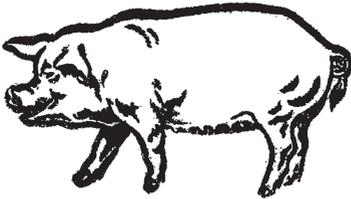


**Everything we see
could also be otherwise
(My sweet little lamb)**

20 September – 11 November 2017
OPEN: Wednesday – Saturday • 12–6 PM
The Showroom



Associated events at The Showroom

Preview with performance of
Work Files (Showroom) by Tim Etchells
Tuesday • 19 September 2017
• 6:30–8:30 PM

Ashley Hans Scheirl in conversation
with artist Oreet Ashery
Wednesday • 20 September 2017
• 6:30–8:30 PM

Screening of Lutz Becker's
Film Notes / Kino Beleške
followed by a discussion between
Lutz Becker and curator Lina Džuverović
Thursday • 9 November 2017 • 7–9 PM



fter six exhibitions, taking place from November 2016 to May 2017 in independent art spaces, artists' studios and private apartments in Zagreb, *My Sweet Little*

Lamb (*Everything we see could also be otherwise*) is settling down at The Showroom, London, for the project's poetic epilogue. Based on the Kontakt Art Collection, which includes seminal works by artists from Central, Eastern and South-East Europe from 1960s to the present, in Zagreb the project worked as an ongoing 'display machine'. It juxtaposed the collection's canonical works with a number of historical and contemporary works in order to address and reframe some of the recurring themes that stem from the collection, such as radical utopianism, the figure of dissident artist, questions of gendered bodies, political subjectivities and engagement, and the status of public space.

Titled after a work by Croatian artist Mladen Stilinović (1947–2016), to whom the project is dedicated, the project is inspired by Stilinović's life-long anti-systemic artistic approach that searched for more autonomous ways of artistic production through what he called 'poor art'. For the exhibition at The Showroom, the title *My sweet little lamb* (*Everything we see could also be otherwise*) is reversed to *Everything we see could also be otherwise* (*My sweet little lamb*) as a marker of translation of the project's specificities from one locality to another. The exhibition includes works by Stilinović that look at relations between economy, money and ideology, and attempts as a whole to look into artistic anti-approaches from

1960s and 1970s from a contemporary perspective. With the artistic anti-systemic and anti-commodity strategies of the past, now largely commodified and assimilated in the market, the epilogue stages a search for available gestures of their revival by using a wide range of artistic strategies, personal systems and self-contextualizing filters.

The exhibition at The Showroom is not a final word as much an attempt to look at the collection through different lenses. It proposes guidelines for a decolonization of the imaginary of margins and peripheries, and revival of anti-systemic artistic modalities in the present.

In a dense spatial configuration, the works inhabit the interior and exterior of The Showroom's building, confronting its architecture with an installation resembling a temporary occupation or the moving into a new space. The gesture of occupying the space is imbued with an attempt towards the de-musealisation of the collection as a wholesome entity and interrupts fixed modes of presenting historical works with more disorderly and experimental arrangements.

The exhibition in London expands the project's context with the inclusion of several London-based artists of different generations. The project's epilogue staged in Brexit London is haunted by the post-communist transition and its suppressed lessons, asking how this experience can be related to our common future.

In spring 2018 a publication contextualizing the whole project will be published by WHW and Kontakt. ●

Lutz Becker

Born 1941, lives and works in London.

Film Notes / Kino Beleške

1975

COURTESY: KONTAKT ART COLLECTION

Lutz Becker's film *Film Notes / Kino Beleške* was made in collaboration with a group of artists who, at the time, met regularly at the Student Cultural Centre of Belgrade. It includes verbal statements and performative gestures of protagonists of the New Artistic Practice in former Yugoslavia, referring to the role of art in society and re-thinking of the concepts 'form', 'autonomy', 'economy', 'politicality' and 'institutionalization' of contemporary art.

The film will be screened on
Thursday 9 November 2017,
7–9pm at The Showroom,
followed by a discussion with
Lina Džuverović.

Geta Brătescu

Born 1926, lives and works in Bucharest.

