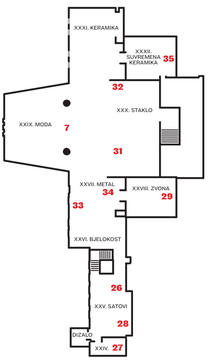
3. kat / floor

28

35



XXIX. Moda / XXIX. Fashion

7. Krzno smrdi
modni akcesorij po transparentu s prosvjeda u Zagrebu
Muzej revolucije, 2009.; transparenti s demonstracija, štrajkova i prosvjeda
Fur stinks
fashion accessory after a banner from a protest in Zagreb
Museum of Revolution 2009, banners from demonstrations, strikes and protests

XXV. Satovi / XXV. Clocks

26. Kupujem vrijeme, 2008.
I buy time, 2008
fotografija / photograph

28. TV dnevnik 04. 09. 1974., 2009.
video, remake TV dnevnika
TV news of 04. 09. 1974., 2009
video, remake of TV news program

XXIV. Satovi II / XXIV. Clocks and Watches

27. Umjetnik pri radu, 1978.
Artist at work, 1978
instalacija / installation

XXVIII. Zvona / XXVIII. Bells

29. Emisija vijesti, 2000.
binarna serija
Sa zvonika crkve Sv. Marka u Zagrebu koja se nalazi između sjedišta Hrvatskog sabora i vlade RH D. M. je zvonjavom emitirao binarno kodirane dnevne vijesti. Performance je bio prenošen uživo i preko interneta.
News broadcast, 2000
video documentation of audio performance, 2001 / binary series
The artist transmitted binary coded daily news by ringing two bells in the bell-tower of the St. Mark's Church in Zagreb, located on the square between the parliament and the government (it was broadcast live over-internet).

XXX. Staklo / XXX. Glass

31. Sretan Božić 1954.!, 2009.
serija *Data recovery*
Svake jeseni, od ranih 50-ih godina, obitelj Martinis je u kućnoj radinosti, u vlastitom stanu, proizvodila kuglice – božićne ukrase. Mali D. M. igrao se s kuglicama slažući razne slike ili riječi.
Merry Christmas of 1954!, 2009
Data recovery series
Every autumn, since the early 1950s, the Martinis family started manufacturing, in their home, glass baubles for Christmas trees. Little D. M. used to play with these balls composing simple words or signs.

32. Tito, 2009.
božićne kuglice u kutijama / serija Data recovery
Christmas baubles in boxes / Data recovery series

XXVII. Metal / XXVII. Metal

33. "JBT 27. 12. 2004.", 2004/2005.
serija *Data recovery*
27. prosinca 2004. spomenik maršala Tita u Kumrovcu dignut je u zrak eksplozivnom napravom. D. M. je zauzeo mjesto na praznom mramornom postamentu. 14. siječnja 2005. D. M. je izvео performance u kojem je rekreirao događaj dekapitacije Titovog lika rezanjem glave na maloj brončanoj replici spomenika.
"JBT 27. 12. 2004.", 2004/2005
Data recovery series
On Dec. 27, 2004 a monument to Yugoslavia's late antifascist fighter and communist leader Josip Broz Tito was blasted with an explosive device in his native village of Kumrovec. Dalibor Martinis took over the vacated position on the pedestal to commemorate this date. On January 14, 2005 Martinis did a performance in which he reenacted the event of decapitation of Tito's sculpture by cutting the head of a small bronze replica.

34. Vječna vatra gnjeva (model), 2007.
Eternal flame of rage (model), 2007
serija *Data recovery* / *Data recovery* series

XXXII. Suvremena keramika / XXXII. Contemporary Ceramics

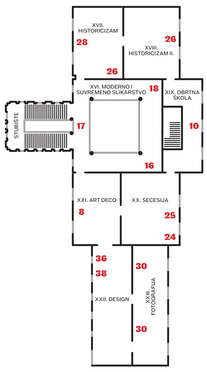
35. Rad za Galeriju Pumps, 1978.
fotografije performancea bojenja galerije Pumps u bijelu boju, *Vancouver* 1978. i video bojenja bijelog zida MUO (na kojem se video projicira) u bijelo, 2009.
Work for Pumps Gallery, 1978
photos of performance of painting the Pumps Gallery in white,1978 and
video of painting the museum wall (on which video is being projected), 2009

