

EKSPLOATACIJA
Slučaj

APROPRIJACIJA
M.S.

EXPLOITATION
The Case

APPROPRIATION
of M.S.



MLADEN STILINOVIĆ ▲

An Artist Who Cannot Speak English English Is No Artist, 2015.

akrilik na umjetnoj svili / acrylic on artificial silk, 139 × 98 cm

ljubaznošću Galerije umjetnina Split / courtesy of the Museum of Fine Arts Split

vizual ljubaznošću Branke Stipančić / visual design courtesy of Branka Stipančić

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EKSPLOATACIJA APROPRIJACIJA Slučaj M.S.

EXPLOITATION APPROPRIATION The Case of M.S.

UVOD

— Čini se prikladnim da izložba koja se bavi jezikom ima svoje ishodište u tekstu — konkretno je to *Eksploatacija živog* kustosice Neve Lukić, autorice koncepta izložbe koji je nastao nakon zagrebačke izložbe *Predsvremena akcija — postmoderna reakcija*.¹ Ono o čemu ovaj tekst vrlo jasno govori te radovi koje uzima za primjer i konceptualno okuplja u osječkom se Muzeju likovnih umjetnosti prvi put zajedno izlažu u istom prostoru. S polazištem u dva paradigmatična rada Mladena Stilinovića, *Eksploatacija mrtvih* (1984.–1990.) i *An Artist Who Cannot Speak English Is No Artist* (1992.), koja su zrcaljena u samom naslovu izložbe, razmatraju se pojmovi eksploatacije i aproprijacije u djelima suvremenih umjetnika. Izbor Mladena Stilinovića kao okosnice izložbe jasan je: potonji od dva spomenuta rada u desetljećima nakon svog nastanka raznim je aproprijacijskim pristupima postao jedan od globalno *najeksploatiranijih* radova suvremenog umjetnika s ovoga područja, kako autorica koncepta ispravno navodi u svom tekstu u nastavku ove publikacije. Skupna izložba u osječkom Muzeju likovnih umjetnosti okuplja radove suvremenih umjetnika/umjetnica sa šireg područja jugoistočne Europe, koji su svatko na svoj način *prisvojili* Stilinovićeve poruke i u procesu *aproprijacije* dali dovoljno osobne i iskrene iskaze da je pitanje *eksploatacije* u sigurnom prostoru autentičnog, živog i još uvijek trajnog diskursa identiteta (umjetničkog i egzistencijskog). Jer, iako se Stilinović u svojoj *Eksploataciji mrtvih* bavi estetikama nekih

davnih utopijskih težnji, današnji umjetnici u njemu još uvijek prepoznaju živuću umjetnost — u toj jednoj nekompromisnoj istini, ispisanoj crnim slovima na ružičastoj svili. U današnjem globalnom, konsumerizmom i površnošću opterećenom društvu, gdje veze između moći, ideologije i (engleskoga) jezika gotovo da uzimamo zdravo za gotovo, ti naoko mali odmaci od Stilinovićeve originala govore jednako jezgrovite istine o tome što umjetnost i umjetnik jesu.

Valentina Radoš

1 – Nacionalni muzej moderne umjetnosti, Zagreb, 2021., koautor Vanja Babić. Više informacija: www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d-6b77992f4d1f1bb10.pdf

INTRODUCTION

— It seems appropriate that the exhibition dealing with language has its origins in the text — specifically, it is *Exploitation of the Living* by the curator and author of the exhibition concept Neva Lukić, which was created after the Zagreb exhibition *Pre-contemporary action — postmodern reaction*.¹ What this text plainly discusses, as well as the works it uses as examples and conceptually brings together, are on display together for the first time in Osijek's Museum of Fine Arts. Beginning with two paradigmatic works by Mladen Stilinović — *Exploitation of the Dead* (1984–1990) and *An Artist Who Cannot Speak English Is No Artist* (1992) — which are mirrored in the very title of the exhibition, the notions of exploitation and appropriation in the works of contemporary artists are examined. The choice of Mladen Stilinović as the backbone of the exhibition is clear — the latter of the two works mentioned above has, in the decades since its creation, become one of the world's most *appropriated* works by a contemporary artist from this area, as the author of the concept correctly states in her text in the continuation of this publication. The group exhibition at the Museum of Fine Arts in Osijek brings together the works of contemporary artists from the wider region of South-Eastern Europe, who each *appropriated* Stilinović's message in their own way, and in the process of *appropriation* gave enough personal and honest statements that the issue of *exploitation* is in a safe space of authentic, of a

living and always ongoing discourse of (artistic and existential) identity. Because, despite the fact that Stilinović's *Exploitation of the Dead* deals with the aesthetics of some ancient utopian ideals, today's artists still recognize a living art in it — in that uncompromising truth inscribed in black letters on pink silk. In today's global society burdened by consumerism and superficiality, where we almost take the connections between power, ideology and the (English) language for granted, these seemingly minor deviations from Stilinović's originals express equally succinct truths about what art and the artist are.

Valentina Radoš

1 – National Museum of Modern Art, Zagreb, 2021, co-author Vanja Babić. More information: www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d-6b77992f4d1f1bb10.pdf



MLADEN STILINOVIĆ ►

Eksploatacija mrtvih (1984.-1990.)

/ Exploitation of the Dead (1984-1990), 2015.

Postav na retrospektivnoj izložbi *Nula*

iz vladanja / display at the retrospective

exhibition *Zero for Conduct*

MSU, Zagreb, 2012.

vizual ljubaznošću Branke Stipančić

/ visual design courtesy of Branka Stipančić

snimio / image by: Boris Cvjetanović

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EKSPLOATACIJA „ŽIVOG“

— Teza i koncept ove izložbe proizišli su iz izložbe *Pred-suvremena akcija — postmoderna reakcija*,¹ koja je nastojala problematizirati koliko se neke postavke modernizma i predsuvremenosti odražavaju na radove suvremenih autora. Zasnovana na fundusu Nacionalnog muzeja moderne umjetnosti u Zagrebu, a ostvarujući se na primjeru hrvatskih likovnih strujanja, izložba je bila pokušaj sagledavanja koliko modernizam i njegova najradikalnija dionica u obliku povijesnih avangardi prodiru u prostor suvremenosti. Dio rada Mladena Stilinovića *Eksploatacija mrtvih* (1984.–1990.), instalacije koja se sastoji od dvjesto dijelova, bio je izložen unutar posljednje tematske cjeline *Sizif u ateljeu*. U katalogu je pisalo sljedeće: *prijelaz u suvremenost označava citatima bremenit, ali u sadržaju i boji također reduciran rad Eksploatacija mrtvih kao autorova reakcija na eksploataciju mrtvih slikarskih pravaca, poimence suprematizma, odnosno na dekonstrukciju velikih ideja predsuvremenosti unutar postmodernizma*.²

Samo nekoliko godina nakon što je završio to djelo Stilinović radi *An Artist Who Cannot Speak English Is No Artist* (1992.), koje će tijekom sljedećih desetljeća postati jedan od globalno najeksploatiranijih radova suvremenog umjetnika s ovoga područja.

Rekonstrukcija velikih ideja predsuvremenosti koju je problematizirao u *Eksploataciji mrtvih*, poticaj je da istražimo kako eksploatiraju odnosno apropriraju *An Artist Who Cannot Speak English*

Is No Artist internacionalni umjetnici nakon 2000. godine. Hlape li u potpunosti velike ideje, u razdoblju koje neki nazivaju post-postmodernizmom, ili se mogu osjetiti u natruhama?

Kao polazište izložbe uzimaju se dva Stilinovićeva paradigmska rada, od kojih je jedan završen uoči samog raspada Jugoslavije, a drugi nastaje s rasplamsavanjem globalizacije, samo nekoliko godina nakon pada Berlinskog zida. Oni su također ishodišta kroz koja se razmatraju dva pojma u kontekstu postmoderne umjetnosti — s jedne strane pojam *aproprijacija*, službeni termin umjetničke kritike, a s druge Stilinovićev pojam *eksploatacija*.

APROPRIJACIJA VERSUS EKSPLOATACIJA

Prema Hrvatskom jezičnom portalu **aproprijacija** ima sljedeće značenje: pravn. stvarno ili pravno pribavljanje stvari u privatno vlasništvo; prisvajanje, privlaštenje [izvesti *aproprijaciju*], opr. eksproprijacija. **Eksploataciji** se pak pripisuju sljedeća značenja: 1. korištenje, iskorištavanje na najbolji mogući način kako bi se postigao najbolji efekt.; 2. ekon. iskorištavanje prirodnih dobara ljudskom

1 – Nacionalni muzej moderne umjetnosti, Zagreb, 2021., koautor Vanja Babić. Više informacija: www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d-6b77992f4d1f1bb10.pdf

2 – www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d6b77992f4d1f1bb10.pdf, str. 59.

EXPLOITATION OF THE “LIVING”

— The thesis and concept of this exhibition emerged from the exhibition *Pre-contemporary Action — Postmodern Reaction*¹ that sought to problematize the extent to which certain aspects of modernism and pre-contemporaneity are reflected in the works of contemporary authors. Based on the collection of the National Museum of Modern Art in Zagreb, and realized on the example of Croatian art trends, the exhibition was an attempt to see how much modernism and its most radical section in the form of historical avant-gardes penetrate into the space of contemporaneity. Part of Mladen Stilinović's work *Exploitation of the Dead* (1984–1990), an installation consisting of two hundred parts, was exhibited within the last thematic unit *Sisyphus in the studio*. The catalog said the following: *the work Exploitation of the Dead, burdened by quotations, but similarly reduced in content and color signifies the transition into contemporaneity as the artist's reaction to the exploitation of dead painting styles, namely Suprematism, that is, the deconstruction of great ideas of pre-contemporaneity within postmodernism*.²

Only a few years after he finished that work, Stilinović created *An Artist Who Cannot Speak English Is No Artist* (1992), which in the following decades would become one of the world's most exploited works of a contemporary artist from this region.

The deconstruction of the great ideas of pre-contemporaneity, which he problematized in *Ex-*

ploitation of the Dead, is an incentive to investigate how exploitation or appropriation of *An Artist Who Cannot Speak English Is No Artist* by international artists manifests itself after the year 2000. Do great ideas evaporate completely, in the period that some refer to as post-postmodernism, or can they be felt in traces?

The starting point of the exhibition is two of Stilinović's paradigmatic works, one of which was completed before the breakup of Yugoslavia, while the other was created with the outbreak of globalization, only a few years after the fall of the Berlin Wall. They are also the starting point through which two terms are considered in the context of post-modern art — on the one hand, the term *appropriation*, the official term of art criticism, and on the other hand, Stilinović's term *exploitation*.

APPROPRIATION VERSUS EXPLOITATION

According to the Croatian language portal, **appropriation** has the following meaning: leg. actual or legal acquisition of things into private ownership; allotment, confiscation [to appropriate], opp.

1 – National Museum of Modern Art, Zagreb, 2021, co-author Vanja Babić. More information: www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d-6b77992f4d1f1bb10.pdf

2 – www.nevalukic.org/_files/ugd/4c2608_07d7ec240b3343d6b77992f4d1f1bb10.pdf, p. 59.

djelatnošću (eksploatacija nafte); 3. iskorištavanje na neetički ili sebičan način (eksploatacija čovjeka po čovjeku); izrabljivanje.

U doktorskoj disertaciji *Od redimejda do digitalne kopije. Aproprijacija kao stvaralačka procedura u umetnosti 20. veka* povjesničar umjetnosti i kustos Dejan Sretenović razmatra aproprijaciju i etimološki, navodeći kako riječ potječe od latinskoga prijedloga *ad*, koji se koristi za tvorbu dativa, i pridjeva *proprius*, sa značenjem „osobni ili vlastiti“, a koji tvore kombinaciju *appropriare* — „učiniti svojim“ ili „prisvojiti“. Među ostalim, autor navodi i negativne konotacije toga glagola koji može implicirati i neovlašteno prisvajanje neke stvari te čak otmicu ili krađu,³ a one su u suglasju i sa Stilinovićevim pojmom *eksploatacije*.

Preispitamo li navedena tumačenja dvaju pojmova, možemo uočiti da su oni načelno vrlo srodni te jedan ne isključuje drugi. Primjerice, prisvajanje i privlaštenje nisu daleko od pojmova iskorištavanje i izrabljivanje, odnosno nije li ispravno da kada nešto privlačujemo i prisvajamo, u mnogim slučajevima ujedno to iskorištavamo i izrabljujemo? U *Eksploataciji mrtvih* umjetnik, kako je sam naglasio, *eksploatira* mrtve slikarske poetike — suprematizam, socijalistički realizam, geometrijsku apstrakciju te (za njega) mrtve znakove.⁴ On vrši čin eksploatacije referirajući se i na druge umjetnike eksploatore koji se služe aproprijacijom 80-ih godina prošloga stoljeća, u vrijeme kada dolazi do zamaha postmodernističke citatnosti. Naime, pojam *aproprijacija*⁵ uveden je u vokabular umjetničke kritike tek 1977. godine, nakon paradigmatičke izložbe kustosa Douglasa Crimpa *Slike*, održane u alternativnoj njujorškoj galeriji *Artists Space*. Nedugo zatim, godine 1982., Mladen Stilinović u kustoskoj ulozi priprema izložbu *Prema ruskoj avangardi* u Galeriji PM u Zagrebu, konceptom propitujući fenomen ruske avangarde te njezina prisvajanja od strane različitih (lokalnih) suvremenih umjetnika.⁶ Ne začuđuje

stoga što samo dvije godine poslije počinje nastajati *Eksploatacija mrtvih*, gdje umjetnik kopijama ili interpretacijama djela suprematizma, socrealizma i geometrijske apstrakcije 50-ih godina gusto ispunjava prostor svoje instalacije.⁷ Instalaciju čine i kolaži-fotografije političkih skupova, radnih akcija, sletova, groblja. U intervjuu s Darkom Šimičićem Stilinović naglašava važnost osjećaja odgovornosti prema „eksploatiranju mrtvaca“:

Još nešto: eksploatacija mrtvih podrazumijeva i jednu praksu koju provode vjera i ideologija, a osamdesetih godina i jedan dio umjetnosti, to jest eksploatira mrtve vjere, ideologije i slikarske poetike na najneodgovorniji, najagresivniji, najdosadniji način. Tako ja preuzimam tu praksu i radim jedan dio ovih radova (jedan dio ne). Ja ništa ne izmišljam nego jednostavno preslikavam takvu praksu. Naravno, kad vjera, ideologija ili umjetnost žele „oživiti“ neku mrtvu vjeru, ideologiju ili umjetnost, ne govori se o eksploataciji mrtvih, već o revivalu,

3 – Sretenović, Dejan, *Od redimejda do digitalne kopije. Aproprijacija kao stvaralačka procedura u umetnosti 20. veka*, Beograd, 2012., str. 10.

