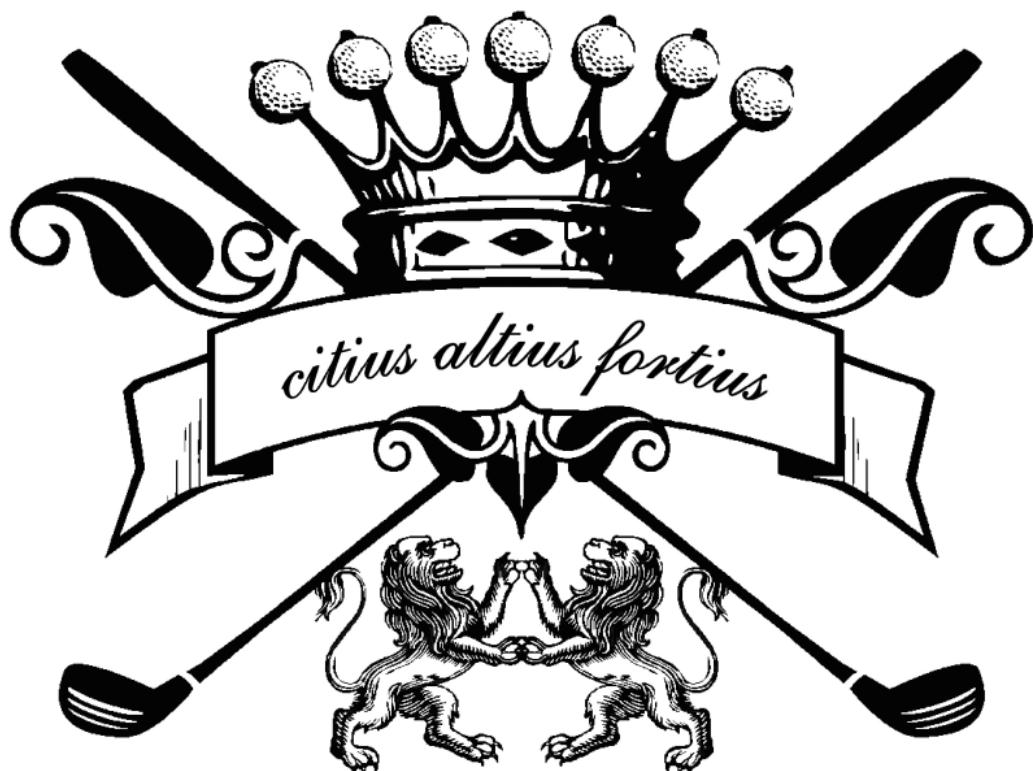


SLAVEN TOLJ



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MUZEJ ZA UMJETNOST I OBRT, ZAGREB







SLAVEN TOLJ: CITIUS, ALTIUS, FORTIUS

Slaven Tolj se, zbog aktivne uloge koju preuzima u lokalnoj sredini od kraja 1980-ih godina, kada započinje djelovanje u svojstvu organizatora brojnih programa Art radionice Lazareti u krugu koje se tijekom ratnih godina artikulira nezavisna umjetnička scena, neizbjježno označava prvenstveno kao dubrovački umjetnik. Dubrovnik jest temeljni topos njegova umjetničkog rada u oba smisla, egzistencijalno – kao iškustveno ishodište i simbolički – kao sklop razvedenih antagonističkih odnosa u prepletu političkih odluka, korporativnih interesa i građanskih potreba. Dokazujući se kao zagovornik angažiranog i slojevitijeg pozivanja umjetničke prakse s lokalnim kontekstom svakodnevnog života i njegovih problema, Tolj svoje teme tijekom 24-godišnjeg umjetničkog rada artikulira u smislu otvorenog, nematerijalnog žarišta u kojem je vizualna umjetnost pozvana na sučeljavanje s političkom i društvenom zbiljom, njenom mas-medijskom konstrukcijom, ali i introspektivnom fikcionalizacijom. Iz ovakvog odabira materijala proizlazi i žanrovska isprepletenost njegovih radova, uz bezuvjetan naglasak na performansu, koja se može podvesti pod komforну označu multimedijalne umjetnosti, ali svoje, možda najstabilnije, okrilje nalazi u fluidnoj domeni perceptualne umjetnosti koju je već opisala Janka Vukmir povodom Toljevog sudjelovanja na *Documenti X* u Kasselu 1997. godine.¹

