

56th Annale

Brdo

1976 — Brdo — 2016

Unfolding the history
of the artist residence

Branka
Benčić

Ursula
Krinzinger

Jerica
Ziherl

IMPRESSUM

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56. ANNALE – ARTISTS

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Horst Christoph
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Roland Köb

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Albert Mayr
Marko Pogačnik
Paul Renner
Mladen Stilinović
Slobodan Šijan
Rajko Radovanović
Neša Paripović
Raša Todosijević
Goran Trbuljak
Martin Walde

ARTIST IN RESIDENCE KUBERTON, 2016.

Christian Eisenberger
Maja Marković
Bernd Oppl
Anja Ronacher
Dino Zrnec



School in Brdo, 1976



Firsthand

JERICA ZIHERL

We interviewed Ursula Krinzinger, one of the world's leading gallerists of contemporary art, in order to acquire a firsthand insight into what *Brdo '76* is and was, as well as to learn how and why all these, then very young, artists from Austria and the cultural spaces of ex-Yugoslavia gathered in a small, unknown, Istrian hamlet. Instead of depositing and archiving artworks which have originated in Brdo in 1976 and thus surrendering them to oblivion, we organized their exhibition at Istrian Assembly Hall in Poreč. In this way we gained an opportunity to comprehend the said artworks in regard to the relations that were created and are still being created within the certain contexts where they unfolded. On this occasion I have to mention that Brdo is not the only peculiarly wondrous example of contemporary art practice in Istria. In 1965 in Dajla, a hamlet near Novigrad, Marko Pogačnik, Franci Zagoričnik and Naško Križnar realized The Dajla Project. Drawings created within this project were exhibited in Kranj on that very same year by Pogačnik (a.k.a. Toska) himself. Let us add that Pogačnik was often visiting Krinzingers in Brdo. The new narra-

tives of spaces are now open to us. Our task is to illuminate the scripts and forms offered by these narratives: both those that originated before 40 years and these that were created at Kuberton artist residencies in 2016. For example, Christian Eisenberger has inscribed his artwork into the architecture of Krinzingers' house in Kuberton, while Dino Zrnc rolled the traces of old carved stone from a nearby small church onto his coloured surfaces. One should bear in mind that these artists, just like the participants of *Brdo '76*, are making art that – let us quote Baudrillard – is the activity which creates relations with the world and materializes its own relations with space and time, in whatever form.

Dr. Krinzinger, as a first question: Please tell us for how long have you been coming to Istria and why did you come in the first place?

I first came to Istria in 1975/76 visiting the studio of Marina Abramović in Grožnjan and stayed a certain time with her. The year before I had invited Marina to do a performance at my Gallery in Innsbruck. The performance she did in 1976, turned out to be "Thomas' Lips", which was one of the most important and best – known performances of this early time. While staying with Marina we had intensive discussions about contemporary art and I myself, already having the gallery since 1971, focused on body – related, performance and video art.

How come that Brdo '76 happened?

Marina convinced me to look for a location in Istria in order to do a temporary branch of Gallery Krinzinger. We were looking and researching a lot and by looking for a location we met two very sharp journalists,

Mrs. Tatjana Frković and her daughter, who advised us to look at a former Austrian school in Brdo that had already been deserted. We went there and it seemed to us to be the perfect place for such activities. The former school director Mr. Pavliček made it possible and originally the school contract was given to Neša Paripović, because neither the gallery nor myself could have signed the contract ourselves in Yugoslavia at this time. Later the contact, out of the obvious reasons, was declared invalid and sadly enough, the school was sold last year to an Austrian investor for private apartments.

What was Brdo '76? An artist commune? A residency-program? An artist colony?

Before we decided to organise activities in the school, we had to renovate it with the poorest means. In the school there was a huge hall and some possibility for accommodation. Our entire money – private and some official – went into the restoration and above all into the planned activities. The Austrian artists, who were related to the gallery as well as the at that time Yugoslavian ones (mainly from Croatia, Serbia and Slovenia), who were known to me through long, long discussions and studies with Marina, were all invited to come – not knowing how we would proceed, how we could survive and how we could do the video symposium we had projected. It was only through the help of Peter Weibel and Valie Export, who borrowed us all the video equipment. It was a very difficult task to bring them to Brdo. And so we all were living there – it was a community residence and every day the artists worked, discussed and produced videos. The videos of 1976 will be shown in the Porec presentation.

The so-called New Artistic Practices sprung up in Socialist Yugoslavia during the second half of the 1960s and into the 1970s and were characterized by the innovations of a new generation of artists, who were concerned with social engagement in and through their work. Was it the same in Austria?

Austria was extremely important in the field of video art. Peter Weibel and Valie Export were the most knowledgeable video artists, who besides their performance and body art (which were also related to video) founded and supported several video institutions at that time. There was a whole group around them.

How come that you decided to call Boris Demur, Neša Paripović, Marina Ambarmović, Raša Todosijević, Goran Trbuljak, Mladen Stilinović and Slobodan Šijan to join you at Brdo, a place totally unknown and in the middle of nowhere?

As I already mentioned, I knew about the Yugoslavian artists mainly through Marina Abramović, who, in the meantime became a personal friend and already an artist of the gallery. Due to that, I had studied their work as much as it was possible at that time. When I contacted the artists and also Biljana Tomić, who supported the project very much, everybody was fascinated to be able to do video work, to be together and to have discussions about the works. So they all came – the Austrians and the Yugoslavians!

Due to Greg de Cuir Jr., we can speak of 1976 as a consequential year not only in the development of Eastern European video art, but also for international video art. In 1976 in Cologne, Nam June Paik had his first major retrospective; the BBC broadcasted an episode of the series *Arena* in dedication to video art; David Hall founded the organization *London Video Arts*; Jean-Luc Godard completed his first experiments in video in the *Ici et ailleurs* and *Numéro deux*. This confluence of major events highlighted the need for uncovering counter-histories in resistance to a Western-dominated view of art and culture. Is Brdo in 1976 one such proposition?

Of course, as you underline 1976 was a big beginning of video art internationally. Slowly there were some rare “video galleries” turning up. Museums were very proud to show some video program, but only did it once a year. Right at the beginning and in comparison with today the produced works were very amateur-like, but very socially engaged and full of believe in this medium. At that time, I was already doing international fairs, mainly Basel, Cologne and Paris, that had been confronted a lot with this new medium and I was absolutely fascinated with it. And that is why I wanted to give this possibility to the nominated artists. It was not easy, because I also had to convince the Austrian government as well as the institution that Peter Weibel and Valie Export presented, to support this incredible project. The videos, photographs and other artworks that were produced in Brdo were documented in the

Brdo catalogue and shown in Gallery Krinzinger Innsbruck. The school of Brdo was an important centre from 1976 to 1983. Many curators, museum directors, architects and artists visited and some stayed and did a residency there. These most famous residencies of that time were done for example by Peter Kogler, Martin Walde, Martin Gostner, Paul Renner, again and again and always visited by some very important groups, like the *Šempas Group* or by Marko Pogačnik, who invented the topic “Raum / Umraum”. After this time, the school of Brdo was taken away by the authorities and finally during the war it was used as a military camp and as a consequence the 99-year-long contract didn’t count for a Serbian person (Paripovic for Gallery Krinzinger) anymore.

Have you had any kind of strategy when you started with Gallery Krinzinger and also for collecting?

My early personal roots come, on one hand, from Viennese Actionism and on the other from international Performance Art connected with video as well as a specified important painting approach. Gallery Krinzinger was founded in 1971 in Bregenz, which is my native town and where already important exhibitions had been done: Urs Lütti, Arnulf Rainer, Gottfried Bechtold and also some video program. In 1973 the gallery was opened in Innsbruck. Until 1994 exhibitions, symposiums, lectures, film screenings and performances at an important international level were organised there. In 1986 Gallery Krinzinger Vienna opened and continued the just mentioned program in Vienna and in 2002 the Krinzinger Projects, a huge house where residencies and

topic-based exhibitions take place, situated in the 7th district of Vienna, opened, while the main gallery remained in the 1st district. Gallery Krinzinger participates in the most important art fairs such as e.g. *Art Basel*, *Art Basel Miami*, *Frieze London*, *Fiac Paris*, *Art Cologne* as well as the huge Asian fairs like *Art 021 Shanghai* and *Art Basel Hong Kong* and the *Middle Eastern* ones like *Art Dubai* and *Abu Dhabi Art*.

Before your gallery and collecting art, did you collect anything else?