4 – Šimičić, Darko, *Razgovor s Mladenom Stilinovićem*, Život umjetnosti 45/46, Institut za povijest umjetnosti, Zagreb, 1989., str. 80.

5 – Sretenović, Dejan, *Od redimejda do digitalne kopije. Aproprijacija kao stvaralačka procedura u umetnosti 20. veka*, Beograd, 2012., str. 10.

6 – Letak izložbe *Prema ruskoj avangardi*; koncepcija i tekst Mladen Stilinović; umjetnici: Boris Demur, Goran Petercol, Vladimir Dodig Trokut, Željko Kipke, Boris Lepen, Vlado Martek, Damir Sokić, Mladen Stilinović, Galerija PM, Zagreb, 1984.

7 – Stipančić, Branka, *Mišljenje je forma energije*, Arkzin/Aica, 2011., str. 172-177.

expropriation. **Exploitation**, on the other hand, has the following meanings: 1. use, exploitation in the best possible way in order to achieve the best effect.; 2. econ. exploitation of natural resources by human activity (exploitation of oil); 3. exploitation in an unethical or selfish way (exploitation of man by man); abuse.

In the doctoral dissertation *From Readymade to Digital Copy. Appropriation as a Creative Procedure in the Art of the 20th Century*, art historian and curator Dejan Sretenović considers appropriation also etymologically, stating that the word comes from the Latin preposition *AD*, which is used to form the dative and the adjective *proprius*, meaning “personal or own, and which form the combination *appropriare* — “make it your own or “appropriate. In addition, the author mentions the negative connotations of this verb, which can imply the unauthorized appropriation of something, and even kidnapping or theft³, which are accordant with Stilinović’s term *exploitation*.

If we reasses the above interpretations of the two terms, we can see that they are in principle very similar and one does not exclude the other. For example, allotment and confiscation are not far from the concepts of exploiting and abusing, that is, isn’t it true that when we appropriate and confiscate something, in many cases we are exploiting and abusing it at the same time? In *Exploitation of the Dead*, the artist, as he himself emphasized — *exploits* the dead poet-ics of painting — Suprematism, socialist realism, geometric abstraction and (for him) dead signs.⁴ He performs the act of exploitation by referring to other artist-exploiters who use appropriation in the 80s of the last century, at a time when there is a momentum of postmodernist quotation. Namely, the term *appropriation*⁵ was introduced into the vocabulary of art criticism only in 1977, after curator Douglas Crimp’s paradigmatic exhibition

Pictures, held at the alternative New York gallery *Artists Space*. Not long after, in 1982, Mladen Stilinović, in the role of curator, prepared the exhibition *Towards the Russian Avant-Garde* in the PM gallery in Zagreb, the concept of which questioned the phenomenon of the Russian Avant-Garde and its appropriation by various (local) contemporary artists.⁶ It is thus not surprising that just two years later *Exploitation of the Dead* began to be created, where the artist densely fills the space of his installation with copies or interpretations of works of Suprematism, Social Realism and geometric abstraction from the 1950s.⁷ The installation also consists of collages-photographs of political gatherings, labor actions, mass games, cemeteries. In an interview with Darko Šimičić, Stilinović emphasizes the importance of a sense of responsibility towards the “exploitation of the dead“:

One more thing: the exploitation of the dead implies a practice carried out by religion and ideology, and in the eighties also a part of art, that is, it exploits dead religions,

3 – Sretenović, Dejan, *From Readymade to Digital Copy: Appropriation as a Creative Procedure in the 20th Century Art*, Belgrade, 2012, p.10.

4 – Šimičić, Darko, *Conversation with Mladen Stilinović*, Život umjetnosti 45/46, Institute for the History of Art, Zagreb, 1989, p.80.

5 – Sretenović, Dejan, *From Readymade to Digital Copy: Appropriation as a Creative Procedure in the 20th century Art*, Belgrade, 2012, p.10.

6 – Flyer of the exhibition *Towards the Russian Avant-Garde*; concept and text Mladen Stilinović; artists: Boris Demur, Goran Petercol, Vladimir Dodig Trokut, Željko Kipke, Boris Lepen, Vlado Martek, Damir Sokić, Mladen Stilinović, Gallery PM, Zagreb, 1984.

7 – Stipančić, Branka, *Opinion is a Form of Energy*, Arkzin/Aica, 2011, p.172-177.

*o tradiciji, nostalgiji, zanatu... Naravno, sve je to istina, ali ako se želi eksploatirati mrtvac, mislim da je potrebna svijest o brutalnosti takvog čina i mrtvilu mrtvacu, a također da se taj čin odnosi na onoga tko eksploatira mrtve. Nema umjetnosti bez posljedica.*⁸

Cilj ovoga teksta i izložbe nije daljnja analiza *Eksploatacije mrtvih*, jer o tom su često izlaganom radu napisani mnogi tekstovi i stručne analize, već je fokus na umjetnikovu tumačenju *eksploatacije*, što je polazište za daljnje razmišljanje o apropiriranju *An Artist Who Cannot Speak English Is No Artist* suvremenih umjetnika nakon 2000. godine.

AN ARTIST WHO CANNOT...

Gotovo odmah nakon uspostave novoga kapitalističkog poretka Stilinović počinje ironizirati taj poredak na način analogan njegovu ironiziranju staroga socijalističkog poretka.⁹ Samo nekoliko godina nakon završetka *Eksploatacije mrtvih* nastaje vizionarski rad *An Artist Who Cannot Speak English Is No Artist*. Kao i u ranijim radovima, i ovdje umjetnik istražuje odnos jezika i ideologije, samo što sad promišlja engleski jezik kao jezgru kapitalističkog sistema. Kao što je u *Eksploataciji mrtvih* preuzimao znakove i boje (crveno, crno) mrtvih ideologija, znakove koji u današnjem kontekstu više ne prenose značenja, slogan *An Artist Who Cannot Speak English Is No Artist* nastaje na podlozi od umjetne svile ružičaste boje, a koja je za umjetnika obrnuta boja od crvene, odnosno boja buržoazije.¹⁰ Tom se bojom, u odnosu na crvenu, među ostalim bavio i u instalaciji od devedeset dijelova *Crveno-ružičasto* (1973.–1981.), koja, kao i *Eksploatacija mrtvih*, uključuje tehnike kolaža, crteža, slikarstva i fotografije, te u tekstu *Potrošnja crvene-roza* (1979.), u kojem je nastojao crvenu boju lišiti bilo kakve simbolike.¹¹

U *Eksploataciji mrtvih* umjetnik preuzima jezik stilova, u *An Artist Who Cannot Speak English Is No Artist* engleski jezik diktira uvjete postajanja (internacionalnim) umjetnikom, a i šire od toga. U tekstu nastalom u povodu Stilinovićeve retrospektivne izložbe *Nula iz vladanja* (2012.–2013.) u Muzeju suvremene umjetnosti u Zagrebu Nataša Ilić spominje knjigu *Jezik kao rad i tržište* (1983.) filozofa Ferruccioja Rossi-Landija, koja se bavi ključnom ulogom koju komunikacija i jezik igraju na suvremenim financijskim tržištima. Za Stilinovića je, piše Ilić citirajući Rossi-Landija, posebno bio važan argument da *jezik kao sredstvo univerzalne razmjene ima aspekt novca kojim se prodaju i kupuju sve ostale robe*.¹² Ako nema komunikacije, neće biti ni eksploatacije! Umjetnik je stoga i engleski jezik proglasio bolom:

Ako je 1979. hrvatski jezik bio bol, 2000. je engleski bol jer je u današnje vrijeme engleski taj na kojem se pokušava uspostaviti komunikacija, ali je i dalje nemoguća.

8 – Šimičić, Darko, *Razgovor s Mladenom Stilinovićem*, ŽU 45/46, Institut za povijest umjetnosti, 1989., str. 80.

9 – Boris Groys, *Poetics of Entropy: The Post-Suprematist Art of Mladen Stilinović*. www.e-flux.com/journal/54/59839/poetics-of-entropy-the-post-suprematist-art-of-mladen-stilinovi/, pregledano: 1. 3. 2023.

10 – *Hoću kući*-knjige umjetnika 1972.–2006., WHW/Arkzin, 2008., str. 43.

11 – mladenstilinovic.com/works/1-2/, pregledano: 25. 3. 2023

12 – Ilić, Nataša, *An Artist is not to follow the tramway tracks*, 2013, MSU, Zagreb, mladenstilinovic.com/texts/an-artist-is-not-to-follow-the-tramway-tracks/, pregledano: 30. 3. 2023.

*ideologies and painting poetics in the most irresponsible, most aggressive, most boring way. So I take over that practice and create part of these works (one part not). I am not inventing anything, I am simply copying such a practice. Of course, when religion, ideology or art wants to “revive a dead religion, ideology or art, it is not about exploiting the dead but about revival, about tradition, nostalgia, craft... Without question, all of this is true, but if you want to exploit a dead person, I think that awareness is needed of the brutality of such an act and the deadness of the dead, and also that this act refers to the one who exploits the dead. There is no art without consequences.*⁸

The goal of this text and exhibition is not a further analysis of *Exploitation of the Dead*, because many texts and professional analyses have been written about this often exhibited work, but the focus is on the artist's interpretation of *exploitation*, which is the starting point for further thinking about the appropriation of *An Artist Who Cannot Speak English Is No Artist* by contemporary artists after the year 2000.

AN ARTIST WHO CANNOT...

Almost immediately after the establishment of the new capitalist order, Stilinović begins to ironize it in a manner analogous to his ironization of the old socialist order.⁹ Just a few years after the end of *Exploitation of the Dead*, the visionary work *An Artist Who Cannot Speak English Is No Artist* was created. As in his earlier works, here too the artist explores the relationship between language and ideology, only now he observes the English language as the core of the capitalist system. Just as in *Exploitation of the Dead* he took over the

symbols and colors (red, black) of dead ideologies, symbols that no longer convey meaning in today's context, the slogan *An Artist Who Cannot Speak English Is No Artist* is created on a pink artificial silk background, which is for the artist the opposite color of red, i.e. the color of the bourgeoisie.¹⁰ He dealt with this color, in relation to red, among others, in the ninety-part installation *Red-Pink* (1973–1981), which, like the *Exploitation of the Dead*, incorporates collage, drawing, painting and photography, and in the text *Consumption of Red-Pink* (1979) in which he tried to deprive the red color of any symbolism.¹¹

In *Exploitation of the Dead*, the artist takes over the language of styles, in *An Artist Who Cannot Speak English Is No Artist*, the English language dictates the conditions of becoming an (international) artist, and beyond that. In the text written on the occasion of Stilinović's retrospective exhibition *Zero for Conduct* (2012–2013) at the Museum of Contemporary Art in Zagreb, Nataša Ilić mentions the book *Language as Work and Trade* (1983), by the philosopher Ferruccio Rossi-Landi, which deals with the key role played by communication and language in modern financial markets. For Stilinović, Ilić writes, quoting Rossi-Landi, a particularly important argument was that *language*

8 – Šimičić, Darko, *Conversation with Mladen Stilinović*, ŽU 45/46, Institute for the History of Art, 1989, p. 80

9 – Boris Groys, *Poetics of Entropy: The Post-Suprematist Art of Mladen Stilinović*. www.e-flux.com/journal/54/59839/poetics-of-entropy-the-post-suprematist-art-of-mladen-stilinovi/. Accessed March 1, 2023.

10 – *I Want to Go Home*-artist's books 1972–2006, WHW/Arkzin, 2008, p. 43.

11 – mladenstilinovic.com/works/1-2/. Accessed March 25, 2023.

*U tom je radu ponovno prisutna priča i o jeziku kao ideologiji, engleski danas sve strukturira — i povijest i povijest umjetnosti i politiku... Toga nismo ni svjesni. Zato to i je bol.*¹³

Engleski nastavlja biti bol i više od dva desetljeća nakon 2000., a ta se činjenica potvrđuje kroz aproprijaciju Stilinovićeve rada od strane internacionalnih umjetnika. Riječ je o radovima nastalim u različitim medijima, od kojih mnogi gotovo u potpunosti preuzimaju vizualni identitet Stilinovićeve zastave — svilenu pozadinu (bilo umjetnu bilo pravu svilu), tehniku akrilika te font kojim je ispisan tekst. S druge strane, neki umjetnici preuzimaju samo boju zastave, bez riječi, a neki u drugim medijima poput videa, videoperformansa ili zvučne instalacije reinterpetiraju rad i prilagođavaju ga vlastitom umjetničkom iskazu.

