade, 1970, inhabitants of Belgrade fixing a point above the city

Tv Tapes

1. TV Belgrade, 1969, Dvogled, 30 min.
2. TV Frankfurt, 1970, Zwischen Marx und Mickey Maus, (three man mountain on street)

Publications

OHO editions, 1966-68, the book as a serial spatial structure
OHO publications, 1970, projects in graphical and textual form

Page 4

We are offering you two ways of collaboration OHO:

Direct way:

We are physically present in your country. In your city, in your museum.
We apply our concepts to the special conditions of the situations. We apply the
situation to the special conditions of our concepts.

Documentation with the previously listed media becomes material for exhibiting, publishing etc.

Indirect way:

For duration of one month, you finance with 800 dollars our life and work

During this period we live and work and we send you documentation of our life and work daily.

Documentation is at your disposal. We can coordinate the one-month period with your exhibition plans.

FURTHER INFORMATION:

LIFE Agency, Munich 13

Grafkonradstr. 6

Phone 0811/358553

Page 5

New York earth Ljubljana sun

The travel of M.Matanović and D.Nez to America was the theme of two projects, which were realized from two different locations in the two continents. In the two projects the four members of the group participated across the time and span of one month.

Intercontinental Group Project (1)

Simultaneously the four members of OHO Group, two of them in New York, America and two in Ljubljana, Europe, chose one of these nine linear combinations:

While concentrating on telepathic relations between members of the group.

Here are some of the results of the daily coordination.

New York, USA: Milenko Matanović

Ljubljana, Yugoslavia: Marko Pogačnik

New York, USA: David Nez

Ljubljana, Yugoslavia: Andraž Šalamun

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New York earth Ljubljana sun telepathic relations

Intercontinental Group Project (2)

Simultaneously the four members of OHO Group, two of them in New York, America, and two in Ljubljana, Europe, looked at the sun and dropped one matchstick onto a piece of round paper from a height of 10 cm.

The lines in the circles show the directions of the dropped matches. Horizontal rows of 4 circles show the daily coordination of the group (a part)

New York, USA: Milenko Matanović

Ljubljana, Yugoslavia: Marko Pogačnik

New York, USA: David Nez

art ideology, and consciousness) it encounters the elements of both, Ljubljana, Yugoslavia: Andraž Šalamun

Page 7

/translation from Slovenian – event performed during OHO exhibition, Mestna Gallery, November 70/

Action Procedure:

Between 10 and 12 o'clock , 14.xi.1970, walk across or along mestni st. in the vicinity of Mestna Gallery/Mestni ST. 5/

Notice a young man distributing handbills to passers-by

Perform one of either actions:

a. Take a handbill and read it

b. Do not take a handbill

Leave the vicinity of Mestna Gallery

When finished reading, dispose of it / don't litter the street/ put it in your pocket and keep it, or give it to a friend

You are participating in my event entitled "A Selective Criterion Of Actions"
/Handbill Form/, one of the purposes of which is to classify the entirety of mankind into the following groups:

Group A

Complete participants in the event/ all people who fulfilled conditions 1., 2., 3a., 4., and 5.

Group B

Partial participants in the event/ all people who fulfilled conditions 1., 2., 3b and 4.

Group C

Non participants in the event/ all people who fulfilled none of the conditions

You have been classified Group A

Thank you for your curiosity!

David Nez

Ljubljana October 1970

Page 8

GROUP A

GROUP B

GROUP C

organization does. Our work is industrial, our language political.2.Laibach analyzes the relation between ideology and culture in a late phase, presented through art. Laibach sublimates the tension between them and the existing disharmonies (social unrest, individual frustrations, and ideological oppositions) and thus eliminates direct ideological and systemic discursiveness of all kinds. The name itself and the emblem are visible materializations of the idea on the level of a cognitive symbol. The name Laibach is a suggestion of the actual possibility of establishing a politicized art,

Page 9

The sun is the sunniest son of the world:

- a. sun
- b. ray
- c. hole in steel band
- d. shadow
- e. point of light

Andraž Šalamun, April and August 1970.

Page 10

Abstract, concrete, static, dynamic, uHo, OkO:
concept
scheme
photograph
film
tape recording

The upper part of the scheme shows the inter-relations between the five media, concerning the abstract-concrete and static-dynamic nature of simple information, which those media can transmit.
The lower part of the scheme shows the possible combinations of those 5 media. (i.e.: schemes and photos can be filmed and combined with the original film shots) Results are complex information.

Marko Pogačnik, 1970, A-1, Munich

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COLLECTIVE FIXING OF A POINT

Time: Tuesday 15, September, between 11.00 – 12.00.

The point is conceived of as one foot above the head of the statue of victory at Kalemegdan, Belgrade.

You are invited during the above time to fix your sight across the defined point from any place from which the statue is visible, and help to record the point in the world memory.