31

2. kat / floor

24

8



XVI. Moderno i suvremeno slikarstvo / XVI. Modern and Contemporary Painting

16. Štrajk umjetnika, 1977.
fotodokumentacija + jedno umjetničko djelo pokriveno platnom / *promjenjivo mjesto*
Na grupnoj izložbi *Inovacije u* Galeriji Karas (1977.) u Zagrebu D. M. je proglasio opći jednodnevni štrajk svih umjetnika. Sve slike okrenuo je licem prema zidu, a skulpture pokrivio bijelim platnom (umjetnici na izložbi *nisu bili konzultirani*). Djelo D. M., izloženo na izložbi, bilo je platno na dvostrukom drvenom okviru s dvjema "stražnjim stranama" slike.
Artists on strike, 1977
photo documentation + one artwork covered with cloth / *location subject to change*
At the group show *Innovations* held in Karas Gallery, Zagreb, D. M. declared a one-day strike of all the participating artists. All paintings were turned toward the wall; sculptures were covered with white cloth. The artists of these works were not consulted. The work D. M. displayed at the show was a canvas on double wooden frame with two "back sides".

17. Mikijeva ponuda dana, 2008.
Miki's offer of the day, 2008
promjenjivo mjesto / location subject to change

18. Čuvar na izložbi, 1976.
Performance je izveden 1976. na grupnoj izložbi u Galeriji suvremene umjetnosti (danas Muzej suvremene umjetnosti) u Zagrebu. D. M. je, umjesto izlaganja vlastitog djela, *naizmjence čuvao djela drugih umjetnika.*
Art Guard, 1976
Performance held in 1976 at the group show in the Gallery of Contemporary Art (today Museum of Contemporary Art), Zagreb. Instead of exhibiting his own work D. M. *guarded* the works of other artists.

XIX. Obrtna škola / XIX. Crafts School

10. No a la HR 4437
tapiserija po transparentu s protesta u Phoenixu
Muzej revolucije, 2009.; transparenti s demonstracija, štrajkova i prosvjeda
No a la HR 4437
tapestry after a banner from a protest in Phoenix
Museum of Revolution 2009, banners from demonstrations, strikes and protests

XVII. Historicizam, XVIII. Historicizam II. / XVII. Neo-Styles I., XVIII. Neo-Styles II.

26. Kupujem vrijeme, 2008.
I buy time, 2008

XVII. Historicizam / XVII. Neo-Styles I.

28. TV dnevnik 04. 09. 1974., 2009.
video, remake TV dnevnika
TV news of 04. 09. 1974., 2009
video, remake of TV news program

XXI. Art Deco

8. MTČ d.d. štrajk
stolić po transparentu iz štrajka ranika tvornice MTČ
Muzej revolucije, 2009.; transparenti s demonstracija, štrajkova i prosvjeda
MTČ d.d. strike
table after a banner from the strike of MTČ workers
Museum of Revolution 2009, banners from demonstrations, strikes and protests

XX. Secesija / XX. Art Nouveau

24. Posjetitelji na izložbi, 2009.
TV monitor s zidom kao ogledalo u zlatnom okviru
Visitors at exhibition, 2009
TV monitor and camera as a mirror in golden frame

25. Koncept izjave nagrađenog umjetnika, 1976.
Djelo je bilo izloženo na grupnoj izložbi održanoj 1976. u Zagrebu. Posjetitelji su pomislili da im ovakav koncept mogao ustrebati uzimali su kopije teksta. Na preostalom primjerku nepoznati posjetitelj je rukom dopisao: "*Loko se tebi zojebavat*".
Concept for a statement by a prize-winning artist, 1976
The work was exhibited at a group show held 1976. in Zagreb. Visitors were free to take one copy of the typed text if they felt they could need it. On the last copy an unknown visitor wrote by hand: *"It is easy for you to fool around."*