Parallel to the gallery occupation, I collected contemporary art as much as possible. This has always been my main focus with the aim to one day finally put up the Krinzinger Collection.

Do you have a personal relationship with the artists you exhibit or collect?

The gallery and the artists seem to be a family. Everybody is connected in a certain friendship with one another. This is also always mentioned about Gallery Krinzinger.

Can you mention one or two artists, whose work you have a deep understanding of, and are some of them still some kind of an enigma, even though you take pleasure in their work?

Besides Austrian Actionism, Marina Abramović has always been the artist, whose work impressed me so much, that when reading an article in *Flash Art* about her in 1975, I immediately invited her, which was one of her first trips outside of Yugoslavia. Beside her, the biggest international hero for my whole artistic thinking was, since the

early 70s, Chris Burden and his artistic approach. In 1992 it was finally possible to work with him – for a long time until now. But these are only two of the artists, I estimate as the highest.

Today, we have more voices telling different narratives in and about contemporary art than ever before. Many of these voices creating this polyphony are private galleries and collectors. What are your thoughts about the role of galleries and of collecting between the private and the public sector?

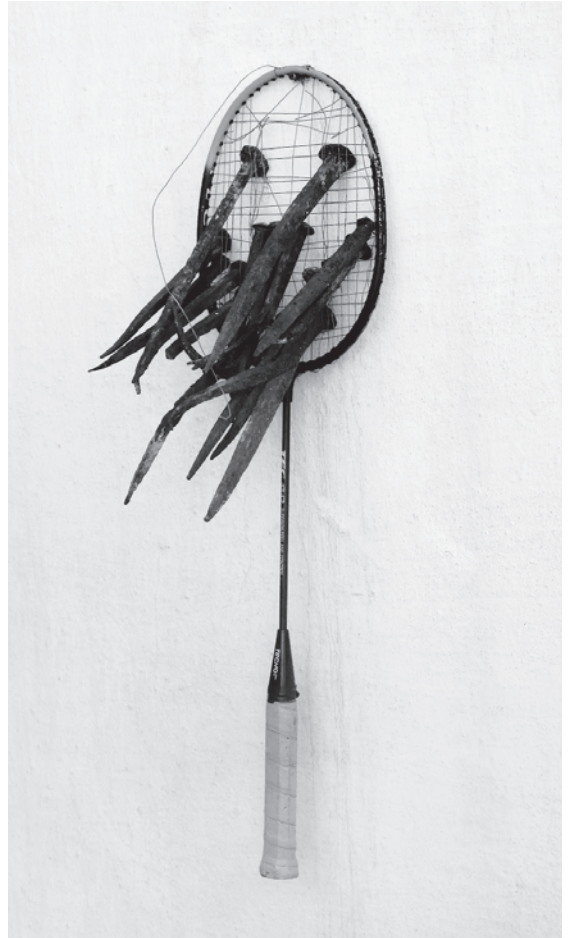
As you point out, the art scene has become enormous and myself coming from the 70s looking back, it's hard for me to judge. You ask about private and public collections? There has been an incredible acceleration in private collecting, which on the one side, especially for artists, is necessary and on the other side, it seems money is only with the privates as the museums have huge budget problems. The good side of the fact that private collecting is so huge is that museums can get works that they couldn't afford otherwise, as permanent loans. But, of course, this also means an incredible influence of the private collectors in general.

What does the project Brdo 1976-2016 and the exhibition in the Istrian Assembly Hall mean to you personally?

The project in Poreč was an incredible surprise for me. When the two fantastic curators, you and Branka contacted me, telling me that *Brdo* was so important that the two wanted to do the exhibition, I was deeply touched. I was always convinced that the *Brdo* project was an important one, but so far with all the many, many national and international exhibitions and fairs, Gallery Krinzinger is doing, I had somehow put this very important time into my "nostalgic past". I am really happy and thankful to the two curators and the Open Public University Poreč. It's also so important to know all the artists, who have become very important ones and have been showing their works around the world.

In 2016 you (we) started a new project: The Artist-in Residence in Kuberton. How is your impression about it? Will you continue?

My whole family is in love with Croatia and Istria. My husband and I decided to continue in our new location in Kuberton for two month a year with residencies for young artists from Austria, Croatia, Serbia, and Slovenia etc. This year the following artists came to work in Kuberton: Christian Eisenberger and Dino Zrnec as well as Maja Marković, Bernd Oppl and Anja Ronacher, who did wonderful works there. We are convinced to continue next year even more intensively than this year.



Brdo “the second line”

BILJANA TOMIĆ

Brdo '76 is an unforgettable emotional and artistic event, one of many happenings that appeared in the famous decade of “the second line” of artistic resistance and changes, exploration and critique, when one crossed boundaries and was generally involved in the new developments in art and society.

Forty years later, *Brdo '76* is also a prime example of the expansion of media in the era of the transformation of new technologies and the development of electronics as we know it today. It is thus important to note that we are talking about early, primary phases, about the period of transition from VHS to U-matic, sophisticated TV technology, about historical outlets and anticipation of multimedia cultural transition of modern era.

Brdo '76 was conceptualised by Ursula Krinzinger, based on practical agreements with Marina Abramović to devise something in Istria, and born out of an amazing collaboration and close friendship between the artists. Had it not been for Ursula's professional and personal sympathies, many programme activities that I organised

at SKC in Belgrade would probably never have fully taken place, such as guest appearances, exhibitions, *Brdo '76/1977*, *Performans festival 1978* or *Naturally... Budapest 1993*.

A few years ago, on the occasion of a programme, I happened to be in Vienna on the opening day of Marina Abramović's exhibition. Queue, crowd and a privilege to get in. The encounter with Marina was direct and exhilarating. The next day I went to see the exhibition and met Ursula again. We talked about the recent event and, unexpectedly, she handed me two *Brdo '76* cassettes. It came as a surprise but I forgot about Ursula's unusual gesture until last year, when Dobrila Denegri was invited by “OFF-Biennale Budapest 2015” to present '70s video projects from ex-Yugoslavia. The organisers had the equipment to transfer U-matic to DVD. Dobrila informed Galerie Krinzinger and the artists. Also, individual works by artists were converted to two copies of DVDs each, which were sent by mail or hand delivered.

Brdo '76, as a meeting point of artists and workshops, represents a milestone in the transition from low to high technology and from the concept of application at the early stages to the practice of using video as a medium in the process of ever more complex innovations.

During the '60s/'70s, cultural spaces of Ljubljana, Zagreb, Belgrade and other centres entered the focus of international interest and collaboration as centres of contemporary media and conceptual approaches to art. Ex-Yugoslavia's new culture scene was theoretically, socially and politically engaged. It occurred both through self-organising of artists and their rallying around new or established institutions, such

as Galerija suvremene umjetnosti (Modern Art Gallery, today MSU) and Studentski centar (Student Centre) in Zagreb, Festival Bitef pri Ateljeu/Galeriji 212 (Bitef Festival at Atelier/Gallery 212) (1968–73), and especially Studentski kulturni centar (Student Culture Centre) in Belgrade from 1971, with the founding of *Aprilski Susreti – Festival proširenih medija* (*April Encounters – Festival of Expanded Media*) (1972–77) and other big manifestations. The conceptual base of the “new artistic practice” was made of artists’ engaged theoretical, critical, multidisciplinary and media viewpoints. At first, the concept of media included a broad palette of technical equipment: serigraphy, Gestetner, copy machines, slide projectors, cameras, 8/super 8mm movie cameras... also, devices from the domain of early television and computers, VHS, and soon professional TV equipment and U-matic video. Many of these devices are outdated today or have been digitalised. In the beginning, few institutions and individuals had professional equipment to work with. Artists or producers would often carry a camera, a projector and a monitor with them. The first VHS video projection was shown at AS (*April Encounters*) ‘72, SKC, produced by Luciano Giaccaria from Studio Varese. Later came Jack Moor, Paris, Ulrike Rosenbach, Dusseldorf, with her own VHS equipment, as well as Katarina Sieverding, Dusseldorf, with media “multivision” projections. Within that line of artists and friends, who brought or borrowed equipment, project Brdo happened in 1976.

Galerie Krinzinger provided a professional U-matic for video recording artists’ performative actions, different concepts, from repetition of “doing” of the

action, ultimate interaction, perception of “duration” time and anti-narrative to negation and “suicide” of media. Artists included were: Goran Trbuljak, Mladen Stilinović and Boris Demur from Zagreb, and Raša Todosijević, Neša Paripovića and Slobodan Šijan from Belgrade. It is important to stress the early status of video as against film. Their divergence consisted of evident differences in the way they functioned. Video acted as a personal medium for one’s own use in the public sector or, in art, for documentary purposes and artistic production of performative actions. Compared to film, video had the advantage of shooting in real time, without editing, was easy to transport and project on TV or canvas and, finally, direct form of shooting was considered unique authorial work. Film, on the other hand, is a mass medium, shooting is sequenced and includes editing, with projection requiring specific conditions. Significant transformations of these media started in the ‘80s.