Milenko Matanović, Gallery 212, Belgrade, 15. IX. 1970.

**20. OHO Group, Milenko Matanovic, David Nez, Marko Pogačnik, Andraž Šalamun
Structure of the information OHO centre, 1970**

Typed text on paper

The structure of the OHO information center.

The basis of the center consists of a hierarchy of associates, the publication process, traditional locations, special possibilities

THE HIERARCHY OF ASSOCIATES:

The hierarchy consists of six circles, divided into two hemispheres each.

1-a, OHO Group 1-B, OHO Group
2-a, transmitters 2-b, fifth finger
3-a, potential transmitters 3-b, potential fifth finger
4-a, receivers 4-b, friends
5-a, other people 5-b, other people
6-a, non-people 6-b, non-people

Kranj, 4 November 1970

1-a

OHO Group

1-B

Marko Pogačnik

Milenko Matanović

Andraž Šalamun

David Nez

2b, fifth finger

Niko Lehrman

Naško Križnar

Žare

2-a, transmitters

Stanley Brouwn

Germano Celant

Centro Techne

Aktionsraum-1

Kluster

Felipe Ehrenberg

Slobodan Dimitrijević

Srečo Dragan

Naško Križnar

3-b, potential fifth finger

Braco Rotar

Iztok Geister

Samo Simčič

Dacar

Srečo Draga

3-a, potential transmitters

Josep Kossuth

Walter de Maria

Lucy Lippard

Harald Szemann

Art i projectes*

Peter Nemetschek

Brandt Sebastian

La Monte Young

Jorgen Rahm

A iz A

Jan van de Mark

Günter Saree

Grup* SC

Grup* Novi Sad

Ješa Denegri

Biljana Tomić

Peter Dabac

conservador* Dabor

Franci Zagoričnik

Iztok Geister

Marjan Ciglič

Drago Dellabernardina

Dreja Rotar

Tomaž Šalamun

Tomaž Kralj

Kogelj Jr.

21. Endre Tót

TÓTaIZEROS, 1971 – 1977

Tempera on cardboard

Hey! Here is an evergreen zero for yoo

Looking at this zero for long makes yoo more intelligent

Nobody saw me making this zero

I am glad if yoo gaze at this zero

A tótally empty zero for nobody

Zeros make me calm

Look! Here is a half-zero for yoo

Ooh darling! Yoo see, we are so lonely

22. Goran Trbuljak

Referendum, 1972

Typed text, photographs, ballot papers

Ballot paper:

An artist is anyone who is given the opportunity to be one.

Is this Goran Trbuljak an artist or no?

1. Yes
2. No

Typed text on A4 paper:

On February 1, 1972, the first referendum that asked passersby to decide whether a person was an artist or not was carried out under the slogan "An artist is a person who is given a chance to be that by others".

Passersby had to cast their vote to proclaim a person with whose name and work they had been previously unfamiliar an artist or not. It should be emphasized that the name on the ballots was that of a person who had attended art schools and who also passed out the ballots, that it was irrelevant for the action itself whether the person on the ballots was engaged in any sort of creative activity or not, as well as whether that person existed at all.

Of the 500 distributed ballots there were 259 ayes and 204 nays. In this way a person whose name and work the voters had not previously known was designated an artist.

G. Trbuljak 1972

23. Josip Vaništa (Gorgona)

Art: the Only Exclusive, 1961

Text, ink on paper

"...Works without interest are stars on earth..."

H.D. Montherlant

Art: the only exclusive field of Gorgona's interest.

Gorgona or Gorgona's object is liberated of the new psychological, moral, symbolic meaning.

Gorgona is for absolute transience in art.

Gorgona is getting off the fast train of modern art.

Gorgona is for idiocy.
Gorgona seeks neither work nor result in art.
Gorgona is contradictory.
Gorgona's attention shifts from the essence towards the phantasmagoric
Gorgona is for a system that values according to the situation.
Gorgona is not good at one times one.
Gorgona is defined as the sum of its possible interpretations.
The vegetative world is full of tropisms, the mineral one of vibrations
Gorgona does not perform, it watches.
Gorgona is not a cancellation of existence, but its confirmation.
Gorgona's world is the field of vision of the here and now.
Gorgona's thought is serious and deficient.
Gorgona does not run away from the world but from itself.
We are afraid to say that it has come about in a natural way.
The only thing it fights against is its own incompetence.