XXII. Design

36. Svakom prema potrebama, 1974.
oglas D. M. objavljen u *Večernjem listu* 1974.
To everyone according to his/her needs, 1974
1974 ad by D. M. published in *Večernji list* daily paper

38. Krivotvorine, 1974.
kolaži-intervencije na tramvajkartama
Counterfeits, 1974
collages-interventions on tram tickets

XXIII. Fotografija / XXIII. Photography

30. "Društveno čitanje 05. 05. 1980 / 11.12.1999.", 2009
fotografije / serija *Data recovery*
"Social reading, 05. 05.1980 / 11. 12.1999", 2009
photographs / *Data recovery* series

10

1. kat / floor

Stubište / Staircase

6. Otvoreni kolut, 1976.
video
Kamera na stativu povezana je s video-rekorderom. Nakon čega uključuje snimanje, umjetnik prihvaća video-vrpcu koja se odmata s prvog kolutа i prolazi preko magnetne glave video-rekordera i, umjesto na drugi kolut, omata je oko svoje glave okrećući se na rotirajućem stolcu. Njegovo lice s vremenom je potpuno pokriveno video-vrpcom na kojoj je snimka njegova lica oko kojega se omata video-vrpca na kojoj je snimka njegova lica oko kojega ...
Open reel, 1976
video
A camera on a tripod is connected with a video-recorder. After starting the recorder, the artist gathers up the video-tape uncoiling from the first reel and passing through the magnetic head, and winds it around his head, turning around on his chair. In the end his face is completely swathed in video-tape on which his face is recorded, over which is coiled the video-tape on which his face is recorded, over which ...

IV. Barok II. / IV. Baroque II.

12. Političari, maknite ove čude
zastor po transparentu s prosvjeda protiv tvornice Rockwool, Labin
Muzej revolucije, 2009., transparenti s demonstracija, štrajkova i prosvjeda
Politicians, move this monster
curtain after a banner from a protest against the Rockwool factory, Labin
Museum of Revolution 2009, banners from demonstrations, strikes and protests

IV. Barok II., VI. Klasicizam, VII. Klasicizam/Empire / IV. Baroque II., VI. Neoclassicism, VII. Neoclassicism/ Empire

21. Kupujem vrijeme, 2008.
osobni ulični oglas s brojevima telefona koji se mogu otrgnuti
I buy time, 2008
personal street ad with telephone numbers which can be torn off

VI. Klasicizam/Bidermajer / VI. Neoclassicism/Biedermeier

28. TV dnevnik 04. 09. 1974., 2009.
video, remake TV dnevnika
TV news of 04. 09. 1974., 2009
video, remake of TV news program

9. Pravda slijepa, sud gluh
prostirka po transparentu s prosvjeda HUS-a u Splitu
Muzej revolucije, 2009.; transparenti s demonstracija, štrajkova i prosvjeda
Blind justice deaf court
mat after the banner from HUS protest in Split
Museum of Revolution 2009, banners from demonstrations, strikes and protests

V. Rokoko / V. Rococo

13. Mijenjajmo
stolni ukras po transparentu s prosvjeda HUS-a u Splitu
Muzej revolucije, 2009., transparenti s demonstracija, štrajkova i prosvjeda
Let's change
table decoration after the banner from HUS protest in Split
Museum of Revolution 2009, banners from demonstrations, strikes and protests

XV. Galerija baroknog slikarstva / XV. Baroque Painting Gallery

14. March online, 2007.
(autori Dalibor Martinis i Neven Kovačić)
website za virtualne demonstracije
website for virtual demonstrations

15. Djelo (krađe) u tijeku, 2009.
promjenjivo mjesto
Work (of theft) in process, 2009
location subject to change

I. Gotika / I. Gothic Period

19. Cárcel de amor, 2009.
Tapiserija *Cárcel de amor* (*Tamnico ljubavi*) ilustracija je istoimenog ljubavnog romana španjolskog pisca Diega de San Pedra (oko 1437.–1498.). Za vrijeme trajanja izložbe *MUORTINIS* D. M. će čitati roman skidajući s tapiserije svaki dan jednu stranicu.