Censored Self-Portrait /

Autoportret cenzurat

1978

COURTESY: KONTAKT ART COLLECTION

Geta Brătescu began her work as an artist in the provocative intellectual milieu of 1940s Romania, where she later experienced the political upheavals of socialism and its collapse in 1989. The collage *Censored Self-Portrait* interweaves her criticism of the political system with a critical analysis of the photographic medium, the manipulative possibilities of which she visibly orchestrates in her composition. Censorship of the gaze and of language are symbolized by strips

stuck over her eyes and mouth; this same censorship is simultaneously denied, however, in that the strips bear images of what lies beneath – namely her mouth and her eyes.

Josef Dabernig

Born 1956, lives and works in Vienna.

WARS

2001

COURTESY: KONTAKT ART COLLECTION

Josef Dabernig's films address orderliness and late modernist logics through thoroughly planned plots that lead to moments of absurdity. They often refer to an immediate socialist past, where moments of modernity prevail, yet in a seemingly Fordist manner. The film *WARS* shows businessmen in the dining car of a long-distance train: waitress, waiter and cook sit back and wait, conveying indifferent fatigue and below capacity employment. They are lolling in the disquieting train, staged almost as if they were the crew of a ship basking in the blazing heat of the sun. Devoid of communication, they represent nothing more than an extension of the train's interiors.

Nika Dubrovsky

Born 1967, lives and works in Berlin.

Anthropology for Kids

2017

COURTESY: THE ARTIST

Nika Dubrovsky's practice has evolved from visual art, journalism, Internet culture and publishing. After an artistic career in Israel in the early 1990s, Dubrovsky was among the pioneers of Russia's new media start-up scene, specializing in social media and open source culture. Moving to New York

in 2001, she became a significant voice in Russian blogging. Her critical position on educational regimes led to the development and publishing of doodle books for children. Her current project *Anthropology For Kids* aims at reframing crucial aspects of human life – family, money, health, beauty – to deconstruct conditioned notions of how we (should) live, demonstrating the diversity of perspectives and possibilities that exist in different cultures.

The book *Privacy* contains examples of relationships between the public and private in art, individuality and collectivity, and technology and contemporary society, conceived as interactive material for workshops with children aged 8–18 with the aim of discussing these themes in relation to artworks within the Kontakt collection and beyond.

Tim Etchells

Born 1962, lives and works in London.

Work Files (Showroom)

2017

COURTESY: THE ARTIST

Work Files (Showroom) is an improvised performance by artist **Tim Etchells**, made as part of his ongoing *Work Files* series which explores language as a stream of consciousness and as an archive of performative potential. Described by Etchells as a 'chaotic accumulating Word file', the source for these solo performances is the artist's growing collection of gathered fragments of text, overheard conversations, cut-and-paste excerpts and quotations. Dynamic, comical and unsettling, *Work Files* explores language in its semantic, musical and textural possibilities.

The performance will take place at the preview of the exhibition, on Tuesday 19 September, 6:30–8:30PM.

VALIE EXPORT

Born 1940, lives and works in Vienna.

Breath Text: Love Poem / Hauchtext: Liebesgedicht

1970/1973

COURTESY: KONTAKT ART COLLECTION

VALIE EXPORT is one of the protagonists of conceptual media art, performance and film. She often creates experimental 'short circuits' between technical media and the body-as-medium, using the body as an active figure and a passive surface for projections, a carrier of information. In the video *Breath Text: Love Poem*, she speaks to the screen: her voice is the main event and the 'love-poem' appearing as secondary. The focus is on not saying something out loud: only by following the letters breathed onto the glass pane and the performer's head movements does the sentence become decipherable as 'I love you.'

Stano Filko

1937–2015. Lived and worked in Bratislava.