In the beginning, the medium of video was suitable for body artists, performance authors, conceptual, land art and *arte povera* artists, as well as all analytical, minimal, linguistic, visual and political practices as canonised principles of work, rules and evaluation categories in the ‘70s.

Early Works: Brdo 1976

A Fragment From the History of
Video Art in Yugoslavia (part two)*

BRANKA BENČIĆ

When writing the history of video art in Yugoslavia, one has to take into account two significant events. One of those is Brdo 1976, an artistic “colony” realized first in 1976, as a meeting of artists held in an old school in a village of Brdo near Buje. The other is Motovun Video Meeting that was realized in the same year, albeit a month or two earlier. Besides being the places of communal work set within a pioneering “artist in residence” format, the 1976 international meetings of artists in Istria, in Brdo and Motovun, primarily opened a new possibility for the production of video art as a new and emergent media. In this matter, the role of Krinzing Gallery and the personal engagement, vision and enthusiasm of Dr. Ursula Krinzing in realizing the meetings in Brdo, played a formative role. Interest in contemporary artistic practices and the recent occurrences in art, a place for meeting, exchange of ideas and collective work, set with

in a unique landscape and taking advantage of the geopolitical position of Istria, framed with natural and construed surrounding and architectural heritage, have thus inscribed themselves into then rising artistic, media related, institutional and curatorial practices.

In a period starting with mid-1970s, these meetings of artists were linked with the phenomena of video and photography, with emphasised use of new media, production of *site-specific* projects and spatial interventions. Then upcoming generation of artists, which was active at the art scene from the late 1960 and throughout the 1970s, demonstrated a continued interest in minimal sculpture, installation art, action, happening, performance, body art, language and visual poetry, all within the context of conceptual art and building on the context of The New Art Practice. For that reason, the international meetings of artists in Istria can be grasped as a contribution to both Croatian and Yugoslavian contemporary art, as well as to the international art scene.¹

* Part one covers the research and exhibition of Motovun Video Meeting 1976, both realized in the framework of Cinemaniac/Think Film 2015 and Pula Film Festival at MMC Luka in Pula (Jul – Sep 2015) along with an essay titled *Contribution to the Research of Motovun Meetings and the Supplement to the History of Media Art*, in *Motovun Video meeting – The First Video Art Workshop in Croatia*. (See Note 1)

1 Branka Benčić: *Doprinos istraživanju motovunskih susreta i prilog povijesti medijske umjetnosti* (Contribution to the Research of Motovun Meetings and the Supplement to the History of Media Art), in *Motovun Video meeting – The First Video Art Workshop in Croatia*, Cinemaniac/Think Film 2015 (exhibition catalogue): Apoteka Space fo Contemporary Art, Pula 2015.

Contacts between international and Yugoslav artists, critics and curators have been realized during events such as *New Tendencies in Zagreb* or *April Meetings* in Belgrade. Outside the territory of Yugoslavia, the contacts between artists from Yugoslavia and Austria have been established, among other occasions, at the exhibitions such as *Trigon*, which was held in 1973 in Graz, as one of the pioneering European exhibitions to stimulate the production and exhibiting of video art. The above mentioned events and occurrences have aided the promotion of video art, strengthening of artistic connections and internationalization of art space.

The 1970s were a period of a change in artistic cartography which took place through the use of video technology, interest in multimedia, “extended media”, art of performance, “speech in first person”, analytical – critical attitude in relation to both language and social context. At the time new media, such as photography, film and video, enter the art scene within a framework of New Art Practice, evolving from the context of conceptual art. A critical position of various art practices has marked the world art scene in the 1970s, when various related activities occurred at the territory of Yugoslavia as well. The innovative art practices of the 1960s and 1970s have initiated the alternative modes of art production and presentation of art, redefinition of artwork, change of artistic conventions and questioning of the art system. One of the more important changes prompted by the sphere of artistic critical activity, which in these years built on the practices of Avant-garde and Neo-Avantgarde, was the appearance of innovative and alternative art forms as well as the models of art production and presentation of art.

Artists rapidly and enthusiastically accepted video as a new medium, despite the difficulties in production, defining, studying and being accepted into the academic programmes. Due to a lack of video equipment, the early video works of then Yugoslav artists were mainly created abroad, at the exhibitions such as *Trigon* in Graz, or with the equipment provided by international galleries, as was the case with meetings in Brdo in Istria, organized by Krinzingner Gallery from Innsbruck (today Vienna), or in Motovun where the organizer was Galleria del Cavallino from Venice. For this reason, the aspiration of a certain number of Yugoslavian artists towards video art could be realized only sporadically. Besides, at the time only two domestic institutions systematically followed the development of video art – The Gallery of Contemporary Art Zagreb (today The Museum of Contemporary Art) and Student Cultural Centre Belgrade.² Analyzing the Yugoslav social and cultural situation in the late 1970s, Davor Matičević emphasized the institutions and individuals that influenced the development of video art and the exchange of experiences with foreign artists. In this matter he highlighted Student Cultural Centre in Belgrade with Dunja Blažević and Biljana Tomić, The Gallery of Contemporary Art in Zagreb with Radoslav Putar, Dimitrij Bašičević and Marijan Susovski, as well as Student Centre’s Multimedia Centre in Zagreb with Ivan Ladislav Galeta, all of which enabled realization of the very first

2 Marijan Susovski: *Catalogue, The 4th Motovun Meeting*, Galleria del Cavallino, Venezia, 1977.

works in a cultural space of the Socialist Federal Republic of Yugoslavia.³

The early video developed in three directions. “Analyzing media, making social commentaries and recording the processuality are the forms which our artists apply in their video works”, claims Marijan Susovski in his review of early Yugoslav video production, published in 1977 in *Spot*, Issue No. 10, dedicated exclusively to video art.⁴ Today recognised as a publication with a cult status, Issue No. 10 of *Spot* magazine was one of the first places where the significance of video and its role in art system was articulated and anticipated. Susovski continues by saying that the analysis of video media is pursued by Goran Trbuljak, Sanja Iveković, Dalibor Martinis and Slobodan Šijan. Video is engaged as the means of social commentary by Boris Bućan, Martinis, Mladen Stilinović, Neša Paripović and Raša Todosijević. The accent on processuality is found with Marina Abramović, Ilija Šoškić, Zoran Popović, Boris Demur. Susovski concludes by saying that many of the listed authors demonstrate the overlapping interests.⁵ These were the anthological works, mainly created during the above mentioned meetings of artists – at *Trigon* exhibition in 1973, as well as in *Motovun* and *Brdo* in 1976.

The meeting of artists in *Brdo* in 1976, organized by Ursula Krinzinger, gathered a generation of artists from Austria and The Socialist Federal Republic of Yugoslavia, mainly the protagonists of Zagreb and Belgrade conceptual circles. The meeting was participated by Marina Abramović, Gottfried Bechtold, Heinz Cibulka, Ernst Caramelle, Boris Demur, Neša Paripović, Paul Renner, Mladen Stilinović, Slobodan Šijan, Raša Todosijević, Goran Trbuljak, et al.⁶

Brdo was the birthplace of diverse artworks, with their respective various origins and artistic positions, including the spatial interventions such as *Minimalarchitektur* by Karlo Baumschlager, actions, text-based art, photography (Heinz Cibulka, Paul Renner) and video recordings employed as a form of documentation and media research. In a context of pioneering video work, Slobodan Šijan realized *Samoubojstvo medija / Media Suicide* as a work which examines the tautological and self-referential assumptions of video media. *Work* by Boris Demur is based on a performance on the issue of artistic work, *Cenzuriram se / I am Censoring Myself* by Mladen Stilinović is a form of social commentary on artist’s censorship and the critical relations existing between artist, context of video and the institution of television. *Was ist Kunst, Patricia Hennings? / What is Art, Patricia Hennings?* is realized as a recording of performance by Raša Todosijević and articulates the views on art, displaying an ironic disposition towards “productivist and alternative aesthetics”.⁷ *Video 1* by Neša Paripović is formed as a performance for camera wherein Paripović examines a genre of video portrait by doing a performance in a quotidian surrounding. The scene frames a space

3 Nada Beroš: *Dalibor Martinis – Javne tajne (Public Secrets)*, The Museum of Contemporary Art, Zagreb, 2006 (pg. 66).

4 Marijan Susovski: *Video umjetnost u Jugoslaviji (Video Art in Yugoslavia)*, *Spot* No. 10, Zagreb, 1977.

5 Ibid.

6 *Brdo 1976*, catalogue; Ursula Krinzinger, PhD, Innsbruck.

of room and a table, set up for a meal, where the artist performs ordinary acts. *Bez naziva / Untitled* by Goran Trbuljak unfolds in the wake of previous researches and interests in media, production and art system. The video is executed by Mladen Stilinović and Branka Stipančić, who follow the artist's instructions in his absence.