11

Cárcel de amor, 2009
Tapestry *Cárcel de amor* (*Dungeon of Love*) is an illustration of the romance by Spanish writer Diego de San Pedra (approx. 1437–1498). During the exhibition *MUORTINIS* artist will read the romance taking one page from the tapestry every day.

III. Barok / III. Baroque

20. Posjetitelj u Muzeju moderne umjetnosti / NY, 1998.
propusnica za službene posjetitelje MOMA-e
Visitor at MoMA / NY, 1998
pass for official visitors to MOMA

VII. Klasicizam/Empire / VII. Neoclassicism/Empire

11. Abbiamo lavorato tutta la vita
stolnjak po transparentu iz filma *Umberto D*, Vittorio De Sica, 1952.
Muzej revolucije, 2009.; transparenti s demonstracija, štrajkova i prosvjeda
Abbiamo lavorato tutta la vita
tablecloth after a banner from film *Umberto D*, Vittorio De Sica, 1952
Museum of Revolution 2009, banners from demonstrations, strikes and protests

IX. Bidermajer / IX. Biedermeier

23. Biedermeier forum, 2009.
stranica internetskog foruma / page from an internet forum

VIII. Empire / VIII. Empire

22. Herr Biedermeier, 1848 (Hoch Kunst Glanz), 2009.
motorima pogonjene peruške za opraš̌avanje muzejskih eksponata
Herr Biedermeier, 1848 (High art polish), 2009
motor-run feather-dusters for dusting off museum exhibits

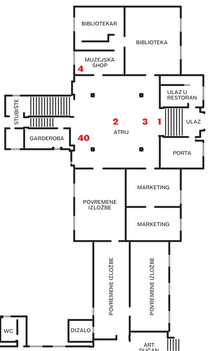
37. Oops!, 2009.
(Tri kineske vaze iz dinastije Qing razbijene su kada se, u siječnju 2006., u njih zabio Nick Flynn, posjetitelj muzeja Fitzwilliam u Cambridgeu spotaknuvši se o vezice svojih cipela.)
Oops!, 2009.
(Three Chinese vases of the Qing dynasty were smashed when, in January 2006, Nick Flynn, a visitor to Cambridge's Fitzwilliam Museum ran into them having tripped over his shoelaces.)

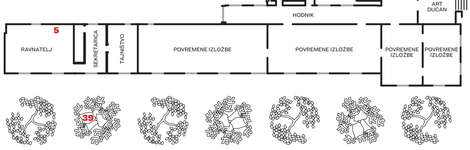
9

13

prizemlje / groundfloor

5





39

Ulaz / Entrance

1. MUO - Muzej visoke radničke klase, 2009.
rezultati glasanja zaposlenika MUO
MUO - High Working Class Museum, 2009
results of voting by museum employees

Atrij / Atrium

2. Proleteri svih zemalja, 2008.
Proleteurians of all countries, 2008
crvena zastava EU / red EU flag

3. Meeting point, 2009.
logo na kamenom podu u zgradi CIA, po filmu "Good Shepherd" / logo on the marble floor in CIA building, based on the film "Good Shepherd"

40. 1848 Remix
koncert na otvorenju + snimka
izvode ansambli Cantus I / II / III, skladatelj Berislav Šipuš
concert at the opening + recording
performed by Cantus ensembles I / II / III, composer Berislav Šipuš

Muzejska prodavaonica / Museum Shop

4. Muzejske vezice, 2009.
Štand uličnog prodavača vezica za cipele privremeno je dislociran i postavljen u MUO, kao eksponat i prodajni artikl muzejske prodavaonice. Istog dana, na mjestu u gradu postavljena je pločica: "*Znanci su na posudbi u Muzeju za umjetnost i obrt, Zagreb, Trg maršala Tita 10.*"
Museum shoelaces, 2009
The booth of a street vendor of shoelaces is temporarily relocated and placed in the MUO museum shop, as exhibit and sales item. That same day, at the same place in the city a tile with the wording: *"The shoelaces are on loan to the Museum of Arts and Crafts, Zagreb, Maršala Tita Square 10."* was put down.