Associations III. / Asociácie III

1960

COSMOS / KOZMOS

1968–1969

Reality of Cosmos–A / Realita Kozmu–A

1968–1969

COURTESY: KONTAKT ART COLLECTION

Stano Filko's works constitute an open invitation to travel through time. The

unity and simultaneous diversity of his oeuvre stem from the following modes of constant change: relocation, rewriting and rearranging. In the late 1960s he connected with new constructivist tendencies celebrating earthly space, technical advances and civilization's expansion into the universe. Through his leaning towards project-art, a certain shift in working with cosmic visions became evident. The change has been documented in Filko's print cycle and perforated aluminium plates titled *Associations*, which epitomized the legend of American astronauts.

Marcus Geiger

Born 1957, lives and works in Vienna.

Untitled

2013/2014 (2017)

COURTESY: KONTAKT ART COLLECTION

Marcus Geiger often uses everyday materials of domestic use that reduce visual arts to their basic parameters. They become bearers of conceptual strategies, foreign bodies that reveal the orders constituting the art system. For *Untitled* Geiger covers the floor of the exhibition space with masking paper and masking tape, which is traditionally used by painters and decorators to protect the interiors of building sites. *Untitled* critiques the sanitizing dictates of museum conservation that isolate artworks from their environments but, at the same time, prevents visitors from leaving traces of interfering with the actual building and its designated spaces.

Tomislav Gotovac

1937–2010. Lived and worked in Zagreb.

Breathing the Air / Udisanje zraka

1962/2013

COURTESY: TOMISLAV GOTOVAC INSTITUTE

Tomislav Gotovac, who later changed his name to Antonio Lauer, was a film director, conceptual artist and performer. In the early 1960s he developed a radical formal attitude that was emancipatory, libertine and anarchic. Gotovac authored the first happening in Zagreb in 1967, and the first instance of streaking in Belgrade in 1971. Gotovac's iconic series *Inhaling Air* jubilantly affirmed the transformative sensuality of living. Made during the same trip to the Sljeme mountain as his more famous work *Showing Elle*, *Inhaling Air* depicts the simple act of breathing as a joyous action bursting with life, which, as such, on the most basic physical level, already dangerously and subversively stands in opposition to social normativity.

Ion Grigorescu

Born 1945, lives and works in Bucharest.

Electoral Meeting

1975

COURTESY: KONTAKT ART COLLECTION

Ion Grigorescu has been recording his pursuit of anti-art, where life and artistic practice are intertwined as one, since the early 1970s, making critical examinations of social realities. For *Electoral Meeting* the camera was clandestinely hidden at hip level during a sham electoral meeting, which was organized by the Communist Party and strictly supervised by members of the secret police, most of whom infiltrated the meeting disguised as union leaders. Despite being taken under pressure, the photos are not mere illustrations of an episode from

the history of Romanian oppression, but rather punctual observations of the inner mechanisms of its evilness.

Vlatka Horvat

Born 1974, lives and works in London.

With the Sky on Their Shoulders

2011

The Past Is Another Country

2015

Reinforcements, 2016

COURTESY: THE ARTIST

Vlatka Horvat's projects often reconfigure physical space, found objects and images, placing them in new spatial and social relations. *Reinforcements* continues a strand of her recent sculptural works which put objects and materials in a state of precarious balance, temporarily held in place with tension and counterpoise. Evoking both human-made support structures and an impoverished natural landscape, Horvat jams her fragile contraptions between the floor and the ceiling, interrupting the cavity of the room with jagged verticals whilst drawing attention to the physical edges of the room's architecture and the confining nature of the built space.

With the Sky on Their Shoulders and *The Past Is Another Country* use family photographs from the late 60s/early 70s featuring the artist's parents as young adults in socialist Yugoslavia. By modifying photographs from a particular historical moment associated with idealism and optimism, Horvat reimagines the time 'before everything' with the knowledge of the consequences, injustices and cruelty that a large systemic change brought

upon the lives of people caught up in its midst. Horvat creates holes, openings and interruptions in the historical source material, pointing to the acts of erasure, removal and revision as well as to the malleability and fickleness of memory.

Sanja Iveković

Born 1949, lives and works in Zagreb.