From today's perspective, a look on the meeting of artists in Brdo in 1976 can contribute towards establishing a contextual frame needed to grasp a whole array of social, cultural and technological relations, where some early production practices in Croatia and the space of The Socialist federal Republic of Yugoslavia were developed as a part of "discursive phenomena". This is necessary in order to explore the positions and transformations within the respective wider social, cultural and institutional fields, in confronting the viewpoints of history and art, theory of media, art market, cultural policies and institutional critique. Therefore, this contribution to the research of meetings from 1976 can also serve as a supplement to the history of media art, aiding its international contextualization. By focusing on the early production of artists from Austria and The Socialist Federal Republic of Yugoslavia, we are establishing a continuity of interests in curatorial practices directed at the 1960s and 1970s art practices, by encompassing artists and their works, themes and contexts, along with the models of art production and art presentation, all with the aim of connecting the ideas, institutions, artists, works and new audience.

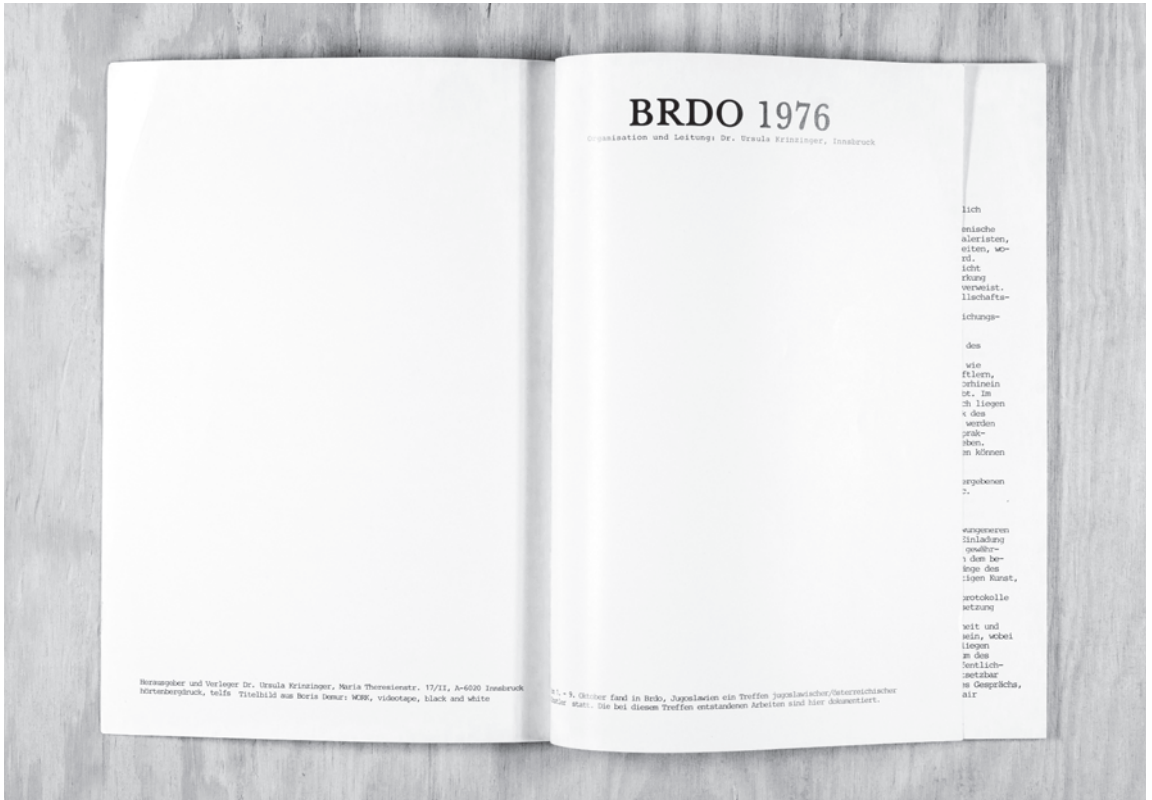
The meeting of artists in Brdo was a project which anticipated certain production models, the processes of internationalization and international collaboration,

which we today appropriate and take as granted such as the pioneering innovative models and a novel format of workshop production of (new) media art. This was also the matter of institutionalizing and market positioning of video art, a role of galleries in creating conditions and support for the processes of artwork production, transfer of knowledge and enabling the connecting and collaboration. Thus, the first art residences becoming the places of dialogue, communal work and communal living for artists, the locations of temporary and intense exchange, of adopting new knowledge and skills, of revealing – then new and today the actualized – potential of video media.

Through the available documentation, artworks and archive materials, the project realized as the exhibition at The 56th Annale in Poreč will present the pioneering video artworks realized in Brdo in 1976 in a production of Krinzinger Gallery as a reminiscence of the mentioned meeting of artists. These need to be highlighted within narratives that cut across the local borders, to be contextualized and valorised, as the harbingers of influences that echo to this day and time.

The 56th Annale in Poreč is positioned as the place of reencounter, from the replayed "archive compilation" of these fragile and unstable media materials, comprising the pioneering and anthologically significant video production, to the documentation accompanying the realized artworks. This is the resumed formation of common space

7 Jasna Tijardović Popović: *Fragmentsi o filmu i videu (Fragments on Film and Video)* in *Video umetnost u Srbiji (Video Art in Serbia)*, Centre for Contemporary Art, Belgrade, 1999.



BRDO 1976

Organisation und Leitung: Dr. Ursula Frinsinger, Innsbruck

Herausgeber und Verleger Dr. Ursula Frinsinger, Maria Theresienstr. 17/11, A-6020 Innsbruck
Hörtenbergweg, keine Titelseite was Boris Demur: K99, videotape, black and white

1976 - 8. Oktober fand in Brno, Jugoslawien ein Treffen jugoslawischer/österreichischer
Künstler statt. Die bei diesem Treffen entstandenen Arbeiten sind hier dokumentiert.

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which points at the potentials of (video) art and transnational networks, as the potentials for the next generation of artists and curators.

This is also the actual course of realizing the “artist in residence” pilot project in Kuberton which, during May and June 2016, that gathered five young artists: Anja Ronacher, Maja Marković, Christian Eisenberger, Bernd Oppl and Dino Zrnec. The purpose of their coming together wasn't to merely commemorate the past events, whose anthological value renders them worthy of recollection, but to learn from them and, in their wake, to conceive the future.

Biographies

Marina Abramović is a New York-based Serbian performance artist who began her career in the early 1970s in former Yugoslavia. Active for over four decades, her work explores the limits of the body, the possibilities of the mind and the relationship between performer and audience. Abramović was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale, in 2008 she was decorated with the Austrian Commander Cross for her contribution to art history. In 2010, Abramović had her first major retrospective and simultaneously performed for 716 hours in "The Artist is Present" at the MoMA in New York. Abramović was inspired by the general public's desire to engage with immaterial works, this is when her vision of Marina Abramovic Institute (MAI) was born. When complete, MAI Hudson will be home to the Institute, providing a space for performance, multidisciplinary collaborations, and educational programming.

From 1975, award winning architect Karl / **Carlo Baumschlager** (b. 1956, Bregenz, Austria) studied Industrial Design and Architecture at the University of Applied Arts Vienna. After his graduation in 1982, he became a member of the "Vorarlberger Baukünstler" (Vorarlberg building artists) and established his first architecture firm in 1985. Apart from realizing numerous internationally acclaimed projects all over the world, he was also a teacher at the Syracuse University in New York and the University of Applied Sciences in Stuttgart, Germany. Since 2007 he holds a professorship at the Academy of Fine Arts in Munich. Baumschlager lives and works in Dornbirn and Munich.