Jakup Ferri u “testnom” videu koji namjerno snima daleko od internacionalnih umjetničkih centara, u sigurnosti vlastita doma, na engleskom jeziku govori u kameru o svom životu te poimanju umjetnika i umjetnosti, no budući da je taj njegov engleski “broken English”, umjetnik gledatelju ne uspijeva prenijeti informaciju.

Anahita Razmi zamjenjuje riječ „English“ riječju “farsi” te ispisuje slogan na perzijskom pismu. Umjetnica je dvostruko ironična — s jedne strane za većinski dio internacionalne publike taj rad postaje nečitljiv, a s druge Razmi je autoironična budući da kao Irananka odgojena u Njemačkoj ne zna farsi, što je, dakle, čini — “neumjetnicom”. Za razliku od Stilinovićeve rada, taj se rad prezentira na podu, a umjetnica bira tehniku digitalnog tiska na pravoj svili.

Na srodan je način autoironičan **Ivica Malčić**, koji kroz cjelokupno svoje stvaralaštvo neumorno propituje nezahvalnu poziciju umjetnika i vlastitu egzistenciju, nerijetko i kroz pozicioniranje svoje

umjetničke uloge unutar pojmova *lokalno* i *globalno*. Akrilikom na printanoj tkanini ispod Stilinovićeve slogana-premise on ispisuje na hrvatskom jeziku logički izveden zaključak — “nisam umjetnik”.

Umjetnica **Nada Prlja** Stilinovićev rad i slogan primjenjuje na položaj radnika u današnjem društvu. *A Worker Who Cannot Speak English Is No Worker* — ta zastava govori o važnosti engleskoga jezika u širem kontekstu današnjega društva, u kojemu radnici moraju naučiti govoriti jezik zemlje u koju će emigrirati.

Radovi Đorđe Jandrića, umjetničkoga dvojca Ance Benere i Arnolda Estefana, Vlada-Luciana Brăteanu i Zlatka Kozine na različite se načine bave položajem umjetnika u okrutnom umjetničkom sustavu u kojem je za uspjeh potrebno biti i aktivistom koji posjeduje profil na Instagramu, neumorno se umrežavati te pisati prijave kako bi se dobile potpore za financiranje umjetničkih projekata.

Unutar rada *HRPA SC (2020.) Đorđe Jandrić* inkorporira i dvije zastave koje je preimenovao u *An Artist Who Cannot Speak as an Activist Is No Artist* i *An Artist Who Cannot Speak Politically Is No Artist*. Iz ironične perspektive autor se bavi pitanjima karijeristički usmjerena aktivizma unutar suvremene umjetničke scene te engleski jezik mijenja u politički jezik.¹⁴

Anca Benera i **Arnold Estefan** fokusiraju se na umrežavanje kao dominantnu vještinu za opstanak suvremenih umjetnika. *An Artist Who Cannot Network Is No Artist* — umjetničko djelo, dakle, gubi na značenju, a umjetnikova pozicija u svijetu umjetnosti postaje paradoksalna.

13 – *Hoću kući*-knjige umjetnika 1972.-2006., WHW/Arkzin, 2008., str. 43.

14 – Greiner, Boris, *Hrpa SC*, <http://dossier20.petikat.com/dossier/131/15/hrpa-sc>, pregledano: 26. 3. 2023.

*as a means of universal exchange has the aspect of money with which all other goods are sold and bought.*¹² If there is no communication, there will be no exploitation! The artist therefore declared the English language pain:

*If in 1979 Croatian was pain, in 2000 it is English that is pain, since in our day English is what we try to establish communication with but it is still impossible. In this work there is once again a story about language as ideology, and English structures everything today — history, history of art, politics... We aren't aware of this. And that's why it is pain.*¹³

English continues to be pain more than two decades after 2000, and this fact is confirmed through the appropriation of Stilinović's work by international artists. These are works created in different media, many of which almost completely take over the visual identity of Stilinović's banner — the silk background (either artificial or real silk), the acrylic technique and the font used to print the text. On the other hand, some artists take only the color of the banner, without the presence of words, and some reinterpret the work through other media such as video, video performance or sound installations and adapt it to their own artistic expression.

Jakup Ferri, in a “test” video that he intentionally shoots far from international art centers, in the safety of his own home, speaks to the camera in English about his life and his understanding of artist and art, but since his English is “broken English, the artist fails to convey information to the viewer.

Anahita Razmi replaces the word “English with the word “Farsi and prints the slogan in Persian. The artist is doubly ironic — on the one hand, this work becomes unreadable for the majority of the

international audience, and on the other, Razmi is self-ironic, since as an Iranian raised in Germany, she does not know Farsi, which therefore makes her — “a non-artist. Unlike Stilinović's work, this work is presented on the floor, and the artist also chooses the technique of digital print on real silk. In a similar way, **Ivica Malčić** is self-ironic, and through his entire work tirelessly questions the ungrateful position of the artist and his own existence, often through the positioning of his artistic role within the concepts of *local* and *global*. Using acrylic on the printed fabric under Stilinović's slogan-premise, he writes in Croatian the logical conclusion — “Nisam umjetnik” (“I am not an artist”).

Artist **Nada Prlja** applies Stilinović's work and slogan to the position of workers in today's society. *A Worker Who Cannot Speak English Is No Worker* — this banner speaks of the importance of the English language in the wider context of today's society in which workers must learn to speak the language of the country to which they will emigrate. The works of Đorđe Jandrić, the artistic duo of Anca Benera and Arnold Estefan, Vlad-Lucian Brăteanu and Zlatko Kozina deal in different ways with the position of artists in a cruel art system in which to succeed you need to be an activist with an Instagram profile, tirelessly network and write applications in order to receive grants for the financing of artistic projects.

Within the work *HRPA SC (2020)*, **Đorđe Jandrić** also incorporates two banners that he renamed into — *An Artist Who Cannot Speak as*

12 – Ilić, Nataša, *An Artist is Not to Follow the Tramway Tracks*, 2013, MSU, Zagreb, mladenstilinovic.com/texts/an-artist-is-not-to-follow-the-tramway-tracks/. Accessed March 30, 2023.

13 – *I Want to Go Home*-artist's books 1972-2006, WHW/Arkzin, 2008, p.43.

Vlad-Lucian Brăteanu se pak ne nadovezuje samo na Mladena Stilinovića, već i na Ancu Beneru i Arnolda Estefana. Glagolu “network” kojim Benera i Estefan u svojem radu zamjenjuju Stilinovićeve “speak English”, Brăteanu ima potrebu nadodati još jedan glagol ključan za opstanak suvremenih umjetnika — “funding”. “Funding”, odnosno financiranje, najuže je povezano s prekarnim radom u umjetnosti i kulturi jer da bi se dobila financijska potpora za projekte, nerijetko se mora uložiti mnogo neplaćenih sati rada, a garancija da će projekt biti odobren, dakako, ne postoji.

Zlatko Kozina sloganom *An Artist Who Is Not on Instagram Is Not an Artist* naglašava svima dobro poznatu činjenicu, a ta je da je profil na društvenim mrežama jedan od glavnih marketinških alata umjetnika za postizanje što veće vidljivosti.

Radovi Dritona Selmanija, Igora Grubića i Borisa Burića ne zamjenjuju samo riječi “speak English”, već i imenicu “an artist”.

U *Less Laziness*¹⁵ **Driton Selmani** ne referira se samo na *An Artist Who Cannot Speak English Is No Artist*, već se naziv odnosi na Stilinovićeve poznati proglašenje *Pohvala lijenosti*.¹⁶ Budući da je Selmanijeva zastava nastala u Splitu, gradu punom turista, može se iščitati kako se umjetnik ironijski odnosi prema radu u turizmu, koji je sezonski te se obično zasniva na samo nekoliko udarnih mjeseci. *The City without Tourists Is Not a City?* Osijek, za razliku od Splita, nije toliko turistički grad te zastava dobiva drukčije značenje u tom kontekstu.

Igor Grubić videoperformansom simbolički povezuje čitav sustav umjetnosti na razini etike, a naglasak stavlja na njegove glavne aktere — umjetnika, kustosa i instituciju. Rad je nastao na početku pandemije te je umjetnik nastojao upozoriti na nikad veću potrebu za etičkim načelima, solidarnošću i odgovornošću unutar toga sustava budući da su kultura i umjetnost jedan od krizom najpogođenijih sektora. Na crnome platnu (koje je uz pomoć

asistenta napeo *in situ* na pozornici) papire A4 formata s unaprijed ispisanim slovima slaže u sljedeće rečenice:

An artist who cannot live what s/he preaches is not an artist.

A curator who cannot live what s/he preaches is not a curator.

A museum who cannot live what it preaches is not a museum.

Grubićeve video završava urušavanjem sklopljenih rečenica. Ostaje samo crni kvadrat ispražnjen od značenja.

Blizak Grubićeve promišljanju o sustavu umjetnosti te mehanizmu koji ga pokreće, a dotiče se svakog kotačića u njemu (umjetnici, kustosi, galerije, kolekcionari, institucije), **Boris Burić** pita se tko, odnosno što, kreira umjetničku politiku i određuje status umjetničkoga djela. *An Artwork Out of Any Discourse Is Not an Artwork...* Zapad kao sila moći kreira dominantan diskurs, a umjetničko djelo koje ne pripada tom diskursu takoreći ne postoji.

Melencolia 2 **Antonija Grgića** predstavlja suodnos citata dvaju umjetničkih djela nastalih unutar dva različita vremenska razdoblja — na podestu je utjelovljen poliedar iz znamenite Dürerove grafike *Melencolia 1* (1514.), a u podnožje je postavljen tekstil ružičaste boje, bez slogana. Cilj je bio stvoriti spomenik melankoliji i propaloj socijalističkoj revoluciji na našem području u 20. stoljeću.

15 – Zastava je ručni rad koji su prema umjetnikovu dizajnu izveli učenici škole likovnih umjetnosti u Splitu, pod stručnim vodstvom profesorice Larise Vukšić.

16 – www.stocitas.org/mladen-stilinovic-pohvala-lijenosti.htm, pregledano: 29. 3. 2023.

an Activist Is No Artist and *An Artist Who Cannot Speak Politically Is No Artist*. From an ironic perspective, the author deals with issues of career-oriented activism within the contemporary art scene, and he turns the English language into a political language.¹⁴

Anca Benera and **Arnold Estefan** focus on networking as a dominant survival skill for contemporary artists. *An Artist Who Cannot Network Is No Artist* — the work of art, therefore, loses its significance, and the artist’s position in the world of art becomes paradoxical.

Vlad-Lucian Brăteanu, on the other hand, does not follow up only on Mladen Stilinović, but also on Anca Benera and Arnold Estefan. The verb “network with which in their work Benera and Estefan replace Stilinović’s “speak English”, Brăteanu has a need to complement with another verb crucial for the survival of contemporary artists — “funding. “Funding or financing is closely related to precarious work in art and culture, because in order to get financial support for projects, one often has to invest many unpaid hours of work, and there is of course no guarantee that the project will be approved.

With the slogan *An Artist Who Is Not on Instagram Is Not an Artist*, **Zlatko Kozina** emphasizes a well-known fact, which is that a profile on social networks is one of the main marketing tools to increase online visibility for an artist as much as possible.

The works of Driton Selmani, Igor Grubić and Boris Burić not only replace the verb “speak English”, but also the word “an artist”.

In *Less Laziness*¹⁵ **Driton Selmani** does not only refer to *An Artist Who Cannot Speak English Is No Artist*, but the title refers to Stilinović’s famous manifesto *The Praise of Laziness*.¹⁶ Since Selmani’s banner was created in Split, a city full of tourists, it can be read that the artist has an ironic attitude towards work in tourism, which is

seasonal, and is usually based on only a few peak months of work. *The City without Tourists Is Not a City?* Unlike Split, Osijek is not so much a touristic city, and the banner takes on a different meaning in this context.

With a video performance, **Igor Grubić** symbolically connects the entire system of art at the level of ethics, and puts an emphasis on its main actors — the artist, the curator and the institution. The work was created at the beginning of the pandemic, and the artist tried to point out the never-greater need for ethical principles, solidarity and responsibility within that system, since culture and art are one of the sectors most affected by the crisis.

On a black canvas (which he stretched *in situ* on stage with the help of an assistant), he arranges A4 papers with pre-printed letters into the following sentences:

An artist who cannot live what s/he preaches is not an artist.

A curator who cannot live what s/he preaches is not a curator.

A museum who cannot live what it preaches is not a museum.

Grubić’s video ends with the collapse of the sentences. All that remains is a black square devoid of meaning.

14 – Greiner, Boris, *Hrpa SC*, dossier20.petikat.com/dossier/131/15/hrpa-sc. Accessed March 26, 2023.

15 – The banner is a handiwork made according to the artist’s design by the students of the School of Fine Arts in Split, under the expert guidance of Professor Larisa Vukšić.