New Star / Nova Zvijezda

1983

Personal Cuts / Osobni rezovi

1982

COURTESY: KONTAKT ART COLLECTION

Sanja Iveković uses the performative potential of mass media such as television, magazines, newspapers, advertising, and both public and private photography, in order to bring her own person into play in the broad field of representation. In *New Star*, Iveković used colour paper in the colours of the national flag of former Yugoslavia, replacing the red star in the middle with stubble from a man's beard, and thus breaking the law against tampering with the symbols on the national flag. In the video *Personal Cuts*, the protagonist (the artist) appears before her audience with a black stocking over her head. The terrorist act that Iveković links to this image associates the real violence represented by the cutting of the mask with the structural violence represented by the relationship between the individual and the television medium, which itself is a political power.

Běla Kolářová

1923–2010. Lived and worked in Prague.

Lesbos, from Hair cycle /
Lesbos, z cyklu Vlasy
1964

Hair, from Hair cycle /
Vlasy, z cyklu Vlasy
1964

COURTESY: KONTAKT ART COLLECTION

Běla Kolářová belongs to the generation that sparked an iconoclastic revolution and rearmament in Czech art during the 1960s, proclaiming that art could exist as a process, concept, method, experiment and language, or as something concrete, such as a found object. Kolářová appropriated assemblages of material fragments as photographs. The series *Hair* bore strong literary associations for her, uniting the distinctively feminine, archetypal and personal material of her own hair and the hair of her closest friends under a feminine theme, recalling places or stories associated with women in classical Greek literature including *Lesbos*, *Ariadne's Crown*, and *Sadness on Naxos*, and the feminist lyric poetry of Elizabeth Barrett Browning.

Július Koller

1939–2007. Lived and worked in Bratislava.

Junk Culture, Pop Culture
1966–1977

Kontakt (Antihappening)
1969/2017

COURTESY: KONTAKT ART COLLECTION

Július Koller worked with radical artistic methods that distanced his work from art's formalisms. His artistic strategy intended to put an end to aesthetics and to create, as he coined it, a 'new

cultural situation'. The works from his archive dating back to the early 1960s document how Koller responded systematically to the world around him, using real objects, the real world and everyday life as a given programme for displacement. For Koller, the entire arsenal of mass communication or media was suitable for portrayal as they are part of contemporary life which are 'more real, numerous, and more blatant than anything ever before in human history'. Koller's archive is a record of his artistic practice and is inextricably linked and interwoven with the theories manifested in his various works.

Jiří Kovanda

Born 1953, lives and works in Prague.

November 18th, 1976, Prague,
Waiting for someone to call me... /
18. listopadu 1976, Praha,
Cekám až mi někdo zavolá...
1976/2009

November 19th, 1976, Wenceslas
Square, Prague / 19. listopadu 1976,
Praha, Václavské náměstí
1976/2009

January 23rd, 1978, Prague, Staromestské náměstí, I arranged to meet a few friends... we were standing in a small group on the square, talking... suddenly, I started running; I raced across the square and disappeared into Melantrich Street... / 23. ledna 1978 Praha, Staromestské náměstí, Dal jsem si sraz s několika přáteli... stáli jsme v hloučku na náměstí a hovorili... náhle jsem se rozbehl, utíkal jsem přes náměstí a zmizel v Melantrichové ulici...
1978/2009

COURTESY: KONTAKT ART COLLECTION

Jiří Kovanda's minimalist actions and interventions of the 1970s were often so subtle they were almost imperceptible. Simple actions like gazing into the eyes of people encountered on an escalator or intentionally and unintentionally touching chance passers-by on the street can be understood as attempts to make contact. Although political interpretations would have been unacceptable to him, his actions did have a subtle political dimension. They stand at an aesthetic distance from official institutional art and take a political, anti-metaphysical stance against the morality of unofficial art.

Edward Krasiński

1925–2004. Lived and worked in Warsaw.

Retrospective / Retrospektywa

1984

COURTESY: KONTAKT ART COLLECTION

Edward Krasiński is known for works incorporating found objects and common materials, such as rubber, wire and string, as well as installations and happenings. In the late 1960s blue Scotch tape became his trademark material. The artist then used the blue stripe in his 'axometric drawings' and 'interventions' during the 1970s and 1980s. Krasiński's installations utilize three-dimensional spatial forms (labyrinths, cubes, pedestals, walls, floors and pillars), often as a background for black-and-white photographic reproductions of other artists' work.