24. Josip Vaništa (Gorgona)

Painting, 1964

Text mecanografiat sobre paper

Horizontal canvas formatñ. Width 180 cm, height 140 cm
The entire surface is white. A horizontal silver line runs across
the middle of canvas. (width 180 cm height 3 cm)

25. Josip Vaništa (Gorgona)

Questionnaire, ca. 1961

Ink on paper

1. In your opinion, is Gorgona a result, an attempt or a mistake?
Seder: The Gorgona isn't at all, but I am very interested in it. / Vaništa: A result.
Putar: An ill-fated consequence. / Jevšovar: A refuge. / Vuličević: A mistake. /
Bašičević: It seems to be something.
2. Describe a Sunday morning from 8 till 12.
Seder: / Vaništa: / Putar: / Jevšovar: / Vuličević: / Bašičević:
3. Is the Gorgona green, blue or another colour?
Seder: / Vaništa: Grass green. / Putar: / Jevšovar: Yellowish-white. / Vuličević:
Brown. / Bašičević:
4. Was Gorgona at the "Morgan paints" exhibition?
Seder: / Vaništa: No. / Putar: / Jevšovar: The Gorgona does not go to exhibitions. /
Vuličević: / Bašičević: Of course not.
5. Is Gorgona rebellious, indifferent or full of gratitude?
Seder: / Vaništa: Between indifference and gratitude. / Putar: / Jevšovar: /
Vuličević: / Bašičević: Of course not.

6. Gorgona's birthplace?

Seder: / Vaništa: Vienna. / Putar: I don't know. / Jevšovar: Under the bridges. / Vuličević: B.F.L.M.B. / Bašičević: Zaprešić.

7. The season or the month when Gorgona feels good?

Seder: Gorgona is a whore. / Vaništa: From 1 to 15 March. / Putar: February. / Jevšovar: Always. / Vuličević: Greenish-gold. And brown in between. / Bašičević: In fact, always a little uncomfortable, but hopeful.

8. Gorgona lives in (say a painting and the name of the artist).

Seder: / Vaništa: / Putar: / Jevšovar: / Vuličević: / Bašičević: In some of my paintings.

9. Gorgona's profession

Seder: Lots of them, but a whore all the same. / Vaništa: / Putar: / Jevšovar: Love. / Vuličević: I can't see anything. / Bašičević: It's trying to get born. All the time.

10. Change of address. Means of transport.

Seder: / Vaništa: It moved house on foot. No one knows where. / Putar: It is asking about its address. / Jevšovar: It doesn't move. Its surroundings do. / Vuličević: A green stagecoach. Period. / Bašičević: Isn't changing it.

11. Definition of Gorgona:

Seder: I don't love it, I hate it, but it exists all the same. / Vaništa: I can't say. Putar: It runs uphill. / Jevšovar: Lasts indestructibly. / Vuličević: The Gorgona. / Bašičević: Recently, something like me.

12. Is Gorgona boring?

Seder: Necessarily boring, because it exists. / Vaništa: That's the only thing it isn't. / Putar: Sometimes, for some people and in some places. / Jevšovar: It finds me boring. / Vuličević: Endlessly boring. That's its greatest virtue. / Bašičević: Don't waste words in vain.

26. Josip Vaništa (Gorgona)

Questionnaire B, 1963

Ink and coloured pencil on paper

1. What is the name of your doctor at the local health center?

2. State the address of your local branch of the Party (Socialist Workers Association of Yugoslavia)?

3. State the precise number of paintings (sculptures) you sold in 1963.

4. The commissions you got through Likum, your cooperative of artists, in 1963.

5. a) Are you invited to receptions?

b) Do you give receptions yourself?

6. In the case of accident, who would you contact? (Party, Zagreb's mayor Pero Pirker, Art Academy, or another institution or person)

7. When do you foresee you are going to die?

8. How do you act towards your bosses?

9. Do you wait in lines?

Answers:

Ješo (Marijan Jevšovar)

1. Healthy.
2. I don't know. Membership was paid for me until my divorce.
3. None
4. None
5. a) No
b) No
6. My poor father
7. I don't know
8. I have no boss
9. Not even during the war

Julije (Julije Knifer)

1. I use medical service a lot. I don't know.
2. I don't understand the question
3. Rien
4. I am not a member of Likum
5. a) Dinamo's reception for the 1000th game
b) No
6. Fate
7. I die every night
8. Bossy
9. I don't put myself in a position to wait in line

Kožarić (Ivan Kožarić)

1. I don't know
2. I don't know whether I am a member
3. Nothing
4. No
5. a) I am invited but do not go
b) No
6. Mom and Dad
7. I don't foresee it
8. Gruffly
9. Always the last

Seder (Djuro Seder)

1. I don't know
2. Trnsko
3. Zero
4. Zero
5. a) Yes
b) No
6. Julije Knifer
7. I don't foresee it
8. Toadily
9. Yes

Putar (Radoslav Putar)

1. Roglič who hates me
2. I don't know
3. A lot
4. ---
5. a) I get invited but do not go
b) No
6. My bank account
7. I foresee it at some point, but not for a long time
8. Like natural disasters
9. Only for superfluous things

Van (Josip Vaništa)

1. I don't know
2. I don't know
3. None in this country
4. No
5. a) No
b) Not yet
6. I don't know
7. I didn't understand the question
8. Servilely
9. I do

27. Josip Vaništa (Gorgona)

Referendum, 1964

Text, ink on paper

Mark + or – sign on a piece of paper and send in the enclosed envelope in favour of or against the continuation of the Gorgona's meetings.