16 – monumenttotransformation.org/atlas-of-transformation/html/1/laziness/in-praise-of-laziness-mladen-stilinovic.html. Accessed March 29, 2023

CRVENA KAO PROSTOR SLOBODE, RUŽIČASTA KAO UPOZORENJE

Ono što upada u oči dok se promatraju izložene aproprijacije *An Artist Who Cannot Speak English Is No Artist* jest dominacija ružičaste, a korišteni je font u većini slučajeva crne boje. Crvena je boja prisutna kod više umjetnika tek u riječima NO ili NOT, a u radu Zlatka Kozine u riječi INSTAGRAM. Crvena, dakle, negira, a možda se baš u toj negaciji krije područje slobode i nade — *Umjetnik koji NIJE na Instagramu JEST umjetnik, Umjetnik koji se NE umrežava JEST umjetnik, Umjetnik koji NE govori engleski JEST umjetnik!* U suprotnom, ako promatramo većinski “ružičasti” izložbeni postav, zaključit ćemo da je Mladen Stilinović, baš poput Georgea Orwella ili Aldousa Huxleya, prorok te da (umjetničkim) svijetom *vlada sladunjava, ro-koko roza — malograđanština, a ne revolucija*.¹⁷ Radovi izloženi na izložbi upotpunjuju proročanstvo začeto 1992. godine da je engleski jezik bol i da ima aspekt novca kojim se prodaju i kupuju sve ostale robe. Ključne riječi nekih radova poput *funding* ili *network*, a koje su objedinjene na društvenim platformama poput Instagrama, pokazuju kroz sam jezik koliko je *business English*, nažalost, sveprisutan i prihvaćen unutar globalnog svijeta umjetnosti. Umjetnici se osjećaju ograničeni principima prema kojima taj ružičasti globalni umjetnički svijet funkcionira, no i dalje su nerijetko prisiljeni igrati po njegovim pravilima jer u suprotnom *neće biti umjetnici* jednostavno zato što nitko neće saznati za njihovo djelo. Izloženi radovi funkcioniraju kao upozorenja, uznemirujuće semantičke vizualizacije pravca u kojemu se svijet (umjetnosti) razvija.

Upravo taj aspekt interpretira **Boris Burić** radom *Samit*, jedinom novom produkcijom nastalom za izložbu. Ameriku, koju boji u crveno, umjetnik smješta “u trbuh” crne Rusije. Zapadna Europa obojena je u ružičasto, a neke od država ne nalaze se na svojoj stvarnoj poziciji. *Samit* se

može doživjeti kao *hommage* Stilinoviću, suprematizmu, ali i ovim umjetnicima, odnosno samome sebi. Također, može se iščitati i kroz ironiju — tko koga ili što ovdje aproprira, odnosno eksploatira? Rusija Ameriku, Amerika Europu, nestabilna i razbucana zapadna Europa samu sebe? Eksploatiraju li umjetnici (a koji dolaze iz Irana/Njemačke, Rumunjske, Makedonije, Kosova, Srbije, Hrvatske) zapadnu Europu, ili možda njih eksploatira Mladen Stilinović budući da je zapadna Europa obojena u ružičastu boju rada *An Artist Who Cannot Speak English Is No Artist*?

Samit se svodi na tri boje — ružičastu, crnu i crvenu, što potvrđuje da je pristup tih umjetnika vezano za preuzimanje boje rada srodan Stilinovićevu pristupu u *Eksploataciji mrtvih* — kao što on preuzima crnu i crvenu, tako oni preuzimaju ružičastu. Budući da u potonjem slučaju postoji i slogan, može se primijetiti da su te eksploatacije ipak mnogo doslovnije od Stilinovićeve. U *Eksploataciji mrtvih* on inkorporira svakodnevicu u suprematističko nebo čistih ideja,¹⁸ takoreći prelazeći u protuslovlje velikih ideja toga umjetničkog pravca, dok se u 21. stoljeću prostor obilježen informacijom, kapitalom i marketingom sužava i kao da više nema mjesta za kontradikciju. Baš zbog odsutnosti protuslovlja, apropriranje odnosno eksploatiranje *An Artist Who Cannot Speak English Is No Artist* moglo bi se proglasiti *Eksploatacijom živih*, odnosno živoga djela koje je zahvaljujući svom lingvističkom aspektu postalo vlasništvo ne samo umjetnika već i naroda:

17 – www.whw.hr/program/mladen-stilinovic-crveno-roza-razmisljanje-o-boji, pregledano: 1. 4. 2023.

18 – Boris Groys, *Poetics of Entropy: The Post-Suprematist Art of Mladen Stilinović*, www.e-flux.com/journal/54/59839/poetics-of-entropy-the-post-suprematist-art-of-mladen-stilinovi/, pregledano: 3. 4. 2023.

Close to Grubić’s thinking about the system of art and the mechanism that drives it, touching every of its wheels — artists, curators, galleries, collectors, institutions, **Boris Burić** wonders who, or what, creates art policy and determines the status of a work of art. *An Artwork Out of Any Discourse Is Not an Artwork...* The West as a force of power creates a dominant discourse, just as if a work of art that does not belong to that discourse does not exist.

Melencolia 2 by **Antonio Grgić** represents the correlation of quotations from two works of art created in two different time periods — the pedestal features a polyhedron from Dürer’s famous print *Melencolia 1* (1514), while at the base pink-toned textiles are placed, unaccompanied by a slogan. The goal was to create a monument to melancholy and the failed socialist revolution in our area in the 20th century.

RED AS A SPACE OF FREEDOM, PINK AS A WARNING

What catches the eye while observing the displayed appropriations of *An Artist Who Cannot Speak English Is No Artist* is the dominance of pink, while the font used in most cases is black. The red color is present in several artists only in the words NO or NOT, and in the work of Zlatko Kozina in the word INSTAGRAM. Red, therefore, negates, and maybe in that negation lies the area of freedom and hope — *An artist who is NOT on Instagram IS an artist, An artist who does NOT network IS an artist, An artist who does NOT speak English IS an artist!* Otherwise, if we look at the mostly “pink exhibition display, we will conclude that Mladen Stilinović, just like George Orwell or Aldous Huxley, is a prophet and that the (art) world is ruled by *corny, rococo pink — philistinism, not revolution*.¹⁷ The works displayed in the exhibition complete the prophecy conceived in 1992, that the

English language is pain and that it has the aspect of money by which all other commodities are sold and bought. The keywords of some works such as *funding* or *network*, which are combined on social platforms like *Instagram*, show through the language itself how *business English* is, unfortunately, ubiquitous and accepted within the global art world. Artists feel limited by the principles according to which this rose-coloured global art world functions, but they are still often forced to play by its rules, otherwise they *will not be artists* simply because no one will know about their work. The exhibited works function as warnings, disturbing semantic visualizations of the direction in which the (art) world is developing.

Exactly this aspect is interpreted by Boris Burić in his work *Samit*, the only new production created for the exhibition. The artist places America, which he paints red, “in the stomach of black Russia. Western Europe is colored in pink, and some of the countries are not in their actual position. *Samit* can be experienced as an *hommage* to Stilinović, Suprematism, but also to these artists, that is to himself. It can also be read through irony — who is appropriating i.e. exploiting whom or what here? Russia America, America Europe, the unstable and fractious Western Europe itself? Are the artists (who come from Iran/Germany, Romania, Macedonia, Kosovo, Serbia, Croatia) exploiting Western Europe, or maybe they are being exploited by Mladen Stilinović, since Western Europe is painted in the pink color of the work *An Artist Who Cannot Speak English Is No Artist*?

17 – www.whw.hr/program/mladen-stilinovic-crveno-roza-razmisljanje-o-boji. Accessed April 1, 2023.

Artist sam stavio na majicu iz tog razloga što onda to više nije ja, jer to ja ne potpisujem, ti vidiš samo taj slogan, i sad to, puno ljudi zna za to ali ne zna tko je (autor), čije je to, jer je vidjelo na majici ili negdje drugdje. Tako da, to je postalo, kako bih rekao, opće narodno dobro. I to i je cilj nekog tog slogana, da postane vlasništvo naroda. Ovo je naravno svijet umjetnosti, pogotovo engleskog govornog područja, pa je An Artist Who popularan. Pa onda se ja i ne ljutim ako to krađu.¹⁹

Iako je prošlo više od tri desetljeća od izvedbe *An Artist Who (...)*, umjetnici ne prestaju „krasti“ to djelo. Njihove se eksploatacije ne bave *dekonstrukcijom velikih ideja predsvremenosti unutar postmodernizma*, nego većina njih propituje konkretne alate i taktike potrebne za ostvarenje umjetničke karijere, što ovaj umjetnički pravac u kojemu živimo, zvao se on postmodernizam, post-postmodernizam ili nekako drukčije, čini svjetlosnim miljama daleko od vremena u kojem Stilinović radi svoju *Eksploataciju mrtvih*. Taj pravac traje i trajat će sve dok djelo *An Artist Who Cannot Speak English Is No Artist* ne postane ispražnjeno od značenja. Tek tada moći ćemo govoriti o novoj umjetničkoj etapi.

Neva Lukić

20

EKSPLLOATACIJA | APROPRIJACIJA
Slučaj M.S.
EXPLOITATION | APPROPRIATION
The Case of M.S.

19 – Mladen Stilinović, intervju, Vimeo, Abeceda nezavisne kulture: <https://vimeo.com/114548058>, 51:01 – 51:50, pregledano: 5. 12. 2021.

Samit boils down to three colors — pink, black and red, which confirms that the approach of these artists in terms of taking over the color of their work is similar to Stilinović’s approach in *Exploitation of the Dead* — just as he takes over black and red, so they take over pink. Since in the latter case there is also a slogan, it can be noted that these exploitations are still much more literal than Stilinović’s. In *Exploitation of the Dead*, he incorporates the everyday into the Suprematist heaven of pure ideas¹⁸, so to speak, moving into a contradiction of the great ideas of that artistic movement, while in the 21st century the space marked by information, capital and marketing is narrowing and it seems that there is no more room for contradiction. It is precisely because of the absence of contradictions that the appropriation or exploitation of *An Artist Who Cannot Speak English Is No Artist* could be declared *Exploitation of the Living*, i.e. the living work which, thanks to its linguistic aspect, became the property not only of the artist but also of the people:

I put Artist on the T-shirt for the reason that then it’s not me anymore, because I don’t sign it, you only see that slogan, and now a lot of people know about it but they don’t know who (the author) is, whose it is, because they have seen it on a T-shirt or somewhere else. So, it has become, as I would say, a common good. And that is the goal of that slogan, to become the property of the people. This is of course the art world, especially of the English speaking world, so An Artist Who sis popular. Well then I don’t get angry if they steal it.¹⁹

EKSPLLOATACIJA | APROPRIJACIJA
Slučaj M.S.
EXPLOITATION | APPROPRIATION
The Case of M.S.

Although more than three decades have passed since *An Artist Who (...)* was made, artists do not stop “stealing” that work. Their exploitations do not deal with *the deconstruction of the great ideas of pre-contemporaneity within postmodernism*, but most of them question the concrete tools and tactics necessary for the realization of an artistic career, which makes this artistic movement in which we live, whether it was called postmodernism, post-postmodernism or something else, light years away from time in which Stilinović does his *Exploitation of the Dead*. This movement continues and will continue until the work *An Artist Who Cannot Speak English Is No Artist* becomes devoid of meaning. Only then will we be able to talk about a new art moment.

Neva Lukić

18 – Boris Groys, *Poetics of Entropy: The Post-Suprematist Art of Mladen Stilinović*, www.e-flux.com/journal/54/59839/poetics-of-entropy-the-post-suprematist-art-of-mladen-stilinoivi/. Accessed April 3, 2023.
19 – Mladen Stilinović, interview, Vimeo, Alphabet of Independent Culture: <https://vimeo.com/114548058>, 51:01-51:50. Accessed December 5, 2021.

21

O JEZIKU I MOĆI

— Jedan od najpoznatijih radova Mladena Stilinovića jest tekst *An Artist Who Cannot Speak English Is No Artist*. Taj je tekst bio izveden u raznim varijantama, npr. bio je još 1993. ispisan na razglednici s prizorom slastičarnice prepune kolača. Ili je bio ugraviran na pločicu, nalik na one kakve se stavljaju na ulazna vrata. No tek je izvedba stiliziranom kaligrafijom preuzetom iz utilitarnog dizajna iz vremena sovjetske avangarde i aplicirana akrilom na umjetnu svilu velikog formata izazvala globalnu pozornost. Taj je rad bio izlagan i često citiran u dijelovima svijeta u kojima se govori i piše engleski i još češće u onom dijelu svijeta gdje se ne govori engleski.

Ova izjava ima dugu, manje poznatu povijest. Na međunarodnom simpoziju T-6 održanom 1978. u Zagrebu Stilinović je kritički govorio o upotrebi engleskoga jezika u umjetnosti. Sljedeće je godine u sklopu međunarodne umjetničke manifestacije *Works and Words* u De Appel Foundation u Amsterdamu održao govor, koji je, prema katalogu, bio naslovljen *A Discourse About Language and About Power*. Nakon nekoliko uvodnih riječi na svom tada vrlo rudimentarnom engleskom jeziku, Mladen je nastavio čitati na hrvatskom, na jeziku koji je u tom prostoru razumjelo samo nekoliko slušatelja. Evo fragmenata govora, prepisanih s originalnog rukopisa ispisanog crvenom bojom:

GOVOR O JEZIKU I MOĆI

Naravno, radi se o engleskom jeziku i njegovoj sve jačoj moći — u umjetnosti — što je direktno povezano sa sve većim američkim ekonomskim pritiskom. Kod nas u Jugoslaviji, a to se desilo i u cijeloj Zapadnoj Evropi, jezik — termini umjetnički u zadnjih 10 godina, svi su engleski.

Ti termini se prevode ili, kao što je slučaj s riječju performans, ostaju engleski. Ne zna se što je gore, prevedeni termini ili u originalu, jer mnogi umjetnici prihvaćaju tu terminologiju ne znajući porijeklo i razlog nastanka pojedinih termina.

I ja isto ne znam. Ja kažem ovo je moj rad. Rad u ovom slučaju je riječ prevedena iz engleskog, ali ta riječ ima za mene sasvim drugo značenje u mom jeziku i to mi pravi veliku zbrku.

Ovo je moj rad. Ali ja o radu, bilo kakvom, uopće nemam pozitivno mišljenje. Rad podrazumijeva proizvodnju, proizvodnja potrošnju, itd. Bilo bi bolje da se mi družimo nego da se radimo. (...)