KwieKulik

Zofia Kulik, born in 1947, lives and works in Warsaw; Przemysław Kwiek, born in 1945, lives and works in Łomianki.

Open Form – Game on an Actress's Face /

Forma Otwarta – Gra na twarzy aktorki 1972

COURTESY: KONTAKT ART COLLECTION

"This scene from *Open Form*, titled *Game on an Actress's Face*, presents a multi-layered reflection on processuality, participation, media and mediatization. Using the public face of an actress as if it was a neutral surface for a collective and collaborative artistic act, this first example of a processual Visual Game instructed participants to perform successive moves on this premise. Given that each move, each utterance influenced the next one and modified the original situation, the rule was to react to others' moves, opening new possibilities for others to express. The collective Activity established a form of visual language. The camera shows a close-up of the actress's face, the 'players' remain outside the frame. The actress, Ewa Lemańska, became very popular in the early 1970s as Maryna, the fiancée of the main hero in the film series *Janosik*."

KwieKulik: form is a fact of society, ed. Zofia Kulik, Łukasz Ronduda (Warsaw: BWA Wrocław – Galleries of Contemporary Art, 2009), 38.

Katalin Ladik

Born 1942, lives and works in Budapest.

Selected Folk Songs / Ausgewählte Volkslieder

1973–1975/2017

COURTESY: KONTAKT ART COLLECTION

Selected Folk Song no.3

1973–1975/2015

COURTESY: THE ARTIST

Katalin Ladik is a poet, actress, visual artist and performer. Her work often stretches the limits of poetry, testing

its phonic and visual possibilities. The collages in Ladik's *Selected Folk Songs* collection are visual poetry composed of letters, music paper, sewing pattern paper and clippings from women's magazines, which also serve as the score for the artist's sound poetry.

Recently, she has started to record the visual scores in a form that translates the works on paper into sound collages. *Selected Folk Song no. 3* is a sound poem that mixes the artist's voice with manipulated fragments of the Yugoslav national anthem to create sound poetry.

David Maljković

Born 1973, lives and works in Zagreb.

Missing Colours

2010

COURTESY: ANNET GELINK GALLERY, AMSTERDAM

David Maljković's installations investigate interrupted modernities stuck in a timeless gap between the past and the future. Based on collective experiences of the transition from communism to capitalism in recent Croatian history, his place of residence Novi (New) Zagreb, planned and built under socialist rule, is the point of departure for *Missing Colours*. Inspired by a key scene in the Yugoslav comedy *Balkan Spy*, 1984, in which an artist is arrested for throwing coloured paint against the walls of grey apartment blocks, Maljković sets up a minimal sculpture with four primary colour filters and photographs it in front of various locations of Novi Zagreb.

Dóra Maurer

Born 1937, lives and works in Budapest.

Street Action, Budapest

1972

COURTESY: KONTAKT ART COLLECTION

Dóra Maurer's *Street Action* was a performative gesture that she let passers-by carry out in a public space in Budapest. In socialist times, public space was less a meeting place than a space for passing through. Maurer took three large white paper strips and placed them on the ground in a parallel arrangement, reminiscent of a crossroad. Over the course of an hour passers-by trampled on the strips, causing them to move apart. With 25 black-and-white photos, Maurer documented how the action played out and how a happenstance event could enable a symbolic change of signification within a state-controlled socialist system.

Oscar Murillo

Born 1986, lives and works in various locations.

The Institute of Reconciliation

2017

COURTESY: THE ARTIST

Oscar Murillo's black paintings are an ongoing series of canvases painted in thick layers of black oil paint that are burnished into a heavily compressed material. Unstretched, they have been presented in many formations: stacked, folded, slung over structures, and hanging like curtains or banners. Their density produces a kind of radical negativity. At The Showroom, Murillo has installed the works on a scaffolding structure on the outside of the building, creating a heavy presence that covers parts of the exterior. The structure is both a framework for the paintings and for works by other artists, including Július Koller and Mladen

Stilinović, the latter of whom is well known for his use of banners.