2

4

Ravnateljeva soba i atrij / Director's Office and Atrium

5. Predsjednik RH, 2009.
fotografija u uredu Ravnatelja + *Kava s predsjednikom*, performance u atriju
Ubličajena *Kava s predsjednikom* održavat će se svakog drugog četvrtka od 11 sati. D. M. će s posjetiteljima raspravljati o svim gorućim temama suvremenog hrvatskog društva, potpisivati razglednicu i voditi kroz izložbu *MUORTINIS*.
President of Croatia, 2009
photo in the Director's office + *Coffee with the President*, performance in atrium
The usual *Coffee with the President* will be held every second Thursday from 11h. Dalibor Martinis will discuss with visitors all the hot issues of contemporary Croatian society, sign postcards and offer a guided tour through the exhibition Muortinis.

U krošnji u Klaićevoj ulici / Klaićeva street

39. Marxova 11. teza o Feuerbachu, 2002/2007.
audio instalacija u krošnji drva, binarna serija
Tekst 11. Marxove teze o Feurebachu (*"Do sada su filozofi interpretirali svijet, stvar je u tome da ga se promijeni"*) binarno je kodiran i reproduciran kao pticji pjev u krošnji drveta u Klaićevoj ulici.
Marx's 11th thesis on Feuerbach, 2002/2007
audio installation in the tree, binary series
The text of Marx's11th thesis on Feuerbach (*"Philosophers have hitherto only interpreted the world in various ways; the point is to change it."*) is binary coded, and played back as a bird song in the tree of Klaićeva street.

3

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Otvoreni muzej

Temporary Works in the Museum!

Privremeni radovi u Muzeju!

Miroslav Gašparović

MUORTINIS

The Dalibor Martinis exhibition in the Museum of Arts and Crafts (MUO) is not just one in a string of exhibitions of this museum. From the museological aspect, it is an exhibition that inaugurates a new form of dynamic exhibition events related to the permanent display of the museum.

The Museum of Arts and Crafts has made its name equally with its outstanding exhibition activity and with its permanent display, which with artefacts from the holdings presents the artistic trends and directions in the development of the material culture of Croatia, from Gothic to the end of the 20th century. The recent permanent display, articulated according to a concept by Vladimir Maleković, was opened to the public in 1995. In the restricted spatial conditions, even today this display, with just some slight changes, works like a great fresco of the Croatian art and culture of bygone ages, with indications of key moments of artistic events in Croatia up to that time. The question that inevitably arises today almost fifteen years after the opening of the exhibition is how alongside exhibitions of contemporary creative work, within this segment of museum presentation, one responds to the challenges of the time, and in which way what is happening on the contemporary art scene can be included into the permanent display, all within the spatial constraints of the display and without any radical operations in its basic pattern. One possible response that occurred was the concept of the occasional incorporation of the works of a given artist within the permanent display itself. In this way, a space is opened up for an artistic dialogue between authors and the Museum of Arts and Crafts, alternately, with the segment that best represents it, respecting the principle of total creative liberty in thinking about and interpreting the museum, the conception of the display and its exhibits, as well as the very idea of the museum. This uncommon opening up of a traditional institution to new and different visions is a challenge for both the museum staff and for visitors, who, spurred on by the personal vision of the author of the interventions, will be able to comprehend the "best and biggest exhibitions of MUO" from a new and uncommon standpoint, without any objectification from art history. When we were thinking about the choice of artist with whom to begin this cycle, the name of Dalibor Martinis was a must: a transmedia artist who has exhibited in many of the most important world museums and galleries, whose works are held in the New York Museum of Modern Art, the Zuricher Kunsthaus and the new Museum of Contemporary Art in Zagreb. Among other things, Martinis represented Croatia at the Venice Biennale in 1997, and with his many prizes has to be counted among the most important artists of Europe. But more than any of these formal reasons, a more important, in fact, a crucial, reason was the fact that the artist in his earliest works devoted considerable attention to taking issue with the relations of artist and museum and gallery, that is, the position of the artist within this system. Almost at the very beginning of his work, in 1976/7, he had actions entitled *Art guard*, *Artists on Strike*, *Concept for a Statement by Awarded Artist* and *Artist at Work* (some of which will be recreated on this occasion), taking part in the then very current topic of anti-museum strategies.