ON LANGUAGE AND POWER

— Mladen Stilinović's text "An artist who cannot speak English is no artist" is one of his most recognised works. This text was performed in a variety of forms, for example back in 1993 it was written on a postcard depicting a pastry shop full of cakes. Or it was engraved on a plate, similar to those found on front doors. But it was the performance using stylized calligraphy borrowed from Soviet avant-garde utilitarian design and applied with acrylic on artificial silk in a large format that attracted global attention. This work has been shown and frequently cited in parts of the world where English is spoken and written, and even more often in parts of the world where English is not spoken.

This statement has a long, lesser-known history. At the international symposium T-6 held in 1978 in Zagreb, Stilinović spoke critically about the use of the English language in art. A year later, as part of the international art manifestation *Works and Words* at the De Appel Foundation in Amsterdam, he gave a speech which, according to the catalogue, was entitled "A discourse about language and about power". After a few introductory words in his then very basic English, Mladen continued to read in Croatian, a language that was understood by only a few listeners in that space. Here are fragments of the speech, transcribed from the original manuscript printed in red:

A DISCOURSE ABOUT LANGUAGE AND ABOUT POWER

Of course, it is about the English language and its increasing power — in the arts — which is directly related to the increasing American economic pressure. Here in Yugoslavia, as in the rest of Western Europe, the language — art terms in the last 10 years are all English.

These terms are translated, or as is the case with the word performance, remain in English. It is not known which is worse, the translated terms or the original, because many artists accept this terminology without knowing the origin and reason for the emergence of certain terms.

I don't know either. I say this is my work. The work in this case is a word translated from English, but that word has a completely different meaning for me in my language and it makes me very confused.

This is my work. However, I do not have a favourable judgment of any work. Work implies production, production consumption, etc. It would be better for us to socialize than to work. (...)

Čini mi se da bi svaki umjetnik trebao izmisliti svoju terminologiju. Ili pokušati izbjegavati bilo kakvu. Ta terminologija ima samo ekonomski smisao. Ta terminologija ima smisao da bi se lakše sporazumjeli, ali zašto bi se mi lakše sporazumjeli ako je to sve krivo. (...)

Mladen Stilinović nam je u nasljeđe ostavio iznimno uzbudljiv i provokativan opus. Njegov credo bio je kategoričan: biti proizvođač ideja i mišljenja, a ne potrošač materijala. Njegov materijal bile su riječi, slike, naslovi iz novina, parole sa zidova, komadi kartona ili daske, olovka i papir, fraze i psovke, citati iz tuđih djela, kolači. Teme njegovih radova bili su moć, jezik, bol, novac, siromaštvo, autocenzura, eksploatacija mrtvih znakova i simbola, lijenost. Upotrebljavao je i svjesno zloupotrebljavao jezik i gramatiku. Trošio je boju, crvenu uglavnom, a i malo ružičaste. Upozoravao je na govor moći, na ono što nam se nameće manjom ili većom prisilom, na kontrolu znanja i snagu novca:

Danas je jezik kontaminiran ekonomijom, ranije je bio ideologijom. Danas smo svi "šoping-prijatelji", prije smo bili "samo-upravljajući subjekti".

Njegovu neposlušnost karakterizira uporno, promišljeno, neemotivno i prividno pasivno upozoravanje na suštinu problema. Nema eksplicitne poruke ili moraliziranja, nema lažnog optimizma ili patetike. Za akciju i borbu umjetnika postoje moćna oružja, kao što su riječi, humor, boje, ironija ili lijenost.

Napisao je *Tekst nogom*, evo ulomaka:

Tema mojeg rada je jezik politike, odnosno prelamanje tog jezika u svakodnevicu. Ti radovi nisu izmišljeni. Volio bih slikati. Slikam, ali slika me izdaje. Pišem, ali napisano me izdaje. (...) Ako je jezik (boja, slika itd.) vlasništvo ideologije, želim i ja postati vlasnikom takvog jezika, želim ga misliti s konzekvencama. Tu se ne radi ni o kritici ni o dvosmislenosti. (...) Pitanje je kako manipulirati onim što te manipulira tako očigledno, tako drsko, ali ja nisam nedužan — ne postoji umjetnost bez posljedica.

Zapisao je da je karakteristika moći potpuno ignoriranje drugoga. Stilinovićeva moć bila je upravo u suprotnom. Obraćao se svima koji su ga htjeli slušati. Njegova lekcija o lijenosti poučna je podjednako za umjetnike, ekonomiste, političare i slučajne prolaznike.

O sebi i o svom radu naveo je slijedeće:

Ja nisam poštivao autoritete ni Istoka ni Zapada, ni ulice ni muzeja, radio sam umjetnost beskorisnu i uzaludnu, i to je bio moj treći put. Tužan put. Znači, ni lijevo ni desno, ni gomila ni elita, ni kruške ni jabuke. Krumpiri, krumpiri ili kolači.

Ovaj tekst završavam citatom, posljednjom rečenicom iz Mladenova govora u Amsterdamu:

Aj tink yu ol anderstud wot aj sed.

Darko Šimičić

It seems to me that every artist should invent his own terminology. Or try to avoid any. This terminology has only economic meaning. This terminology makes sense in order to help us understand one other, but why would it help us understand each other if it's all wrong? (...)

Mladen Stilinović left us with an immensely vibrant and provocative body of work. His credo was unequivocal: he wanted to be a producer of ideas and opinions rather than a consumer of material. Words, photos, newspaper headlines, slogans off the walls, pieces of cardboard or boards, pen and paper, phrases and swear words, quotes from other people's works, cakes were among his materials. The themes of his works were power, language, pain, money, poverty, self-censorship, exploitation of dead signs and symbols, laziness. He used and consciously abused language and grammar. He used paint, mostly red and a little pink. He referred to the language of power, to what is imposed on us with more or less force, to the control of knowledge and the power of money:

Language is now contaminated by economy, whereas it was formerly contaminated by ideology. Today we are all "shopping friends", before we were "self-managing entities".

His disobedience is characterized by a persistent, deliberate, unemotional, and seemingly passive pointing to the essence of the problem. There is no explicit message or moralizing, nor is there any artificial optimism or melancholy. There are powerful weapons for the artist's activity and fight, such as language, humour, colours, irony, or laziness.

He wrote the *Footwritten Text*, here are some excerpts:

My work focuses on the language of politics, namely the refraction of that language in everyday life. These works are not invented. I'd like to paint. I paint, yet my painting betrays me. I write, yet my words betray me. (...) If language (colour, picture, etc.) is a property of ideology, I want to possess it, and I want to think it with consequences. This is not about criticism or ambiguity. (...) The question is how to manipulate what manipulates you so blatantly, so brazenly, but I am not innocent — there is no art without consequences.

He stated that one of the characteristics of power is to utterly ignore the other. Stilinović's power was the polar opposite. He addressed everyone who wished to hear him. His lesson in laziness is useful for artists, economists, politicians, and random bystanders alike.

He stated the following about himself and his work:

I did not respect the authorities of the East or the West, neither the street nor the museum, I made useless and futile art, and that was my third path. A sad path. So, neither left nor right, neither crowd nor elite, neither pears nor apples. Potatoes, potatoes or cakes.

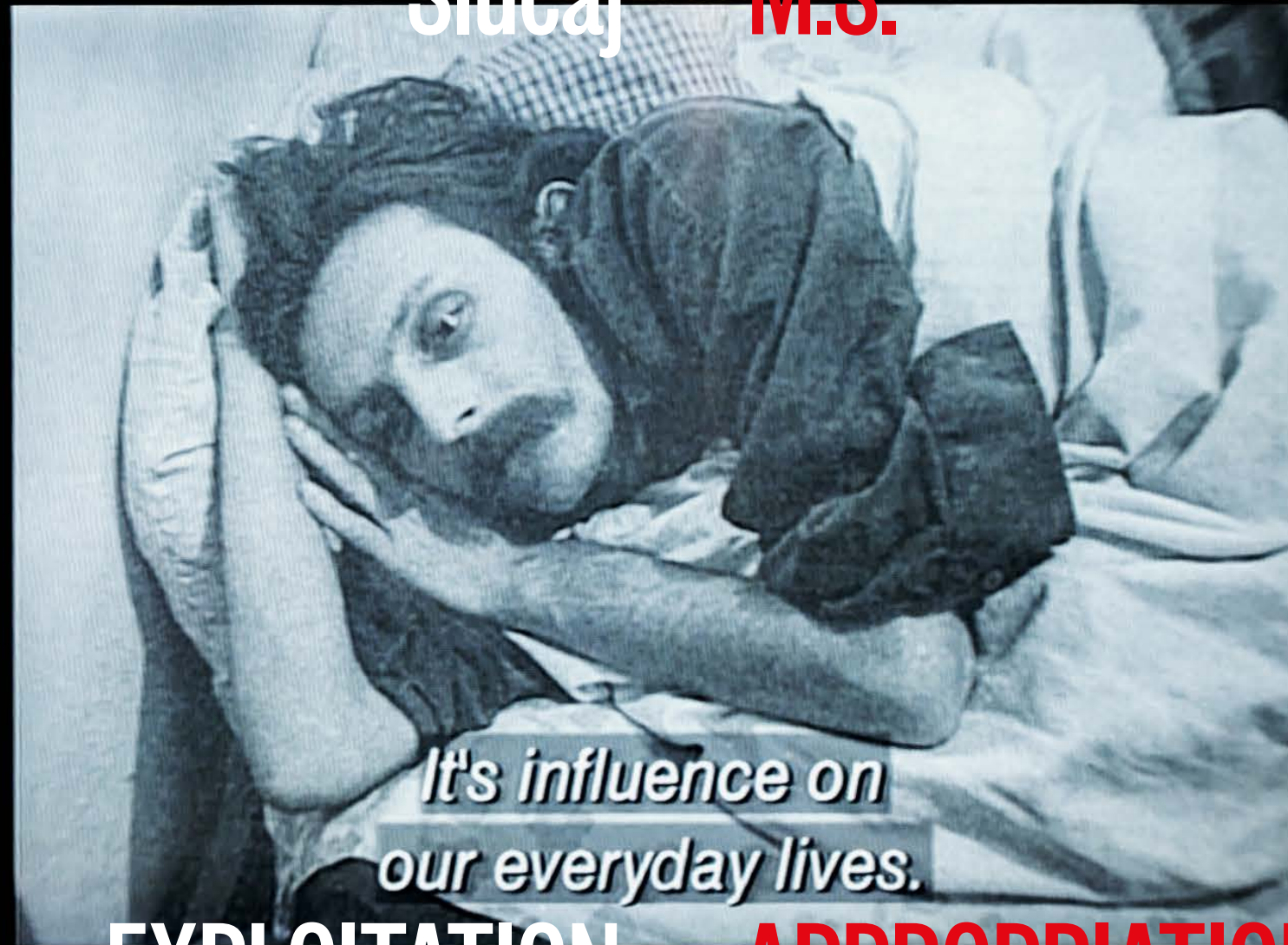
He stated the following about himself and his work:

Aj tink yu ol anderstud wot aj sed.

Darko Šimičić

EKSPLOATACIJA
Slučaj

APROPRIJACIJA
M.S.



EXPLOITATION
The Case

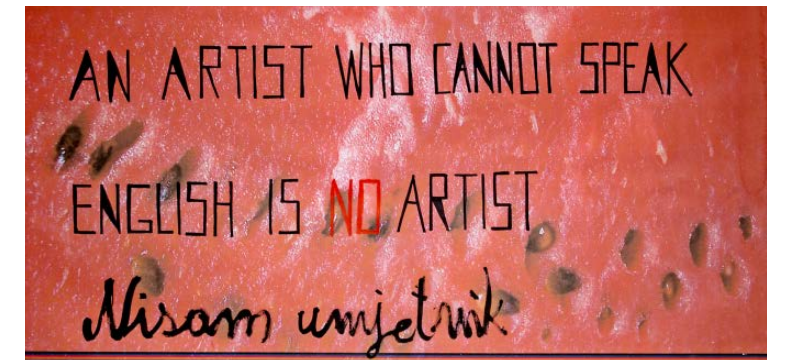
APPROPRIATION
of M.S.

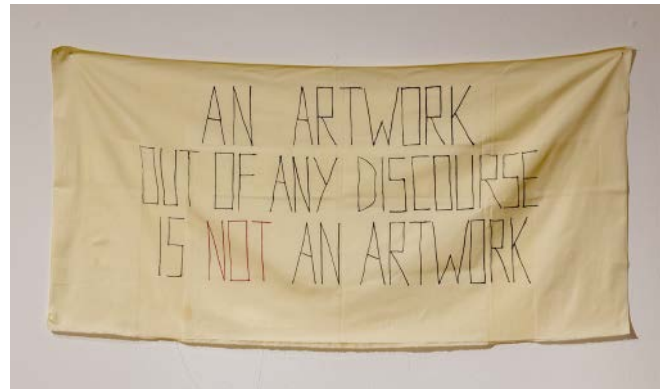


VLAD-LUCIAN BRĂTEANU ◀
*An Artist Who Cannot Get Funding
Is No Artist, 2021.*

IVICA MALČIĆ ▶
*Nisam umjetnik, 2020. / I Am Not
an Artist, 2020*

ANAHITA RAZMI ▼
*An Artist Who Cannot Speak Farsi
Is No Artist, 2017.*





BORIS BURIĆ ▲
*An Artwork Out of Any Discourse
is Not an Artwork, 2020–2023.*

DRITON SELMANI ►
Less Laziness, 2022.

**ANCA BENERA I
ARNOLD ESTEFAN ►►**
*An Artist Who Cannot
Network Is No Artist (d'après
Mladen Stilinovic), 2015.*



BORIS BURIĆ ▶

Samit, 2023.