Paul Neagu

1938–2004. Lived and worked in London.

Going Tornado

1976

Homeostasis

1973

COURTESY: KONTAKT ART COLLECTION

Before studying, Paul Neagu worked as a topographer and draughtsman in Timișoara. This influenced his relationship with drawing, which often contains numerical notations and the rigorous process of deconstruction and reconstitution of the human form. The recurrent, iconic representation of the human hand in *Homeostasis* is presented as a structure of variable numbers of cells. *Going Tornado* is one of the most complex of Neagu's performances, connecting to his investigation of anthropocosmos. Enacted several times during his career, *Going Tornado* is a symbolic transposition of the artist's own body into a spinning ritual that transcends life-physical facts in order to produce art-spiritual suggestions.

Neša Paripović

Born 1942, lives and works in Belgrade.

N.P.1977

1977

COURTESY: KONTAKT ART COLLECTION

Since the early 1970s Neša Paripović has developed a meta-visual language about the nature of art and the status of the artist. In his film *N.P.1977* the artist walks a straight line through the city of Belgrade, cutting through

the natural and manmade and overcoming all kinds of obstacles in order to follow his chosen trajectory. Using only his own body he navigates through Belgrade's outdoor spaces and roofs without use of subways or other underground means. The act of geometrically mapping this terrain serves to demarcate the cityscape as a locus for concise mental and physical explorations.

Ewa Partum

Born 1945, lives and works in Berlin.

Self-Identification / Samoidentyfikacja

1980

COURTESY: KONTAKT ART COLLECTION

Ewa Partum's *Self-Identification* epitomizes her artistic approach, which was developed through 15 years of pioneering feminist praxis in Poland. Public space operates as the prime signifier for the artist's actions, where, instead of appearing in public herself, she arranges cut-outs of her own naked body. These were photographed in various places and situations in Warsaw, with some actions (such as the artist posing in front of the Polish government building) censored at the time. For Partum, the series was an important tool with which to address the absence of women in public perception and of female art in general.

Manuel Pelmuș

Born 1974, lives and works in Bucharest and Oslo.

Two Times after Mladen Stilinović

2017

COURTESY: THE ARTIST WITH JONATHAN BURROWS

Manuel Pelmuş' background is in choreography. His work, *Two Times* adds a live, 'immaterial' piece to the collection, literally questioning the **Kontakt Art Collection's** future and the idea of a physical collection in general. His starting point is the work of **Mladen Stilinović**, in particular his work *Two Times / Dva Vremena*, which Pelmuş transfers to the living body through a collaboration with London-based dancer **Jonathan Burrows**, who will perform periodically throughout the course of the exhibition, each time producing the work anew. *Two Times* playfully begins from the same sleeping position assumed by Mladen Stilinovic in his famous photography series *Artist at Work* (1977), actualising questions of labour, time and the economy of 'the new performative turn' in the arts.

The ongoing action will take place unannounced throughout the exhibition.

Cora Pongracz

1943–2003. Lived and worked in Vienna.

Untitled / Ohne Titel

1974–1975/1996

COURTESY: KONTAKT ART COLLECTION

Cora Pongracz primarily dealt with the portrayal of individuals from her personal surroundings, documenting each of them in multiple photos, creating unstaged exchanges between those being photographed and the photographer. *Untitled* displays the interiors of wardrobes and cupboards in an apartment or house, private areas that are usually hidden. Personal belongings such as clothes and tableware, as well as the orderliness or disorderliness of their owner, are exposed by

Pongracz's camera. Nevertheless, the viewer remains uncertain of these subjects' context, gaining insight into the life of someone who remains unknown.

Ashley Hans Scheirl

Born 1956, lives and works in Vienna.