Gottfried Bechtold (b. 1947 Bregenz, Austria) was formally trained as a stonemason in Hallein, Austria. Starting out as a sculptor, Bechtold soon became influenced by Post-minimal Art and Conceptual Art. During the late 1960s, he began

working with text, photography, film and video. He was a participant at the Documenta V in 1972 and in 1973/74 he became a visiting artist at the Nova Scotia College of Art and Design in Halifax, Canada. He taught at the Cornell University, Ithaca, USA and the Karl-Franzens-University, Graz, Austria and exhibited his work in numerous solo shows including: Neue Galerie Graz, Kunsthalle Wien, Vienna, Bregenzer Kunstverein, Kunsthaus Bregenz among many others. He lives and works in Hörbranz, Vorarlberg, Austria.

Computer Scientist and artist **Patrice Caire** (b.1952 in Nîmes, France) created widely acclaimed multimedia installations and projects. She collaborated with institutions such as the Stanford Research Institute (SRI), and companies such as Philips Medical Systems. She was the first artist to use Magnetic Resonance Imaging (MRI) and directed interdisciplinary teams to create animations, films and Virtual Reality applications based on her MRI data, e.g. the Cyberhead project, shown San Francisco (1994). Patrice Caire held major solo shows, mainly in USA, e.g. the Brooklyn Museum. She holds a PhD in Computer Science (New York University and Luxembourg University) and applies Artificial intelligence technics to robotics. She launched and leads the Social Robotics Lab of the University of Luxembourg (SnT). Her latest projects are CoRobots at the Modern Art Museum of Luxembourg (2015), the creation of the first National robot football team of Luxembourg (2016) and the story telling humanoid robot Pepper for the History Museum of Luxembourg (VdL).

From 1970 to 1976 **Ernst Caramelle** (b. 1952 in Hall in Tyrol, Austria) attended the University of Applied Arts in Vienna and in 1974, he became a Research Fellow at the Center for Advanced Visual Studies at the MIT. Since then, he has created a multi-variant body of work that raises questions about the art concept and the reality of the art system in general. Since the 1980s he has involved himself in mural painting. In 1981, he started teaching at the Städelschule in Frankfurt, continuing at the University of Applied Arts in Vienna. Since 1994 he holds a professorship at the Karlsruhe Art Academy, where he became dean in 2012. Caramelle exhibited his work internationally, including the University Art Museum, Berkeley, Wexter Centre for the Arts, Columbus, Ohio, Kunstverein Frankfurt, Nationalgalerie, Berlin, the Badischer Kunstverein, Museo de Bellas Artes, Caracas, Documenta IX, Cassel, and the Institute of Contemporary Art, Boston. Since 1994 he has been teaching at the Karlsruhe Art Academy in Karlsruhe, Germany. He lives and works in Frankfurt and Karlsruhe, Germany and New York, NY.

After apprenticeship with the "Tiroler Tageszeitung" in 1976, **Horst Christoph** (b. in Innsbruck, Austria) moved to Vienna and did another apprenticeship with the Austrian newspaper "Die Presse". Since 1978 he has worked in the culture department of "Profile" Magazine (first as an editor, later as Co-Head of Unit, since 1999 as a freelancer). In his writings, he focuses on the Visual Arts (Viennese Actionism and American Art...), Architecture, Art Politics and History. His numerous contributions include works for the ORF, ZDF, "Art", "Parnass", "Rondo"

and "Alpine" among many others. He participated in the films "Back to Fucking Cambridge" by Otto Muehl and "The Gates" about Christo & Jeanne Claude's project in Central Park in Manhattan. Since 2005 Horst Christoph is a juror at the travel journalism competition "Berg.Welten" and co-editor of a travel magazine of the same name, published since 2007 by Tyrolia Verlag. He lives and works in Vienna.

From 1957 to 1961 **Heinz Cibulka** (b. 1943 in Vienna, Austria) studied at the Graphische Lehr-Versuchsanstalt Vienna, Austria. Since 1972 his oeuvre includes photographic series, picture poems, objects, object tableaux, digital image collages, and various medial projects in cooperation with other artists. Since 1980 he was documenting Herman Nitsch's performances at numerous occasions. Besides teaching photography courses at the prestigious International Summer Academy in Salzburg, Austria and at the Weinviertel Photographic Weeks, he gives international workshops and lectures. In 2006 he received the Gold Medal of the Photographic Society Vienna. He lives and works in Ladendorf near Vienna, Austria.

Boris Demur (Zagreb, 1951–2014) graduated from The Academy of Fine Arts Zagreb, in 1975, in a class of Raul Goldoni. In 1977 he graduated graphic art from the same Academy, in a class of Alber Kinert. From 1975 to 1977 Demur was a collaborator at Ljubo Ivančić's Master Workshop. After participating at the 23rd Sao Paolo International Biennial in 1996, he gained international repute. His artworks are found in collections of all the relevant national exhibiting institutions, including The Museum of Contemporary Art in Zagreb.

Christian Eisenberger (b. 1978 in Semriach, Austria) studied painting at Ortwein School, Graz, Austria and continued his education at the University for Applied Arts Vienna from 2000 to 2004, where he studied Transmedia Art under Brigitte Kowanz. He initially became known for his public interventions, in which he anonymously placed cardboard cutouts in urban spaces. The artist usually works in series and individual ideas are often dealt with over several years. His complex artistic approach often critically depicts classic themes of art history (like ephemerality), but always searches to evade any categorization. Next to numerous international group exhibitions, solo exhibitions include: Pablos Birthday Gallery, NY (USA), TEAPOT Gallery, Cologne, Columbo Art Biennale 2012, v8 Plattform für neue Kunst, Karlsruhe among many others. He lives and works in Vienna, Austria.

Martin Gostner (b. 1957 in Innsbruck, Austria) studied Painting with Arnulf Rainer and Max Weiler at the Academy of Fine Arts Vienna. In his sculptures, installations and objects the artist critically engages with history. Important exhibitions and projects include: Neue Nationalgalerie Berlin, Museum Folkwang, Essen, Felicitas Foundation (Big Sur/USA), Secession Vienna, Kunstverein Cologne among many others. Since 2001 Gostner is working on a complex of work in a state of permanent development going by the name of *Erkerkultur* or *oriel culture*. Inspired by the first known graffiti tagger, namely Viennese alpinist Josef Kyselak (1799–1831), who left his name in all possible and impossible locations, Gostner installs those so called oriels in places that are entirely of

his own choosing, places completely in line with his interest. In 2001 he was awarded the Austrian Prize for Graphics and in 2008 the Tyrolian state prize for contemporary art. Since 2004 he holds a professorship at the Academy of Fine Arts in Dusseldorf, Germany. He lives and works in Dusseldorf and Innsbruck.

After attending an arts and crafts school, **Armin Holzner** (b. 1942 in Innsbruck, Austria) studied Painting at the Academy of Applied Arts in Vienna from 1964–1967. He is a member of famous artist association Wiener Secession. His work includes paintings on canvas and paper as well as objects in different techniques. He held solo and group exhibitions and completed several art projects for public buildings. His works are included in public collections including: Graphic Collection Albertina, Vienna; Landesmuseum Ferdinandeum, Innsbruck; Neue Galerie der Stadt Linz; Niederösterreichisches Landesmuseum; Sammlung Leopold, Vienna. He lives in Vienna and Istria.

From 1976 to 1984 **Roland Köb** (b. 1955 in Bregenz, Austria) studied Architecture at the Academy of Applied Arts Vienna and from 1984 - 1986 he studied Museology and completed a post graduate program in Cultural Management. He co-founded the architectural office ARGE "Gruppe 6B" in 1984 and the Institute of "Objectology" in 1990. In 1993 he received the Sanders Fellowship, which led him to the University of Michigan. In 1995, he founded the joint venture Koeb&Pollak with Sabine Pollak and since 1996 he is a lecturer at the Technical University Vienna. Koeb lives and works in Vienna.

As a conceptual-working artist, **Peter Kogler** (b. 1959 in Innsbruck, Austria) has dealt with extended concepts of art, painting, film, sculpture, architecture, music, theatre and performance. His computer-generated projects for indoor and outdoor spaces as well as his contributions to major exhibitions like the Venice biennial (1986), documenta IX (1992) and X (1997) have earned him international repute, primarily as an artist working with space and time-based media who progressively turned away from the traditional image and its static-material parameters. Since 2008 he is a professor at the Academy of Fine Arts in Munich, where he leads the master class for computer and video art. He lives and works in Vienna.