IGOR GRUBIĆ ▼

*Untitled (an artist, a curator,
a museum), 2020.*



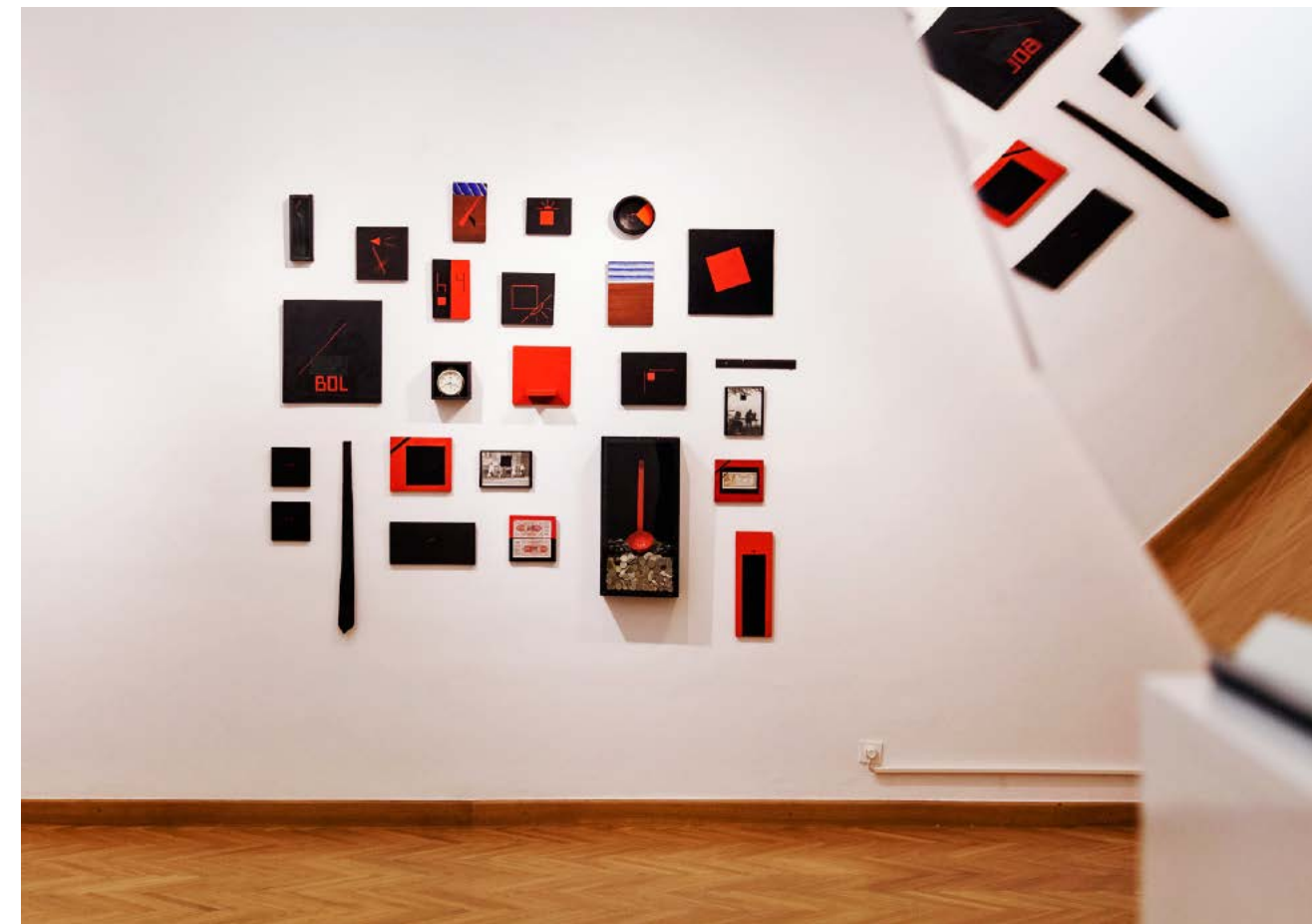
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MLADEN STILINOVIĆ ▲
Eksploatacija mrtvih, 1984.-1990. /
Exploitation of the Dead, 1984-1990

ANTONIO GRGIĆ ◀
Melencolia 2, 2022.



MLADEN STILINOVIĆ ▲
*An Artist Who Cannot Speak
English Is No Artist, 1992.*

DORĐE JANDRIĆ ►
HRPA SC, 2020.

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ZLATKO KOZINA ▲
An Artist Who Is Not On Instagram Is Not An Artist, 2022.

JAKUP FERRI ►
An Artist Who Cannot Speak English Is No Artist, 2003.

NADA PRLJA ►►
A Worker Who Cannot Speak English is No Worker, 2008.



Anca Benera (1977., Constanta) & **Arnold Estefan** (1978., Targu Secuiesc) surađuju od 2012. Žive i rade između Bukurešta i Beča, a trenutno su kreativni stipendisti na UCL-u, Postsocialist Art Centre u Londonu. Svoje radove izložili su u: Muzej Tinguely, Basel (2022.–2023.); Galerija Whitechapel, London (2022.–2023.); Biennale Matter of Art, Prag (2022.); 39. EVA International (2021.); Galerija Trafo, Budimpešta (2021.–samostalno); Muzej Migros, Zürich (2021.); MUCEM Marseille (2019.); Frac des Pays de la Loire, Nantes (2018.); MUMOK, Beč (2017.); Off Biennale, Budimpešta (2017., 2015.); nGbk Berlin (2017.); Židovski muzej, New York (2016.); ZKM, Karlsruhe (2016.); Kunsthalle Beč (2014.); 13. Istanbulski bijenale (2013.); Palais de Tokyo, Pariz (2012.); Camden Arts Center, London (2011.–samostalno). www.beneraestefan.ro

Vlad-Lucian Brăteanu (1986., Bacău), trenutno živi i radi u Berlinu. Posjeduje titulu magistra fotografije i pokretnih slika te bakalaureat iz grafike Nacionalnog sveučilišta umjetnosti u Bukureštu. Godine 2016. studirao je filozofiju u kontekstu suvremene umjetnosti kod Catherine Malabou na Kraljevskom institutu za umjetnost u Stockholmu. Iskustvo u grafici osnova je njegovih teorijskih i konceptualnih razmatranja u kojima fotografija funkcionira kao primarni medij. U svoju praksu uključuje zvučne/hipnotičke indukcije, pronađene predmeti i javne intervencije koje koriste razigranu semiotiku slika. Kretanje granicama između javnih i privatnih prostora i pronalaženje označitelja (ne)vidljivosti pretočeno je u radove koji postavljaju pitanja nesigurnosti, krhkosti i stabilnosti u neoliberalnim društvima. vladbrateanu.work

Boris Burić (1981., Beograd) intermedijski je umjetnik koji živi na relaciji Beograd – Rijeka. Njegovi su radovi konceptualno orijentirani i često zasnovani na ideji društvene i umjetničke kritike, koju izražava u galerijskom prostoru i umjetničkim akcijama u izvangalerijskom prostoru. Područja interesa su mu film, fotografija, akcija, performans, kolaž. Surađuje s različitim umjetnicima, kustosima, galerijama itd. Izlaže na samostalnim i grupnim izložbama u zemlji i regiji. www.instagram.com/buricboris/?hl=en

Jakup Ferri (1981., Priština) suvremeni je umjetnik koji živi u Prištini i Amsterdamu. Studirao je na Umjetničkoj akademiji u Prištini i Rijksakademie u Amsterdamu. Godine 2006. dobio je prestižnu umjetničku nagradu Europas Zukunft (Budućnost Europe) Muzeja suvremene umjetnosti (GfZK) u Leipzigu. Bio je rezidencijalni umjetnik na brojnim lokacijama, uključujući Studio and Curatorial Program New York i Kultur Kontakt Austrija. Ferrijev rad bio je izložen na međunarodnim (samostalnim i skupnim) izložbama u muzejima i galerijama, na festivalima i bijenalima, uključujući Venecijanski bijenale, Istanbulski bijenale, Cetinjski bijenale, Manifesta 14, Kunstmuseum Luzern, Kunsthalle Fridericianum, De Appel Amsterdam i drugdje. jakupferri.blogspot.com

Antonio Grgić (1973., Koprivnica) diplomirao je arhitekturu u Zagrebu. U arhitektonskom i umjetničkom djelovanju koristi se urbanim prostorom kao osnovnim medijem. Njegov su glavni interes prostorne instalacije i intervencije koje propituju preklapanje političkih, ideoloških, antropoloških i psiholoških fenomena u urbanom okruženju. Prvo profesionalno ostvarenje na nacionalnom i međunarodnom planu imao je 1999. godine s projektom *Bunkeri*, u kojem je koristio bunkere kao umjetnički medij. Višegodišnjim projektom *Sjene* iscrtao je sjene srušenih spomenika u javnim prostorima iz kojih su ti spomenici uklonjeni nakon pada Berlinskog zida i promjene političkog sistema. U projektu *Spomenici sviraju* koristi brončane socrealističke spomenike kao instrumente u participativnom koncertu u javnim prostorima na području bivše Jugoslavije. Izlagao je na nizu domaćih i međunarodnih izložaba, kako samostalno tako i grupno. www.antoniogrgic.com

Igor Grubić (1969., Zagreb) aktivan je kao multimedijalni umjetnik u Zagrebu od ranih 1990-ih, baveći se fotografijom, filmovima i site-specific akcijama. Njegovi su radovi izlagani u raznim međunarodnim institucijama među kojima su: 2. bijenale u Tirani (2003.); Manifesta 4 (Frankfurt, 2002.); Manifesta 9 (Genk, 2012.); 50. Oktobarski salon (Beograd, 2009.); Gender Check, MuMOK (Beč, 2009.); 11. Istanbulski bijenale (2009.); 4. Fotofestival Mannheim Ludwigshafen, Heidelberg (2011.); East Side Stories, Palais de Tokyo (Pariz, 2012.); Gwangju Biennale (2014.); Zero Tolerance/Nulta tolerancija, MOMA PS1 (New York 2014.); Degrees of Freedom/Stupnjevi slobode, MAMbo (Bologna, 2015.); 5. Solunski bijenale (2015.); Cut/Rez, MSU (Zagreb, 2018.); Heavenly Creatures/Nebeska stvorenja, MG+MSUM (Ljubljana,

Anca Benera (1977) & **Arnold Estefan** (1978) have been working collaboratively since 2012. They live and work between Bucharest and Vienna and currently hold the position of Creative Fellows at UCL's, Postsocialist Art Centre in London. Their works have been shown in the Museum Tinguely, Basel (2022-2023); Whitechapel Gallery, London (2022-2023); Biennale Matter of Art, Prague (2022); 39th EVA International (2021); Trafo Gallery, Budapest (2021 – solo); Migros Museum, Zurich (2021); MUCEM Marseille (2019); Frac des Pays de la Loire, Nantes (2018); MUMOK Vienna (2017); Off Biennale, Budapest (2017, 2015); nGbk Berlin (2017); The Jewish Museum, New York (2016); ZKM, Karlsruhe (2016); Kunsthalle Wien (2014); 13th Istanbul Biennial, (2013); Palais de Tokyo, Paris (2012); Camden Arts Center, London (2011 – solo). www.beneraestefan.ro

Vlad-Lucian Brăteanu (1986, Bacău), currently lives and works in Berlin. He holds a M.A. in Photography and Moving Image and a B.A. in Graphics from the National University of Arts in Bucharest. In 2016 he studied Philosophy in the Context of Contemporary Art at the Royal Institute of Art in Stockholm. His background in graphics is the basis for theoretical and conceptual considerations in which photography functions as a primary medium. Sound/hypnotic inductions, found objects, and site-specific interventions that use playful semiotics of imagery are found in his current practice. Navigating the boundaries between public and private spaces, and finding signifiers for (in) visibility are translated into works that raise questions on precarity, fragility and stability in neoliberal societies. vladbrateanu.work

Boris Burić (1981, Belgrade) is an intermedia artist who lives between Belgrade and Rijeka. His works are concept-driven and are often based on the idea of social and artistic criticism which he expresses inside the gallery and through artistic actions outside the gallery space. Burić's fields of interest include film, photography, action, performance, and collage. He collaborates with various artists, curators, galleries, etc. and exhibits at individual and group exhibitions at home and in the neighboring countries. www.instagram.com/buricboris/?hl=en

Jakup Ferri (1981, Prishtina) is a contemporary artist based in Prishtina and Amsterdam. He studied at Prishtina Art Academy and Rijksakademie in Amsterdam. In 2006 he received a prestigious award Kunstpreis Europas Zukunft (The Future of Europe), Museum of Contemporary Art (GfZK) Leipzig. He has been an artist-in-residence at numerous places, including the International Studio and Curatorial Program New York, Kultur Kontakt Austria. Ferri's work has been shown extensively at international (solo and group) exhibitions in museums and galleries, festivals and biennials, including Venice Biennale, Istanbul Biennial, Cetinje Biennale, Manifesta 14, Kunstmuseum Luzern, Kunsthalle Fridericianum, De Appel Amsterdam, etc. jakupferri.blogspot.com

Antonio Grgić (1973, Koprivnica) graduated in architecture in Zagreb. His architectural and artistic work involves using urban space as a basic medium, and his main interest is focused around spatial installations and interventions that question the overlapping of political, ideological, anthropological and psychological phenomena in the urban environment. He realized his first professional achievement on the national and international level in 1999 with the project *Bunkers* in which he used bunkers as an artistic medium. In the multi-year project *Shadows*, he rendered the shadows of demolished monuments in public spaces from which these monuments had been removed after the fall of the Berlin Wall and the change of the political system. In the project *Playing monuments*, bronze socialist realist monuments are used as instruments in a participatory concert in public spaces in the territory of the former Yugoslavia. He exhibited at a number of domestic and international exhibitions, both individually and collectively. www.antoniogrgic.com