The response of Dalibor Martinis himself to this challenge was more all embracing than we had originally expected. In a literal sense of the word, Martinis practically infiltrated himself into all the segments of the museum, from the entry atrium to the last room on the third floor of the display, with sometimes larger and sometimes smaller interventions and interpolations of older or newly created works that broadcast "covert and enigmatic messages" (Nada Beroš). He has in fact created an exhibition within an exhibition, in such a way that the two thematic, contextual and semantic layers are mutually interwoven. Even works that were created some thirty years ago change, in this new context, their original meaning and point, for what was once a provocation to the museum and gallery system has today in a sense been musealised, and that is what every artist, after all, wants, however revolutionary and avant-garde he or she might be. The whole of Martinis' exhibition within an exhibition, or as we have called it for this occasion *MOURTINIS*, can be divided into several major units. *Early Works* covers works created during the seventies, in which the author takes issue with the role of the artist, the artistic message and conventions, and the relationship with institutional frameworks, developing in fact anti-museum strategies. Then we have *Works from the 21st Century and the New Millennium* in which social engagement is much more accentuated, from both the aspect of the position of the artist in society and that of the possible action of the individual in the broader social context. Works from the cycle *Data Recovery* deal with the loss of original data – and the fact that every subsequent contextualisation of an event, through its interpretation and historicisation, must be "a manipulation of a lost reality" (Dalibor Martinis). This segment can in a certain way be understood as one more comment of the artist on the institution of the museum for a kind of data recovery is in fact the main and basic task of every museum. Finally, there is the last group of works, created as site specific reactions of the author to the Museum of Arts and Crafts itself, although there are among them pieces that have wider social and political connotations.

One of his most important tautological pieces of the early phase, *Open Reel* (1976) in which the artist himself was both object and subject of a video piece (a tape is wound onto the head of the artist, and on the tape is a recording of the same action – winding tape onto the artist's head) is in the contemporary interpretation projected on the sculpture *Allegory of Education*, which has a crucial effect on the understanding of the work. Now when the object has been altered, and itself carries no small weight of symbolic meaning, the interpretation of this classic, as we can call it, Martinis work takes on different forms. Is this a reference out to the successive and incessant reforms of education and the school system that we have witnessed over the last forty years, or has the artist in fact merely made use of a handily placed sculpture without any reference to the meaning of it? This is a question that remains unanswered. In the same way we can wonder if the intervention entitled *Miki's Offer of the Day* is an allusion to the nickname of the author of this text, who just happens to be the author of the part of the display in which the installation is set up, or whether it is in fact about the artist's reaction to the media and marketing approach to art in which all is brought down to a well-formulated supply of a commodity. In the atrium of the museum the work *ProletEUrions of All Countries* is placed; this is a big red flag with the gold stars of the EU, in which by a simple change of colours, blue becoming red, the author clearly plays with the political connotations of the colours. In front of the flag, on the floor, is a big CIA logo (a film frame, which is noticed only when one sees the shadow of human figures that are incorporated into the logo). The whole of this intervention will be reinforced at the actual opening, when a classical music ensemble will perform the work no. 46 1848, *REMIX*, actually better known under the old name of the *Internationale*, in a new arrangement that neutralises its original revolutionary meaning. The relation of these interventions, the play with symbols of various forms of totalitarianism that is as threat always current in the context of the space of museum as a place for looking back on the past, is in a given way the key for to several other works, at first glance having political connotations, which the author has decided to include in his dialogue with the display of the Museum of Arts and Crafts. This is primarily the *High Working Class Museum*, where the artist, after a questionnaire administered to museum staff members, has awarded the institution a certain number of red stars with hammer and sickle, ironising, profaning or reducing to their true measure (hated or beloved) the symbols of past times and abandoned ideologies, brought down to the level of the stars that are awarded for the level of hotel-keeping attained, thus commenting on the reiterated transformation of a revolutionary ideology into the standard consumer commodity of contemporary market society. Although they also use the political symbols of the communist regime – the hammer and sickle and the logo TITO – the works *Happy Christmas 1953!* and *TITO* are in fact intimistic reminiscences of the author of the time when Christmas was at best a holiday that was passed over in silence, but that many nevertheless celebrated, the artist's family earning its living by making glass baubles for the Christmas tree, and of his personal experience of the cham between the world of the family, Christmas and Dad, and the external world – that of the hammer and sickle and Tito. By forming these symbols with the same glass baubles and their installation within the glass display of MUO, Martinis talks of that time of parallel worlds, which was our reality for decades. Talking of this period, the artist himself on one occasion said: "My own life is very firmly planted in this. It would be idiotic for a man to set out with such a self-destructive ambition". Ultimately we can conclude that with respect to the fact that we cannot choose the time and place of our birth, the past that we have undergone inevitably defines us and makes up a part of our personality, and every negation of it is at the same time an amputation of a part of what we are.