28. Josip Vaništa (Gorgona)

The Draft of an Explanation (I think it should first be stated...), 1961

Text, ink on paper

I think that it must immediately be said that Gorgona, being so unnecessary, is that ancient beginning that is predestined not to have any development or goal. It is strictly limited to a permanent beginning, undefined and indefinable, the similarity of its opposites and the links between their structures based on non-acceptance. Of what? On non-acceptance, if we must give an answer, of processes that Gorgona is offered as salvation from its mysterious pain, and in which it cannot but see confirmation of its unhappiness.

The sparsity of what it deals with and the unending beginning of its existence are mutually conditioned because they annul one another. Gorgona is always being reborn and always trying to regive birth. It has nothing to add or say, it irrealises itself.

29. Josip Vaništa (Gorgona)
Thoughts for February, 1964
Typed text on paper

“... The world around us is a smooth surface, meaningless, soulless, valueless, and we have no influence on it...”

A.R.G. Nature, Humanism, Tragedy /N. R. F. 1958/

“...The essence of man’s reality consists in his existence. It perceives itself as desertedness, i.e., the loneliness of a being that is thrown into the world, into worry – because man never emerges as an extant being, final, but as a kind of continuous transition into emptiness, into NOTHINGNESS. He is a “being-to-end”...”

M. H.: What is Metaphysics, 1938

“... We are going into that ancient garden where all people who like to think, who are full of concern and tend to soliloquize, go toward evening, like water flows into a river. They are scientists and scholars, lovers, people without illusions and priests, all who are absent in the spirit, and of all kinds. They could be said to be looking for shared loneliness. They must like to meet without knowing one another, and their separate bitternesses have grown accustomed to these meetings. One bears his pain, another one is burdened with profound anxiety. But there are no other places where other encounters could be avoided except this one, where a similar idea of loneliness irresistibly attracts every one of these beings obsessed with something. It is a botanical garden. We will arrive there before dark. Imagine us walking, taking small steps, in the sunshine, under pines, to the sound of birds crying. The wind is cold in the sun, the bells are ringing. G. Test is daydreaming as he moves between the flowerbeds, calling out every now and then: Antirrinum Sicilum Sinnata Asper and Vulgare...”

P. V. The letter where Emilije Test p. 22.

Thoughts for February, 1964

Typed text on paper

"...Abstract painting is the picturesque literature of psychological states. This is pathetic. I am happy I am not an abstract painter..."

Yves K.

"...Only in emptiness does that which is essential dwell..."

Lao-Tzu

"...I used to love the richness of emotion, deep music and hot colours in works or prose; weaknesses that certainly deserve to be put right by slaps and sticks; now, after quarter of the century, I have been brought to the empire of pure and ascetic line..."

Tin Ujević: *Sabrana djela, knjiga (Collected Works) vol. VII p. 238*

"...Heidegger himself remains in the position of kind of nihilism. Reducing man's existence to existence towards death, he sees the highest human task as existence devoid of illusions, in self-aware and apprehensive freedom towards death, but without avoiding personal and most inevitable potentials..."

Speech does not reveal to man his intrinsic nature, rather conceals it. M. H.

Thoughts for March, 1964

Ink on paper

"...I did not care about people who filled my space, all I cared about was about the space itself..."

G. Leprous Souls, published by ZORA 1962

»...To do a little. Not to write too much. Not to read too much. Not to undertake too much. Not to know too many people. Not to comprehend too much. Always to refuse..."

de M.: *Carnets, années 1930-1944*

»...The poet should abandon literature not so as to accept life, but so as to grow ever more distant from it..."

P. V. *Oeuvres* p. 155

Thoughts for May, 1964

Typed text on paper

Thoughts for May

Thoughts for June, July, August, 1964

Typed text on paper

Buddhist priests live alone in summer, come together in winter.

There is a road, but no traveller on it, ca. 1961-1964

Text typed on paper

There is a road, but no traveller on it.

30. Josip Vaništa (Gorgona)

You are invited, 1962

Typed text on paper

Please attend

Reference copy. Please return.

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The founding partners of L'Internationale are the Moderna galerija in Ljubljana, the Július Koller Society in Bratislava, the Van Abbemuseum in Eindhoven, the Museum van Hedendaagse Kunst in Antwerp (M HKA) and the Museu d'Art Contemporani de Barcelona (MACBA) in Barcelona.

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