Business excrement re/distribution

2010

Hairy Deals

2016

Mumbling tales of investor's confidence

2015

Street Images / Strassenbilder

1979

COURTESY: KONTAKT ART COLLECTION

Since the 1960s and 70s, **Ashley Hans Scheirl's** work has crossed between experimental film, public-space actions, performance, painting, photographs, music and other forms of expressing lesbian and queer sexuality. Scheirl's early Super-8 films revolve around issues of gender performance in public space and how individuals adapt to everyday environments. *Street Images* starts with the gauging of the grid of a sewer grate. Her recent paintings playfully explore as she states 'the question of whether the economic libido system of neoliberal capitalism is comparable to actions and identity markers of what used to be called "perversions"'— for her they are to be seen as 'prostheses of body-thinking and its libidinal motivation'.

Petr Štembera

Born 1945, lives and works in Prague.

3 elements / 3 prvky

1977

Grafting / Štěpování

1975

Sleeping in a tree / Spaní na stromě

1975

*Connection (with Tom Marioni) /
Spojení (s Tonem Marionim)*

1975

COURTESY: KONTAKT ART COLLECTION

In the 1970s, Petr Štembera's interest in physical and psychological experiences led to extreme body art pieces, some of which dealt with the relationship between the human body and nature, such as *Grafting* where he grafted a bush sprig into his arm, and *Sleeping in a Tree* when, after three sleepless nights, he spent the fourth night in a tree. In *3 Elements* he dealt with light and heat, glass and the human body, applying a putty to his body and holding a glass plate to his torso, onto which a lamp on the table radiated its light and warmth. For *Connection (with Tom Marioni)* they joined bodies to create two circles, the first made from condensed milk, the second from condensed cocoa, shaking out some hungry ants from a glass into the middle of the circles.

Mladen Stilinović

1947–2016. Lived and worked in Zagreb.

Money–Draws–Money Death, (I–III),

1990s

Save White Money for Black Rainy Days / Čuvaj bijele novce za crne dane
1996

Mobile

approx. 1996

For Marie Antoinette '68

2000/2017

Bread / Tito

1996/2017

COURTESY: BRANKA STIPANČIĆ

Red–Pink / Crveno–Roza

1975/1976

Smile / Osmijeh

1975

Queen (1) / Kraljica (1)

1976

Queen (2) / Kraljica (2)

1976

Two Times / Dva Vremena

1978/2015

Mladen–My sweet little lamb!

2013

COURTESY: KONTAKT ART COLLECTION

Through a life-long anti-systemic approach, a quiet but shrewd rebellion against social conventions and the conventions of art, Stilinović's artistic practice trenchantly and humorously engaged with complex themes. His works are characterized by simple execution, the use of found material and texts in a technique of collage and handwritten texts. They often engage with fundamental questions of artistic responsibility and existential anxiety and key concerns about the status of images, both those circulating in the media and directly appropriated, and those produced by recycling and re-composing fragments of images taken from the media. Recurring subjects running through his work – poverty, pain, labour, art and responsibility – are often interconnected with seemingly absurd and banal statements, and sometimes even resolved through them. By using clumsy, uneven hand-

writing and cheap, readily available or organic materials, such as food, which he often places in dialogue with the space and context of the exhibition, the artist is underlining fragility and the vulnerability of existence.

Goran Trbuljak

Born in 1948, lives and works in Zagreb.

Untitled (This...)

1971–1981/2017

COURTESY: THE ARTIST

Goran Trbuljak started writing simple one-line sentences devoid of any personal expression, typed on a typewriter, in the early 1970s. He left these unsigned papers with photographs in various places around town. The texts written mainly referred to the perception of viewing art, intended for people on the street or visitors to galleries and museums. The first text was left hanging in a gallery in Belgrade for years, while the other for only a few days on the door of a building in downtown Zagreb, and another at the Paris Youth Biennale. He would often make hundreds of copies of a sentence and leave them for exhibition visitors to take away.

Mona Vătămanu and Florin Tudor

Florin Tudor, born in 1974, lives and works in Bucharest.

Mona Vătămanu, born in 1968, lives and works in Bucharest.

Gagarin's Tree. An Interview with Ovidiu Tichindeleanu

2016

COURTESY: THE ARTISTS

Mona Vătămanu and Florin Tudor's film, *Gagarin's Tree. An Interview with Ovidiu Tichindeleanu* tackles issues of space

exploration, imagination and propaganda in the socialist utopia, regarding the post-communist condition as liberal colonisation. In the interview, philosopher Tichindeleanu departs from the unstable nature of today's ruins. He addresses the mechanisms of how socialism attempted to write a history divergent from that of Western modernity with the belief in a transformative potential, and the dream to bring people together and to create another history in the future.