Ono što je izloženo pogledu u radovima Slavena Tolja, nerijetko se ispostavlja u vidu zahtjeva za dalnjom asocijativnom konstrukcijom kroz perceptualno sudjelovanje promatrača u ostvarenju kontekstualnog uvida. Blisku razinu uključenosti od posjetitelja traži i naš Stalni postav. Stilistička povijest umjetnosti usvojena kao organizacijsko načelo izložbenog sklopa u prvom planu koncentriра se na oblikovno-morfološku kvalitetu eksponata, majstorstvo izvedbe i razlikovanje tehnika izrade. U drugom planu pojavljuje se neizbjježno pitanje do koje je mjere ona kadra zadovoljiti kompleksnost koja proizlazi iz preuzimanja dvojne funkcije – prezentacije muzejskog fundusa i reprezentacije prošlosti, odnosno nekadašnje kulture življenja. Jaz koji današnjeg posjetitelja dijeli od vremena nastanka pojedinih predmeta nije ništa manji od međusobne odijeljenosti ponekih eksponata unutar iste prostorije. Riječ je o prazninama nastalim osipanjem živog vremena u muzejskom statusu predmeta. O neuklonjivom manjku koji poziva na nadoknadu, pružajući tako šansu sadašnjem trenutku za upisivanje vlastitog viđenja.

Viđenje kao ishod rezultat je dvosmjernog procesa gledanja u kojemu se percipira, a možda i racionalizira vlastita pozicija ili stavovi u odnosu na okruženje, što uključuje i pitanje vidljivosti samog promatrača. Već je spomenuto: Slaven Tolj je prije svega dubrovački umjetnik, a tako ga je predstavio i češki kustos Michal Kolechek, autor Toljeve retrospektivne izložbe postavljene u Galeriji Emil Filla u češkom gradu Usti nad Labem (2007.), prikazane i u budimpeštanskom Ernst muzeju (2009.) te u Galeriji Arsenal u Białystoku u Poljskoj (2009.). Nemoguće je ne izostriti taj epitet, unatoč činjenici što trenutno boravi i radi u Rijeci i unatoč mojoj želji da izbjegnem epitet, jer ni epiteti kao ni druge jezične, društvene i umjetničke forme ne mogu biti sigurni u svoje značenje. Oni su tek loptice kroz čije domaće stvaramo svoje životne ili muzejske priče.

Toljeva priča u Stalnom postavu konstituira se kroz viševersne komunikacijske kanale: skicozna naznaka fiktivne igre golfa koja na imaginarnom nivou preobražava statičnu atmosferu muzejskog postava u dinamičku mrežu naslućenih udaraca i vidljivih “rezultata”, okvir je unutar kojeg nailazimo na izvore, ali krajnje reducirane odlomke izjava za medije do-

maćih političara i medijskih napisu o aktualnim zbivanjima, audio radove i, suprotno očekivanjima, tek jedan video rad *Game of Thrones* (2012.). Utemeljen je teren za kompleksno raspisivanje paralelne pri-povijesti umjetničkog aktivista, koja se aktualizira kao narativno-performativni sklop u procijepu između fiktivne usporedbe i dokumentarnog prijenosa.

Objašnjenje prostorne nabranosti značenjskih odnosa vjerojatno kreće od primarne aktivističke pozicije, koja u Toljevom slučaju podrazumijeva upisivanje nastojanja i akcija u razgranat medijski sistem, što znači da je dijelom samonametnuta kao javno eksponirana. Cinjenica je da broj medijskih izvještaja o umjetnikovim akcijama i aktivnostima premašuje broj stručnih tekstova napisanih o njegovu umjetničkom radu, iako je nekolicina kustosa i kritičara, poput Janke Vukmir, Antuna Maračića i Ane Dević, o njemu pisala vrlo izdašno. Kroz medije pratimo Toljeve istupe zbog interesno motivirane obnove Lazareta, koja je unatoč posve netransparentnim planovima ipak započela na inicijativu gradskih vlasti, a glasno su odjeknule i akcije građanske inicijative Srđ je naš!, koja je pokrenuta zbog su-protstavljanja projektu gradnje terena za golf na Srđu, jedinoj slobodnoj površini za buduće urbanističko širenje Grada, tražeći referendum. Tolj se jasno odredio: *Političari fokus postavljaju na pitanju "Jesmo li za golf ili ne?", a pravo je pitanje "Jesmo li za Grad ili ne?"*