Maja Marković was born in Zagreb on 17 September 1979. In 2011 she attained master's degree in painting after studying at the teaching department of the Academy of Fine Arts, Zagreb. She was artist-in-residence at Academy Schloss Solitude, Stuttgart in 2015 and BMUKK, Schloss Laudon, Vienna in 2013. Marković's artworks were exhibited at solo and group shows, including: 'Tunnels' Overlapping at Gradska Gallery Osijek and Academy Schloss Solitude; Four Pillars at Greta Gallery, Zagreb.

Albert Mayr (b. 1943 in Bolzano, Italy) has studied Composition at the Conservatories in Bolzano and Florence and received his degree in 1965. In 1969/70 he received a fellowship from the Canadian Council. He was a lecturer at McGill University in Montréal and the Conservatory in Florence (Electronic and Experimental Music). His works, mainly in the fields of experimental music and art, the soundscape and

the aesthetics of time, have been performed/presented in various festivals in Europe and North America. Since 1975 he has worked, on the theoretical, artistic and didactic level, around the possibilities of an aesthetic approach to everyday time (Time Design). In this field he has held international lectures and workshops in Europe and abroad.

Bernd Oppl (b. 1980 in Innsbruck, Austria) studies Painting & Graphic Art at the University for Art and Industrial Design Linz and Video and Video Installation at the Academy of Fine Arts Vienna. In his video installations the artist depicts the conditions for the filmic reproduction of space and raises questions about the possibilities and limits of human perception. Solo exhibitions include (among others): Georgia Museum of Art, Georgia (USA), Passages, Amstel 41, Amsterdam, MQ Vienna, Sotheby's, Vienna. In 2012 he was awarded the RLB Tirol AG Art Prize and in 2015, he received the Hilde-Zach-Art Stipend from the city of Innsbruck, Austria. He lives and works in Vienna, Austria.

Neša Paripović (b. 1942 in Belgrade) graduated from The Academy of Fine Arts in Belgrade in 1969, gaining further education at Krsto Hegedušić's Master Workshop in Zagreb from 1971 to 1973. In the same period he was a member of an informal association of Group of Six Authors (Marina Abramović, Raša Todorović, Zoran Popović, Era Milivojević, Gergelj Urkom) who gathered around The Gallery of Student Culture Centre in Belgrade. Paripović is one of the pivotal protagonists of conceptual art. His works were exhibited at numerous solo and group shows at the internationally renowned galleries and museums.

Paul Renner's (b. 1957 in Bludenz, Austria) work focuses on the idea of art as a Gesamtkunstwerk. He is particularly interested in art as synaesthetic perception. His exhibition projects culminate in the staging of theatrical soirées at which visual arts and performing arts are informed by culinary art and for which he designs buildings (Theatrum Anatomicum), stages festivals (Vakanz) and founds travel clubs (The Hell Fire Touring & Dining Club). Solo shows and projects since 2004 include: Kunsthalle Wien, Vienna, Museum der Moderne, Salzburg, Kunsthau Bregenz, Bemis Center for Contemporary Arts, Omaha, USA, Indigestum Palazzo Bottigella Pavia and many more. He lives and works in Egg, Austria.

Anja Ronacher (b. 1979 in Salzburg, Austria) studied Photography at the Royal College of Art London and at the Estonian Academy of Arts, Tallinn. She also received a M.A. in Scenography at the University of Applied Arts Vienna. In her photographic works, Ronacher deals with questions about the relation between the image and religion. Her works have been shown at the National Museum of Mali, Bamako, at the 21erHaus, Belvedere, Vienna, Museum of Modern Art Salzburg, Salzburger Kunstverein, Fotohof Salzburg among other national and international institutions. She lives and works in Vienna.

Mladen Stilinović (1947–2016) is a conceptual artist and a member of Group of Six Artists. He is one of the progenitors of the so called New Art Practice. Demur created within the fields of experimental film, artists' books, collage, text. He served as a director of The Gallery of Extended Media in a period

from 1981 to 1991. He was one of the cofounders of Podroom Gallery (1978–1980). His work was exhibited at numerous solo and group exhibitions, including Documenta in Kassel, Venice Biennial and Istanbul Biennial. He had retrospective exhibitions at Ludwig Museum in Budapest and The Museum of Contemporary Art in Zagreb. His works can be found in the collections of renowned museums such as: The Museum of Modern Art, New York; Musee National d'Art moderne (Centre Georges Pompidou), Paris; Victoria and Albert Museum; Moderna Museet, Stockholm; Museum of Modern Art, Ljubljana; The Museum of Contemporary Art Zagreb.

Film director, screenwriter, writer, publicist, painter and multimedia artis **Slobodan Šijan** (b. 1946, Belgrade) worked within the respective fields of experimental and short film, video and photographic series. He also directed several reputed feature films, wrote numerous novels (Kino Tom, 2012) and realized many exhibitions, including Film Flyer. His films were featured at the international festivals.

Raša Todosijević (b. 1945 in Belgrade) graduated from The Academy of Fine Arts in Belgrade in 1969. He is one of the key protagonists of conceptual art. His work was exhibited at numerous solo and group exhibitions, in prestigious galleries and museums worldwide. His works can be found in the collections such as: The Museum of Contemporary Art, Belgrade; The Museum of Modern Art Ljubljana; Centre Georges Pompidou, Paris; Moderna Museet Stockholm, and many others. He represented Serbia at the 54th Venice Biennial. He lives and works in Belgrade.

Goran Trbuljak (b. 1948) graduated from The Academy of Fine Arts, Zagreb in 1972. In 1980 he graduated from The Academy of Dramatic Art, where he presently teaches cinematography. His work was exhibited at numerous group and solo shows in Croatia and abroad. As a director of photography, he contributed to around twenty feature films and documentaries. Trbuljak is the author and director of several short experimental animated films.

Martin Walde (b. 1957 in Innsbruck, Austria) studied at the Academy of Fine Arts Vienna under Arnulf Rainer. His manifold oeuvre deals with questions concerning the sentient quality of a particular material, object or event and it's effects on human behaviour. Besides his many contributions to international group exhibitions and fairs, such as to the Venice Biennale (1986 and 2001), the Istanbul Biennale (1989) and Documenta X in Kassel (1997), he has enjoyed solo exhibitions at the Museum van Hedendaage Kunst in Ghent (1984), the Generali Foundation in Vienna (1989), the Wiener Secession in Vienna (1996), the Villa Arson in Nice (2003), the Kunsthau Baselland in Basel (2006), the ZKM Karlsruhe (2009) und the MARTa Herford in Herford (2010) among many others. He lives and works in Vienna.

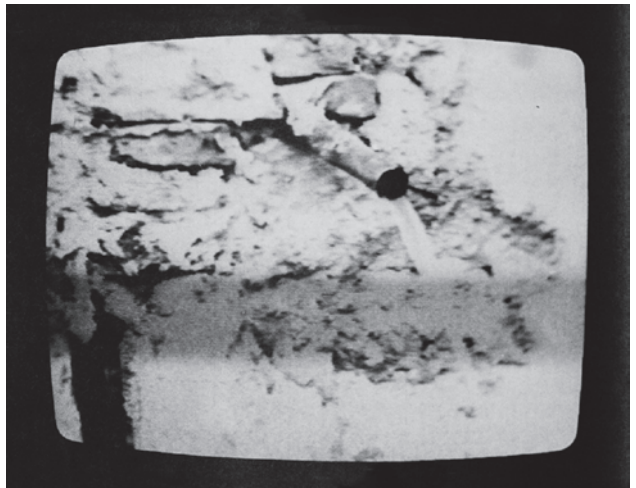
Dino Zrnec (b. 1983) graduated painting from The Academy of Fine Arts Zagreb. He also studied at Akademie der BildendenKunste in Vienna. His work was exhibited at group and solo shows, including: Kunsthau Graz; Apoteka Space for Contemporary Art, Vodnjan; Rigo Gallery; Aneks Gallery, Pula; Museum of Contemporary Art, Zagreb; Garis & Hahn Gallery, New York.