Igor Grubić (1969, Zagreb) has been active as a multimedia artist in Zagreb since the early 1990s, making photography, film, and site-specific actions. His work has been exhibited in various international institutions among which: Tirana Biennial 2 (2003); Manifesta 4 (Frankfurt, 2002); Manifesta 9 (Genk, 2012); 50th October Salon (Belgrade, 2009); Gender Check, MuMOK (Vienna, 2009); 11th Istanbul Biennial (2009); 4th Fotofestival Mannheim Ludwigshafen, Heidelberg (2011); East Side Stories, Palais de Tokyo (Paris, 2012); Gwangju Biennale (2014); Zero Tolerance, MOMA PS1 (New York 2014); Degrees of Freedom, MAMbo (Bologna, 2015); 5th Thessaloniki Biennial (2015); Cut / Rez, MSU (Zagreb, 2018); Heavenly creatures, MG+MSUM (Ljubljana, 2018);

2018.); The Value of Freedom/Vrijednost slobode, Belvedere 21 (Beč, 2018.); 58. Venecijanski bijenale (2019.); Yerevanski bijenale – The Time Complex (2020.); Bigger than Myself, MAXXI (Rim, 2021).
igorgrubic.org/ig/

Dorđe Jandrić (1956., Zadar) diplomirao je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Od 2007. do 2022. godine predavao je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. U svom permanentnom istraživanju pojma skulpture izražava se u gotovo svim vizualnim medijima – kiparstvu, slikarstvu, crtežu, performansu, videu, filmu. Održao je oko tridesetak samostalnih i sudjelovao na osamdesetak skupnih izložbi u zemlji i inozemstvu. Autor je više skulptura u javnim prostorima i dobitnik raznih nagrada, a djela mu se nalaze u muzejskim zbirkama kao što su Muzej suvremene umjetnosti Istre (Pula), Galerija umjetnina (Split), Zavičajni muzej (Rovinj), Nacionalni muzej moderne umjetnosti (Zagreb), Muzej suvremene umjetnosti (Zagreb), Muzej moderne i suvremene umjetnosti (Rijeka). Živi i radi u Zagrebu.
portal.uniri.hr/portfelj/1059

Zlatko Kozina (1968., Slavonski brod) u svom radu problematizira paradokse teorijskih i praktičnih umjetničkih implikacija svijeta umjetnosti u cjelovitom vremenskom kontinuitetu ljudske povijesti i povijesti umjetnosti. Rođen je 1968. godine u Slavonskom Brodu. Diplomirao je 2000. na Filozofskom fakultetu u Rijeci na Odsjeku za likovnu umjetnost. Zaposlen je na Akademiji za umjetnost i kulturu u Osijeku u zvanju docenta. Svoj je rad prezentirao na brojnim grupnim i samostalnim izložbama te objavio dvije knjige kratkih eseja (*Odgajanje pogleda*, 2013., *Tijelo kontinuiteta*, 2020.). Živi i radi na potezu Slavonski Brod – Osijek.
www.uaos.unios.hr/amo-team/doc-art-zlatko-kozina

Ivica Malčić (1964., Zagreb) diplomirao je na ALU Zagreb 1996. u klasi profesora Miroslava Šuteja. Dosad je izlagao na tridesetak samostalnih i približno sto dvadeset skupnih izložbi. U Galeriji VN u Zagrebu izlagao je tri puta, i to svakih deset godina: 1994., 2004. i 2014. Taj koncept izlaganja svakih deset godina u istoj galeriji ostvario je i u Galeriji proširenih medija u Zagrebu 2007. i 2017. godine. Od 1998. do 2002. izlaže u Zagrebu svake godine sto slika, a 2007., 2009. i 2017. izlaže 365 dnevničkih crteža, koji su dva puta u cijelosti objavljeni u časopisu *Fantom slobode* izdavačke kuće Durieux. Tri je puta bio finalist T-HT nagrade u MSU-u Zagreb. Za svoj je rad nekoliko puta nagrađivan, a

posljednja je MSU nagrada na Bijenalu slikarstva 2021. Njegov je rad dio stalnog postava Nacionalnog muzeja moderne umjetnosti u Zagrebu. Član je HZSU-a. Živi i radi u Zagrebu.
www.enciklopedija.hr/natuknica.aspx?id=70583

Nada Prlja (Sarajevo, 1971.) trenutno živi i radi na relaciji Kopenhagen, Skoplje i London. Predstavljala je Paviljon Republike Sjeverne Makedonije 2019. godine na 58. Venecijanskom bijenalu. Sudjelovala je na 10 bijenala, kao što su: 18. trijenale grafike u Tallinnu (2022.); 14. Baltički trijenale (2021.); Međunarodni bijenale u Innsbrucku (2020.); IV Bienal del Fin del Mundo de Arte Contemporáneo, Čile/Argentina (2015.); 5. Moskovski bijenale (filmski program), Moskva (2013.); 7. Berlinski bijenale, Berlin (2012.); Manifesta 8, Murcia (2010.) i 28. međunarodni grafički bijenale, Ljubljana (2009.). Odabrane samostalne izložbe: FUTURA, Prag (2017.); Lakeside Kunstrum, Klagenfurt (2010.); Galerija MC, Zagreb (2009.); Galerija Vžigalica, Ljubjana (2009.); Muzej suvremene umjetnosti, Skopje (2019./08); Nacionalna galerija Makedonije, Skoplje (2007.) itd.
nadaprlja.com

Anahita Razmi (1981., Hamburg) vizualna je umjetnica koja se bavi pokretnim slikama, fotografijom, instalacijom i performansom. U svojoj transkulturalnoj, konceptualnoj umjetničkoj praksi često koristi strategije prisvajanja i kontekstualnog premještanja kao sredstva za istraživanje postojeće slike i odnosa moći, te konstrukcija identiteta i kulturnog predstavljanja. Svoje radove Razmi je izložila u međunarodnim institucijama kao što su: Museo Jumex, Mexico City; Halle 14, Leipzig; Zacheta National Gallery of Art, Varšava; Kunstraum Innsbruck, Austrija; Sazmanab Center for Contemporary Art, Teheran; Kunsthalle Baden-Baden, Njemačka; The National Art Center, Tokyo; Kunstmuseum Stuttgart, Njemačka; 7. Cannakale bijenale; 55. Venecijanski bijenale i 5. Bukureštanski bijenale. Razmi je dobitnica stipendije Kulturakademie Tarabya, Istanbul (2020./2023.), stipendije Goethe u sklopu rezidencije LUX, London (2018.), stipendije MAK-Schindler, Los Angeles (2013.) te nagrade Emdash, Frieze Foundation, London (2011.), itd.

www.anahitarazmi.de

The Value of Freedom, Belvedere 21 (Vienna, 2018); 58th Venice Biennale (2019); Yerevan Biennial – The Time Complex (2020); Bigger than myself, MAXXI (Roma, 2021).
igorgrubic.org/ig/

Dorđe Jandrić (1956, Zadar) graduated from the Teaching Department of the Academy of Fine Arts in Zagreb, from 2007 to 2022 he lectured at the Academy of Applied Arts of the University of Rijeka. In his permanent research of the concept of sculpture, he expresses himself in almost all visual media – sculpture, painting, drawing, performance, video, film. He has had about thirty solo exhibitions and participated in about eighty group exhibitions in the country and abroad. He is the author of several sculptures in public spaces and is a winner of various awards, and his works can be found in museum collections such as the Museum of Contemporary Art of Istria (Pula), the Art Gallery (Split), the Heritage Museum (Rovinj), the National Museum of Modern Art (Zagreb), the Museum of Contemporary Art (Zagreb), the Museum of Modern and Contemporary Art (Rijeka). Lives and works in Zagreb.
portal.uniri.hr/portfelj/1059

Zlatko Kozina (1968, Slavonski brod) throughout his work problematizes the paradoxes of theoretical and practical artistic implications of the world of art within the continuity of human history and the history of art. He was born in Slavonski Brod in 1968. In 2000 he graduated from the Faculty of Philosophy of the University of Rijeka at the Fine Arts Department. Kozina currently works at the Academy of Arts and Culture in Osijek as an assistant professor. He presented his work in numerous group and solo exhibitions and published two books of short essays (*The Upbringing of Views*, 2013, and *The Body of Continuity*, 2020). He lives and works between Slavonski Brod and Osijek.
www.uaos.unios.hr/amo-team/doc-art-zlatko-kozina

Ivica Malčić (1964, Zagreb) graduated from ALU Zagreb in 1996 in the class of Professor Miroslav Šutej. So far, he has exhibited in about thirty solo and about one hundred and twenty group exhibitions. He exhibited at the VN gallery in Zagreb three times, every ten years: in 1994, 2004 and 2014. The concept of exhibiting every ten years at the same gallery Malčić also realized in the Extended Media Gallery Zagreb in 2007 and 2017. In the period from 1998 until 2002, he exhibited one hundred paintings every year in Zagreb, and in 2007, 2009 and 2017 he exhibited 365 diary drawings, the entirety of which was published in

the magazine *Fantom slobode* of the publishing house Durieux. Malčić was three times a finalist for the THT award at MSU Zagreb. He has been awarded several times for his work, the most recent of which is the MSU Award at the 2021 Painting Biennale. His works are a part of the permanent exhibition at the National Museum of Modern Art in Zagreb. He is a member of HZSU. Lives and works Zagreb.

www.enciklopedija.hr/natuknica.aspx?id=70583

Nada Prlja (Sarajevo, 1971, Sarajevo) currently lives and works between Copenhagen, Skopje and London. Prlja represented the Pavilion of the Republic of North Macedonia at 58th Venice Biennale in 2019. She took part in 10 biennials, such as 18th Tallinn Print Triennial (2022), Baltic Triennial 14 (2021), Innsbruck International Biennial (2020), IV Bienal del Fin del Mundo de Arte Contemporáneo, Chile/Argentina (2015); 5th Moscow Biennale, (Film Program) Moscow (2013); 7th Berlin Biennale, Berlin (2012), Manifesta 8, Murcia (2010) and 28th International Printmaking Biennale, Ljubljana (2009). Selected solo exhibitions: FUTURA, Praha (2017); Lakeside Kunstrum, Klagenfurt (2010), MC Gallery, Zagreb (2009), The Museum of City, Vzigalica, Ljubljana (2009), Museum of Contemporary Art, Skopje (2019/08), National Gallery of Macedonia, Skopje (2007), etc.

nadaprlja.com

Anahita Razmi (1981, Hamburg) is working with moving image, photography, installation, and performance. Her transcultural, conceptual artistic practice often deploys strategies of appropriation and contextual displacement as a means for investigating existing image & power relations, and constructions of identity & cultural representation. Razmi's works were exhibited in international institutions like Museo Jumex, Mexico City, Halle 14, Leipzig, Zacheta National Gallery of Art, Warsaw, Kunstraum Innsbruck, Austria, Sazmanab Center for Contemporary Art, Tehran, Kunsthalle Baden-Baden, Germany, The National Art Center, Tokyo, Kunstmuseum Stuttgart, Germany, at the 7th Cannakale Biennale, the 55th Venice Biennale, and the 5th Bucharest Biennale. Razmi received a stipend of Kulturakademie Tarabya, Istanbul (2020/2023), the Goethe at LUX Residency, London (2018), the MAK-Schindler Scholarship, Los Angeles (2013) and The Emdash Award, Frieze Foundation, London (2011), etc.

www.anahitarazmi.de

Driton Selmani (Ferizaj, 1987.) živi u Prištini. Završio je magistarski studij na The Arts University Bournemouth u Ujedinjenom Kraljevstvu. Selmani pristupa ideji percipirane stvarnosti dekonstruirajući formacije društvenih, političkih i kulturnih tema koje ga okružuju. Izlagao je na samostalnim i skupnim izložbama kao što su: Stacion Centar za suvremenu umjetnost, Priština; Ludwig muzej, Budimpešta; Kunstraum Niederosterreich, Beč; Casa São Paulo; Bijenale mladih Mediterana – Mediterranea 16, Ancona; U10, Beograd; 5. Marakeški bijenale; Festival svjetlosti, Amsterdam; Fabbrica del Vapore, Milano; Bijenale u Bregenzu; Exchiesetta Polignano a Mare, Nacionalna umjetnička galerija, Tirana; Solunski centar suvremene umjetnosti, Eugster II Beograd; Festival svjetlosti Norrköping; La Maison des Arts, Brussels; MMSU Rijeka; Galerija Škuc; MAXXI muzej; Muzej umjetnosti Basel; Muzej suvremene umjetnosti, Skoplje i 14. Manifesta u Prištini 2022.

www.dritonselmani.com

Mladen Stilinović (Beograd, 1947. – Pula, 2016.). Od 1969. do 1977. bavi se eksperimentalnim filmom. Bio je član Grupe šestorice u Zagrebu (1975.–1979.). Vodio je Galeriju PM u Zagrebu (1982. – 1991.). Njegovi radovi uključuju kolaže, fotografije, knjige umjetnika, slike, instalacije, akcije, filmove i video. Samostalne izložbe (odabrane): Galerija Nova (Zagreb, 1976.), Muzej suvremene umjetnosti (Zagreb 2003.), Galerija SKUC (Ljubljana, 2005.), Kunstverein (Graz, 2006.), Platforma Garanti (Istanbul, 2007.), Vanabbe Museum (Eindhoven, 2008.), Centar za suvremenu umjetnost, Glasgow (2008), Galerija TaxisPalais (Innsbruck, 2008), Galerija Index (Stockholm, 2009), VOX (Montreal, 2010), E-flux (New York, 2010), Museum moderne umjetnosti (Varšava, 2010.), Sing!, Ludwig muzej (Budimpešta, 2011.), Zero for Conduct/Nula iz vladanja, Muzej suvremene umjetnosti (Zagreb, 2012.–2013.), 1 + 2 =, MuAC (Mexico City, 2015.), On Work, Academia Moderna (Zagreb, 2018.), Smiles, Galerija Martin Janda (Beč, 2019.), Primer 1, 2, 3, Galerie Frank Elbaz (Pariz, 2019.), Mladen Stilinović: Ako nemaju kruha neka jedu kolače , Hunt Kastner, (Prag, 2020), Mladen Stilinović: Portret umjetnika kao mladog čovjeka “Filmovi, fotografije i kolaži” 1973–1978 (Bratislava, 2021), Word Images: Mangelos – Mladen Stilinović, 1MIRA Madrid (Madrid, 2021.), Mladen Stilinović: Crveno – roza: Razmišljanja o boji, Galerija Nova (Zagreb, 2022.), Mladen Stilinović: Zato što sam mogao, Galerija Prozori (Zagreb, 2022.). Skupne izložbe (odabrane): Pariški bijenale (1977.), Radovi i riječi, De Appel (Amsterdam, 1979.), Bijenale u Sydneyu (1992./93.), After the Wall, Moderna Museet (Stockholm, 1999.), Aspekte