Stephen Willats

Born 1943, lives and works in London.

Human Right

2016–2017

COURTESY: THE ARTIST AND MIMA, MIDDLESBROUGH

Since the late 1950s Stephen Willats has consistently worked on the function and meaning of art in society and questions of social transformation. His recent work *Human Right* was produced by MIMA, Middlesbrough, in response to an invitation to create a work that changes the relationship of the institution to local people. Willats worked with four residents of Middlesbrough, each of whom had in their own way self-organised a community facility to transform how a group of people in the local environment can relate to each other and to contemporary society. ●

The Kontakt Art Collection was initiated in 2004 in Vienna. It includes seminal works by a number of the most prominent artists from Central, Eastern and South-East Europe since the 1960s, over the years selected by the members of its advisory committee that includes Silvia Eiblmayr, Georg Schöllhammer, Jiří Ševčík, Branka Stipančić and Adam Szymczyk. As such, it is a crucial source for research pertaining to the art history of the region, but also a suitable starting point to critically approach the very notion of Eastern European Art as a shorthand for the geopolitical paradigm and ideological framework in which it is contained, as well as the mechanisms of filtering local material to international prominence. ●

What, How & for Whom/WHW (established 1999) is a curatorial collective whose members are Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, along with designer and publicist Dejan Kršić. WHW organises production, exhibition and publishing projects and directs city-owned Gallery Nova in Zagreb. Since its first exhibition titled *What, How & for Whom*, on the occasion of 152nd anniversary of the Communist Manifesto, that took place in Zagreb in 2000, WHW has curated numerous international projects, among which are *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005); the 11th Istanbul Biennial *What Keeps Mankind Alive?* (2009); *One Needs to Live Self-Confidently... Watching*, Croatian pavilion at the 54th Venice Biennial (2011); *Ten thousand wives and a hundred thousand tricks – festival Meeting Points 7* (2013/2014) held in Zagreb, Antwerp, Cairo, Hong Kong, Beirut, Vienna and Moscow; *Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofia, Madrid (2014); *So You Want to See*, e-flux, New York (2015); and the David Maljković retrospective *Again and Again*, Museum of Contemporary Art Meletkova, Ljubljana (2016). ●

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Kathrin Rhomberg is an independent curator. She was among others director of the **Kölnische Kunstverein** and curator of the Slovak Pavilion (**Roman Ondák**) at the 53rd Venice Biennial (2009); of the 6th Berlin Biennial (2010); and of the Pavilion of the Republic of Kosovo (**Petrit Halilaj**) at the 55th Venice Biennial (2013). She co-curated **Manifesta 3**, Ljubljana (2000); **Projekt Migration**, Cologne (2002–2006); **Former West**, HKW, Berlin (2012); **The Bauhaus in Calcutta**, Bauhaus Dessau (2013); and **Július Koller**, Museum of Modern Art in Warsaw and Vienna (2015–2017). She is currently a lecturer at the Academy of Fine Arts in Vienna and since 2014 chairwoman and artistic director of the **Kontakt Art Collection**. ●

Emily Pethick is the director of **The Showroom**, London. Previously she was director of **Casco, Office for Art, Design and Theory**, in Utrecht, The Netherlands (2005–2008) and the curator at **Cubitt**, London (2003–2004). She teaches at the **Dutch Art Institute** and has contributed to catalogues and magazines, including **Artforum**, **Frieze**, **Afterall** and **The Exhibitionist**, and has edited numerous books, including **Wendelien van Oldenborgh's** monograph **Amateur** (2016), **Circular Facts** (2011, with **Mai Abu EIDahab** and **Binna Choi**) and **Cluster: Dialectionary** (2014, with **Binna Choi**, **Maria Lind** and **Natasa Petresin-Bachelez**) (all Sternberg Press). She is a member of the jury for the 2017 **Turner Prize**. ●

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