Karl / Carlo Baumschlager,
Minimalarchitektur (Minimal architecture),
instalacija / installation, 1976

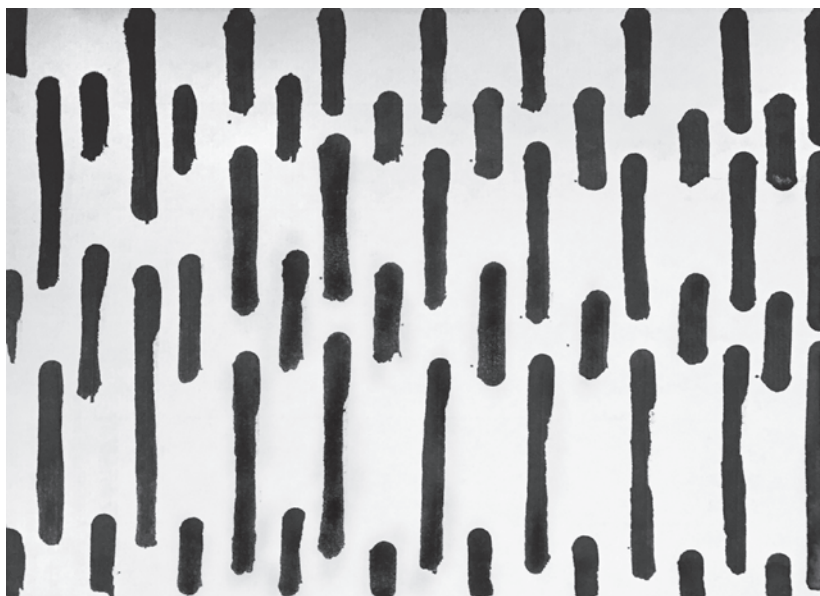


Gottfried Bechtold, *Water / Stop*,
video, 1976





Ernst Caramelle, *Zwei Arbeiten. Fünf Fälschungen (Art is a Fake): Brdo, 1977*,
katalog (original) / catalogue (original copy), Galerie Krinzinger (ed.), 1978

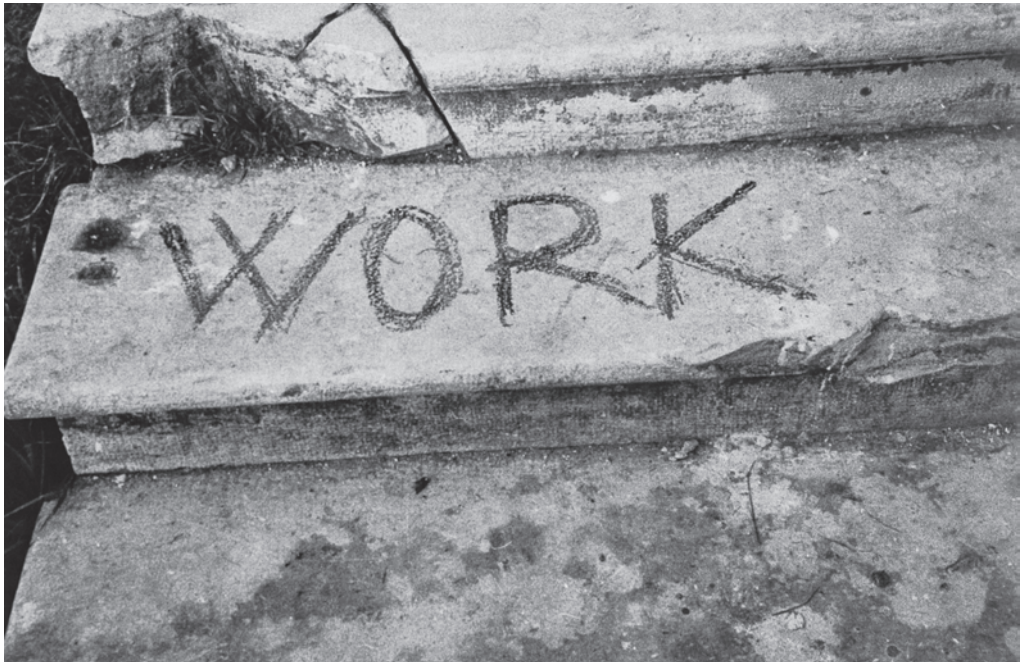


Patrice Caire, *Bez naziva / Untitled*,
akvarel i tinta na papiru / watercolor and ink on paper, 1976

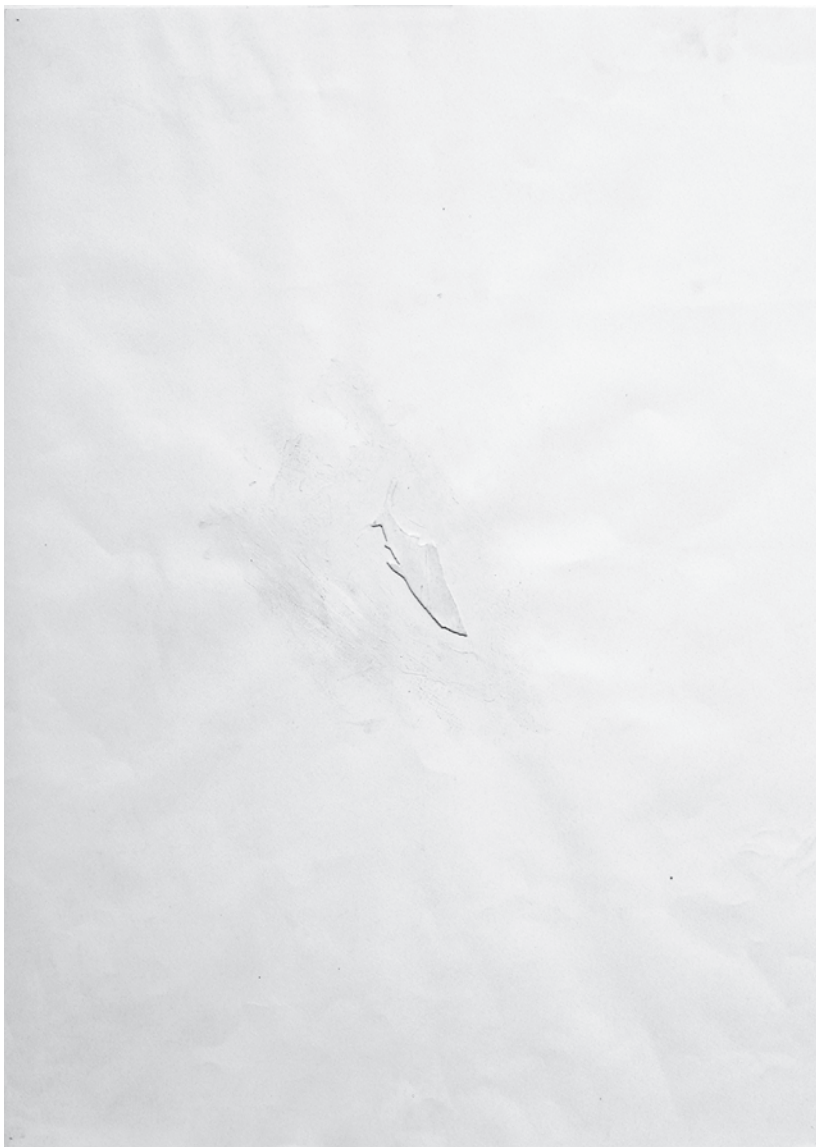


Heinz Cibulka, *Brdo / Berda*,
fotografije u boji na kartonu
/ color photos on cardboard, 1976





Boris Demur, *Work*,
video, 1976



Martin Gostner, *Hai abwärts (Shark downwards)*,
karton i akril na papiru / cardboard and acryl on paper,
1982



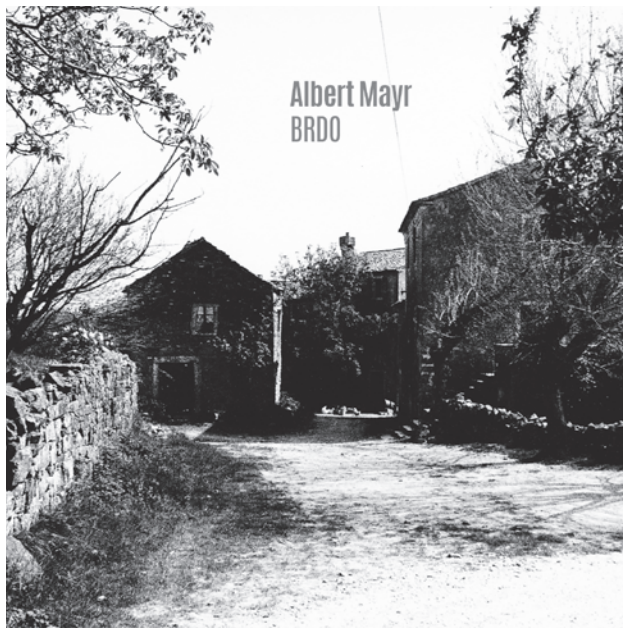
Armin Holzner, iz serije / from the series
Weidenruten Objekte: Raum / Umraum
– Objekt 1 “Die Säule”,
instalacija / installation, 1979