/ Positionen, Muzej moderne umjetnosti SLW (Beč, 1999.), In den Schluchten des Balkans, Kunsthalle Fridericianum (Kassel, 2003), 50. Venecijanski bijenale, (2003), Bijenale u Sydneyu (2006), Documenta 12, Kassel (2007), Istanbulski bijenale (2009.), Promises of the Past, Centre Pompidou (Pariz, 2010.), Ostalgia, Novi muzej suvremene umjetnosti (New York, 2011.), Carnegie International, Pittsburgh (2013.), Personal Cuts, Carré d’Art Musée d’Art Contemporain, Nîmes (2014.), 57. Venecijanski bijenale (2017.), My Sweet Little Lamb (Everything We See Could Also Be Otherwise), The Showroom (London, 2017.), Left Performance Histories, nGbK (Berlin, 2018.), Hello World - Revisions of a Collection: Sites of Sustainability - Pavilions, Manifestos and Crypts, Hamburger Bahnhof (Berlin, 2018.),... of bread, wine, cars, security and peace, Kunsthalle (Beč, 2020.), Amuse-bouche. The Taste of Art, Museum Tinguely (Basel, 2020), After the Wall, MoMA (New York, 2020), Enjoy, MUMOK (Beč, 2021), How Sleep the Brave, Nest Gallery (Den Haag, 2022), From Scratch (New York, 2022.), I am only the housekeeper, but I don’t know... Plečnikova hiša, (Ljubljana, 2022.), An Act of Seeing that Unfolds, Colección Susana y Ricardo Steinbruch, Museo Reina Sofia (Madrid, 2022.).

Neva Lukić (1982., Zagreb), kustosica, književnica i likovna kritičarka. Primijenjujući interdisciplinarni pristup likovnim umjetnostima, književnosti i postavljanju izložbi nerijetko povezuje pisanje s kustoskom aktivnošću. Prvenstveno ju zanima problematika “narativa”, “identiteta”, a ponajviše “jezika”. Kao kustosica, priredila je velik broj samostalnih izložbi, a autorica je ili koautorica i niza tematski koncipiranih skupnih izložbi u Hrvatskoj i inozemstvu. Suradivala je s različitim institucijama, neprofitnim udrugama, kolekcijama i galerijama — HDLU – Zagreb, NMMU – Zagreb, Orsula d.o.o. – Zagreb, MLU – Osijek, MMSU – Rijeka, Waag Society- Amsterdam, Arti et Amicitiae – Amsterdam, Hestia – Beograd, itd. Autorica je i nekoliko knjiga poezije, proze, dvije slikovnice, drame, radio igre za djecu te kratkog eksperimentalnog filma.

www.nevalukic.org

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Driton Selmani (1987, Ferizaj), is based in Pristina. He completed his MA studies at The Arts University Bournemouth, UK. Selmani approaches the idea of perceived reality by deconstructing formations of social, political and cultural topics that have been embodied around him. He has exhibited at solo and group exhibitions in Stacion Center For Contemporary Art Pristina, Ludwig Musée in Budapest, Kunstraum Niederosterreich Vienna, Casa São Paulo, Mediterranea Biennial 16 Ancona, U10 Belgrade, 5th Marrakesh Biennial, Amsterdam Light Festival, Fabbrica del Vapore Milan, Bregenz Biennale, Exchiesetta Polignano a Mare, National Art Gallery Tirana, Thessaloniki Center of Contemporary Art, Eugster II Belgrade, Norrköping Light Festival, La Maison des Arts Brussels, MMSU Rijeka, Škuc Gallery, MAXXI Museum, Kunstmuseum Basel, Museum of Contemporary Art, Skopje & 14th Manifesta, Prishtina 2022, etc.

www.dritonselmani.com

Mladen Stilinović (1947, Belgrade – 2016, Pula). From 1969 to 1977 he worked with experimental film. He was a member of the Group of Six Artists in Zagreb (1975 – 1979). He ran the PM Gallery in Zagreb (1982 – 1991). His works include collages, photographs, artist books, paintings, installations, actions, films and video. Solo exhibitions (selected): Gallery Nova (Zagreb, 1976), Museum of Contemporary Art (Zagreb 2003), Gallery SKUC (Ljubljana, 2005), Kunstverein (Graz, 2006), Platform Garanti (Istanbul, 2007), Vanabbe Museum (Eindhoven, 2008), Center for Contemporary Art, Glasgow (2008), Galerie in Taxis Palais (Innsbruck, 2008), Index Gallery (Stockholm, 2009), VOX (Montreal, 2010), E-flux (New York, 2010), Museum of Modern Art (Warsaw, 2010), Sing!, Ludwig Museum (Budapest, 2011), Zero for Conduct, Museum of Contemporary Art (Zagreb, 2012 – 2013), 1 + 2 =, MuAC (Mexico City, 2015), On Work, Academia Moderna (Zagreb, 2018), Smiles, Galerie Martin Janda (Vienna, 2019), Primer 1, 2, 3, Galerie Frank Elbaz (Paris, 2019.), Mladen Stilinović: If they have no bread let them eat cake, Hunt Kastner, (Prague, 2020), Mladen Stilinović: A Portrait of the Artist as a Young Man “Films, Photographs, and Collages” 1973–1978 (Bratislava, 2021), Word Images: Mangelos – Mladen Stilinović, 1MIRA Madrid (Madrid, 2021), Mladen Stilinović: Red – Pink: Reflection on colour, Gallery Nova (Zagreb, 2022), Mladen Stilinović: Because I Could, Galerija Prozori (Zagreb, 2022). Group exhibitions (selected): Biennale de Paris (1977), Works and Words, De Appel (Amsterdam, 1979), Sydney Biennale (1992/93), After the Wall, Moderna Museet (Stockholm, 1999), Aspekte / Positionen, Museum moderner Kunst SLW (Wien, 1999), In den Schluchten des Balkan,

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Kunsthalle Fridericianum (Kassel, 2003), 50th Biennale di Venezia, (2003), Sydney Biennale (2006), Documenta 12, Kassel (2007) Istanbul Biennale (2009), Promises of the Past, Centre Pompidou (Paris, 2010), Ostalgia, New Museum of Contemporary Art (New York, 2011), Carnegie International, Pittsburgh (2013), Personal Cuts, Carré d’Art Musée d’Art Contemporain, Nîmes (2014), 57th Biennale di Venezia, (2017), My Sweet Little Lamb (Everything We See Could Also Be Otherwise), The Showroom (London, 2017), Left Performance Histories, nGbK (Berlin, 2018), Hello World – Revisions of a Collection: Sites of Sustainability – Pavilions, Manifestos and Crypts, Hamburger Bahnhof (Berlin, 2018),... of bread, wine, cars, security and peace, Kunsthalle (Vienna, 2020), Amuse-bouche. The Taste of Art, Museum Tinguely (Basel, 2020), After the Wall, MoMA (New York, 2020), Enjoy, MUMOK (Vienna, 2021), How Sleep the Brave, Nest Gallery (Den Haag, 2022), From Scratch (New York, 2022), I am only the housekeeper, but I don’t know..., Plečnikova hiša, (Ljubljana, 2022), The Act of Seeing that Unfolds, Colección Susana y Ricardo Steinbruch, Museo Reina Sofia (Madrid, 2022).

www.mladenstilinovic.com

Neva Lukić (1982., Zagreb), curator, writer and art critic. By practising interdisciplinary approach towards visual arts, literature and exhibition organisation she tends to connect the curatorial practice with the writing one. She is primarily focused on the issue of “narrative”, “the identity” and most of all — “the language.” Lukić has curated a large number of solo exhibitions, and has authored or co-authored a number of thematically conceived group exhibitions. She has collaborated with various institutions, non-profit organizations and collections – HDLU-Zagreb, NMMU – Zagreb, Orsula d.o.o. – Zagreb, MLU – Osijek, MMSU – Rijeka, Waag Society – Amsterdam, Arti et Amicitiae – Amsterdam, Hestia – Belgrade, etc. She is also the author of several collections of poetry, short stories, two picture books, a theatre play, a radio play and a short experimental film.

www.nevalukic.org

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**ANCA BENERA I
ARNOLD ESTEFAN**

An Artist Who Cannot Network Is No Artist (d'après Mladen Stilinović), 2015.
zastava – akrilik na umjetnoj svili / flag – acrylic on artificial silk
150 × 250 cm
ljubaznošću umjetnika / courtesy of the artists


VLAD-LUCIAN BRĂTEANU

An Artist Who Cannot Get Funding Is No Artist (prema Mladenu Stilinoviću, Ancu Beneri i Arnoldu Estefanu), 2021. / (d'après Mladen Stilinović, Anca Benera and Arnold Estefan), 2021
akril na umjetnoj svili / acrylic on artificial silk
153 × 253 cm
ljubaznošću umjetnika / courtesy of the artist


BORIS BURIĆ

An Artwork Out of Any Discourse is Not an Artwork, 2020.-2023.
boja na stolnjaku / colour on tablecloth
135 × 67 cm
ljubaznošću umjetnika / courtesy of the artist


BORIS BURIĆ

Samit, 2023.
kolaž / collage
23 × 53,5 cm
ljubaznošću umjetnika / courtesy of the artist


JAKUP FERRI

An Artist Who Cannot Speak English Is No Artist, 2003.
video, 3'56"
ljubaznošću umjetnika / courtesy of the artist


ANTONIO GRGIĆ

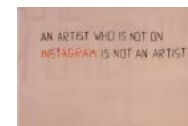
Melencolia 2, 2022.
ogledalo, drvo, tkanina / mirror, wood, fabric
220 cm × 60 × 60 cm
ljubaznošću umjetnika / courtesy of the artist


IGOR GRUBIĆ

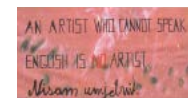
Untitled (an artist, a curator, a museum), 2020. / *Bez naziva (umjetnik, kustos, muzej)* video performans MSU, Zagreb, 8'15" / video performance MSU Zagreb, 8'15"
ljubaznošću umjetnika / courtesy of the artist


DORĐE JANDRIĆ

HRPA SC, 2020.
2 printa na umjetnoj svili 280 × 420 cm, 2 fotografije na platnu 200 × 200 cm, zvuk 8'30" / 2 prints on artificial silk 280 × 420 cm, 2 photographs on canvas 200 × 200 cm, sound 8'30"
promjenjive dimenzije ambijenta / variable ambient dimensions ljubaznošću umjetnika / courtesy of the artist


ZLATKO KOZINA

An Artist Who Is Not On Instagram Is Not An Artist, 2022.
vinil, olovke u boji na papiru / vinyl, coloured pencils on paper
24 × 33 cm
ljubaznošću umjetnika / courtesy of the artist


IVICA MALČIĆ

Nisam umjetnik, 2020. / *I Am Not an Artist*, 2020
akrilik na printanoj tkanini na iverici / acrylic on printed fabric on plywood
48,5 × 92 cm
ljubaznošću umjetnika / courtesy of the artist


NADA PRLJA

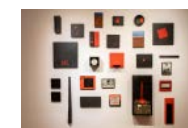
A Worker Who Cannot Speak English is No Worker, 2008.
boja na roze svili / color on pink silk
170 × 140 cm
ljubaznošću umjetnice / courtesy of the artist


ANAHITA RAZMI

An Artist Who Cannot Speak Farsi Is No Artist, 2017.
digitalni tisak na stopostotnoj svili / digital print on 100% silk
140 × 250 cm
ljubaznošću umjetnice i galerije Carbon 12 / courtesy of the artist and Carbon 12 Gallery


DRITON SELMANI

Less Laziness, 2022.
kolaž od tekstila / textile collage
200 × 150 cm
ljubaznošću umjetnika i Culture Hub Croatia / courtesy of the artist and Culture Hub Croatia


MLADEN STILINOVIĆ

Eksploatacija mrtvih, 1984.-1990. / *Exploitation of the Dead*, 1984-1990
drvo, metal, staklo, tekstil, papir / wood, metal, glass, textile, paper
promjenjive dimenzije / variable dimensions
Nacionalni muzej moderne umjetnosti, Zagreb. / National Museum of Modern Art, Zagreb MG-6342 (1-47)


MLADEN STILINOVIĆ

An Artist Who Cannot Speak English Is No Artist, 1992.
akrilik na umjetnoj svili / acrylic on artificial silk
139 × 198 cm
ljubaznošću Galerije umjetnina Split / courtesy of the Museum of Fine Arts Split


GORDANA BRZOVIĆ, KRISTINA LEKO

Nema umjetnosti bez posljedica / *There Can Be No Art Without Consequences*, isječci iz dokumentarnog filma *Grupa šestorice autora* / clips from the documentary film *Group of Six Artists*, 2002.

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