Particular attention needs paying to works that were created to be site specific – reactions to given exhibits or rooms. In this cycle, Martinis enters into a direct dialogue with them, interpreting them intertextually. The artist has placed on a Late Gothic tapestry of 1522, with a motif of the Gothic romance of the Spanish writer Diego da San Pedro *Cárcel de amor (Dungeon of Love)* printed pages of the romance itself, totally covering it; and yet in the course of time, they will be removed, revealing thus the tapestry in all its beauty. With this act, Martinis problematises the relationship between two closely connected works of art in different media, showing that the phenomenon of artistic crossover is much older than our times and contemporary media. A similar transcription of different media can be seen in the work *Herr Biedermeier 1848 (High Art Polish)*, placed in the Biedermeier room of the permanent display of MUO, where the author emphasises 1848, the year of the great revolutions that shook the old world and marked a leapfrogging movement towards the contemporary world, while Biedermeier himself represents the paradigm of the petit-bourgeois style.

The group of works entitled *Museum of the Revolution*, also specially made for this occasion, makes use of this same warp of revolutionary 1848 and of all the later revolutionary years until this date, with a stress on the idea that revolution is an obsolescent and today impossible form for the demonstration of social discontent, a concept that has become a historical label, a depleted concept closer to historical than to real surroundings, the place of which is among the other historical concepts, symbols, emblems and objects in the Museum of Arts and Crafts.

This kind of viewpoint, since the Martinis exhibition in the exhibition of the permanent display of the Museum of Arts and Crafts (MUO) is a kind of retrospective, for the works on display cover almost the whole of the artist's span, from the early seventies until the present day, perhaps provides a clue for the response to all the symbols and mottos that the artist uses, on this occasion, even his own works.

Miroslav Gašparović

MUORTINIS

„Izložba Dalibora Martinisa u Muzeju za umjetnost i obrt nije samo jedna u nizu izložbi ovoga muzeja. S muzeološkog aspekta riječ je o inauguraciji novi oblik eksperimentiranja u suvremenoj umjetnosti.

Muzej za umjetnost i obrt u svojoj kuštura prepoznatljivosti nije samo po svojoj izvrsnoj izložbenoj djelatnosti, kao i po stalnoj postavi koji prikazuje umjetničke tendencije u razvoju hrvatske materijalne kulture od gotike do kraja dvadesetog stoljeća. Postavljena u prostorno ograničenim uvjetima, u obliku velike freske prikazuje ključne momente u umjetničkim kretanjima u Hrvatskoj od kraja dvadesetog stoljeća. Postavljena 1995. godine, u osnovi nepromijenjena, djeluje kao velika freska koja prikazuje najvažnije umjetničke ostvaraje u prošlosti. Pitanje koje se nametnulo nakon dvanaest godina od otvaranja ovog postava, kako ovaj postav u svojoj osnovi nepromijenjen, u prostornom smislu, bez bitnih zahvata, odgovara na suvremene izazove, kako se u okviru postojećih prostornih ograničenja