Peter Kogler, *Bez naziva / Untitled*,
sitotisk na platnu / silkscreen on canvas, 2007

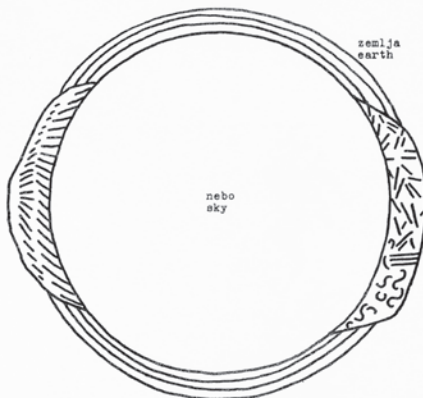
Albert Mayr, *Brdo*,
audio CD, 1978–2016



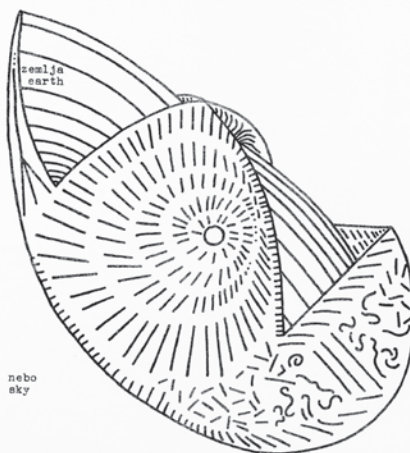
Slobodan Šijan, *Samoubojstvo medija*
/ *Media suicide*, video, 1976

MARKO POGAČNIK, 1965
projekt: dokaz, da zemlja ni okrogla
project: proof that the earth is not round
Dajla pri Umagu
Dajla, Adriatic sea

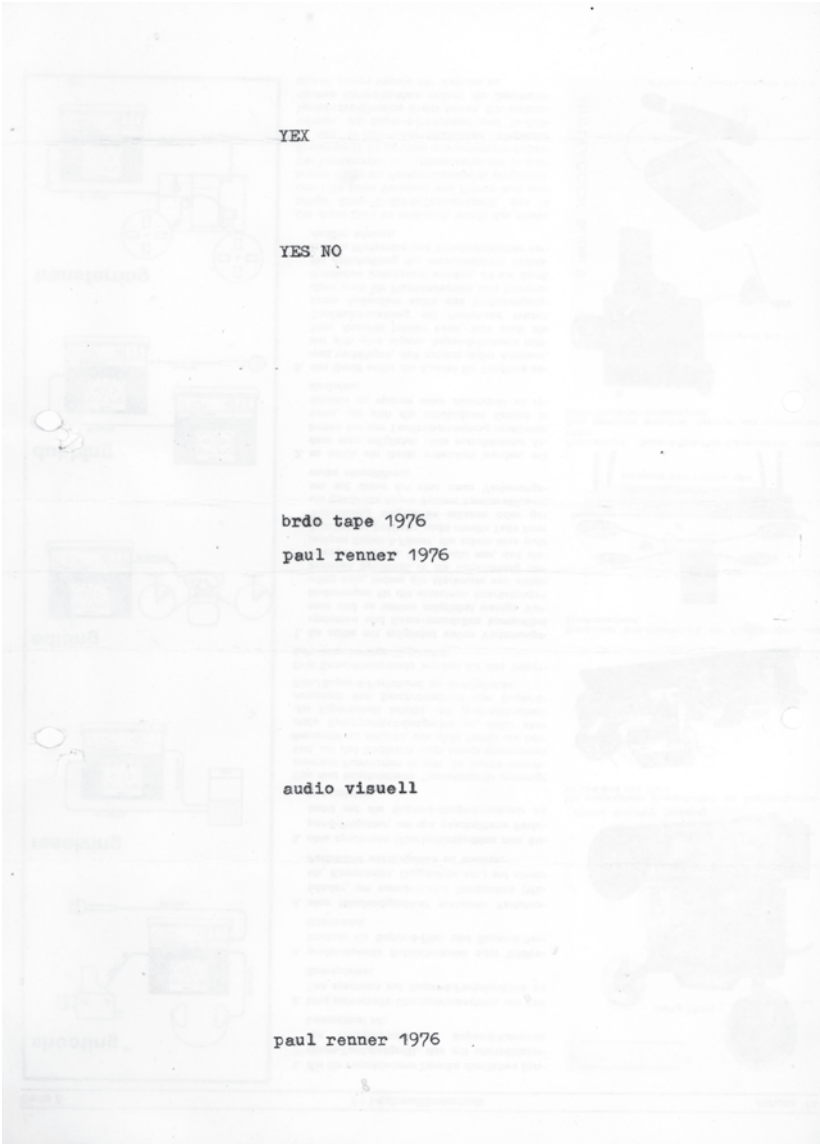
opazovalec leži na
tleh in gleda
naravnost gor
observer lies on the
ground and looks
straight up



opazovalec se obrača
za 360 stopinj
observer turns 360
degrees round



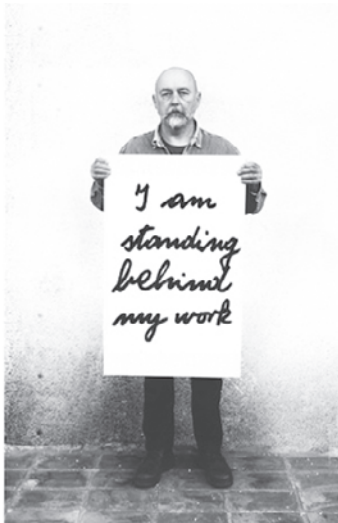
PROJEKT DAJLA, MARKO POGAČNIK, 1965 * ORIG. TISK. GRUPA OHO, 1970 *



Paul Renner, *Drehbuch*,
dokument (original) / document (original copy), 1976



Neša Paripović, *Video vrpca Brdo / Brdo Video Tape*,
video, 1976



Rajko Radovanović, *Stojim iza svog rada / I am standing behind my work*,
1978–2008



Raša Todosijević, *Was ist Kunst Patricia Hennings?*,
video, 1976



**Umjetnik bez galerije isto je što i krumpir bez friteze,
a galerist bez galerije je kao friteza bez ulja.**

Goran Trbuljak, *Umjetnik bez galerije (...)*

*/ An artist without a gallery is just like potatoes without a deep fryer
and a gallerist without a gallery is like a deep fryer without oil,
performance / performans, 1976*



Martin Walde, *Red Star*,
fotografije u boji / color photographs, 1982



Dino Zrnc, *Bez naziva / Untitled*,
mixed media / kombinirana tehnika,
Kuberton, 2016, postav izložbe / installation view,
galerija / gallery Rigo Novigrad, 2016



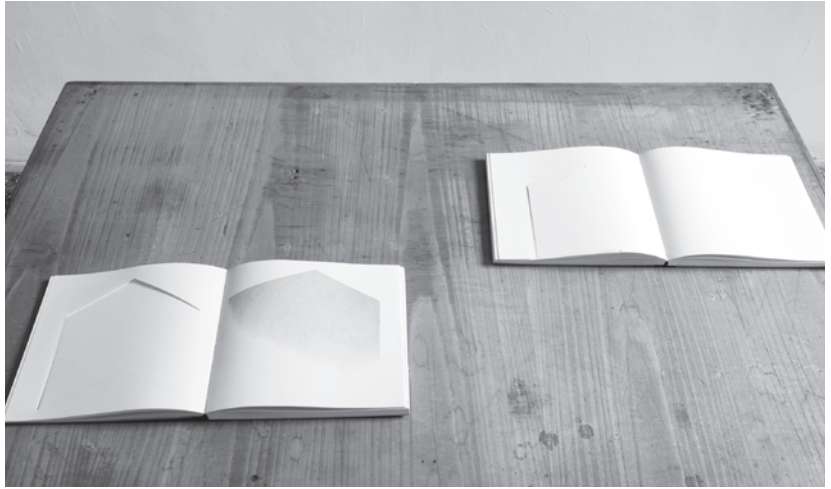
Anja Ronacher, *Vase*, Terracotta, Date unknown,
National Museum of Mali, Bamako,
želatinasti srebrotisak / gelatin silver print,
2016



Bernd Oppl, *Dark Matter (Case Number 2)*,
video installation, 2016

Christian Eisenberger, *Bez naziva / Untitled*,
instalacija / installation, Crkva sv. Lovre
/ Church of St. Lawrence, Kuberton,
Istria / Croatia, 2016





Maja Marković, *Artist Book*,
artist book, Kuberton, 2016