Vratimo se stoga koncepciji terena za golf koji sugeriraju figure igrača / političara skicirane na zidovima i loptice postavljene pored pojedinih eksponata u vidu rezultata odigranih udaraca. Rezultati udaraca ponegdje su uspjeli, a ponegdje su shvaćeni kao omaške; konstrukcija takve vizure omogućuje da se muzejski eksponati naprasno prepoznaju u vidu bizarnih, apsurdnih i/ili humorih manifestacija počinjene "štete". Ideja terena za igru golfa, neprimjerenog fizičkom prostoru kojim ovladava unoseći smetnje, metonimijski ocrtava teren dubrovačke situacije i novog shvaćanja sportskog mota brže, više, jače. Zidine na kojima je jednom davno uklesan natpis *Sloboda se ne prodaje niti za sve blago ovoga svijeta*, danas su suočene s postavljanjem zahtjeva za visokim postignućima upravo u sferi platnih sredstava kroz testiranje izdržljivosti u disciplinama prodaje i privatizacije.

Specifičnost metode u proširenju prostornog diskurza Stalnog postava na dubrovačku temu proizlazi iz nečega što se, u ovom kontekstu i uvjetno, može nazvati umjetničkim arhiviranjem medijskih izjava političara u vezi "golf projekta" na Srđu, kroz posljednjih nekoliko godina, te u discipliniranoj selekciji i svođenju obrađenog materijala na više značne fragmente. Većim dijelom plasirani kroz škrte rečenične formule s više mogućih, ali i međusobno isključivih tumačenja, oni reprezentiraju poslovnični diskurz koji moguće pristupe istini premrežuje vlastitim pozicijama moći. Tako se, osim zagovora golfa kao jamstva prosperiteta, iznose stereotipi o bogatoj klijenteli ili o golferskom turizmu u turističkim regijama, proizašli iz nerazumijevanja etike sporta i nedomišljene ideje turističkog razvoja. Nespretno izviruju i posve prizemna shvaćanja da je vrijednost izraziva kroz cifre, da se sloboda zasniva na stjecanju imovine i da su kritičari vlasti protivnici hrvatskog Ustava i države.

U odnosu na izložbeni postav MUO predstavljene konstatacije, aplicirane na muzejske vitrine, ne doprinose spoznavanju, već zamčuju vizuru, jer ostvaruju nametnutu diskurzivnu rešetku, koja militantno nadzire i ograničava gledanje, odnosno, uvjetuje viđenje sadržaja. Ovim je postupkom metonimijska relacija osnažena; igrači golfa dobili su živu riječ i autentične glasove u čijem objektu osjećamo prostornu dimenziju Toljeva imaginarnog svijeta. Nad muzejske eksponate nadvila se sjena Dubrovnika, pod pritiskom kapitalističkih interesa, svedenog na skučenu scenografiju turističke sezone.

Predmet Toljeve umjetničke interpretacije jest proces društvene odnosno medijske konstrukcije političkih i korporativnih interesa kroz splet ambivalentnih narativa, operacionalizacija njihove moći u kulturnoj politici i krajnja svodivost na kapitulaciju zdravog razuma pred politikom stjecanja kapitala. Apsurd, no i ozbiljnost cijele situacije poentirani su zvučnom kulisom deklamiranja zakonskih odredbi o investicijama, koje dokazuju paradoksalne razmjere svojih dosega u deklarativnoj gesti privatizacije muzejskih dobara (tapiserija) i njihova simboličkog sadržaja, poput eksponirane teme godišnjih doba.

Na ovoj metonimijskoj osnovi pripremljena je scena za izvedbu dubrovačke društvene drame izražene kroz tri ambijentalne situacije. U prvoj nalazimo video rad *Game of Thrones*, 2012., odnosno insert iz planetarno popularnog fantastičnog serijala, u kojem Tolj gostuje kao jedan od statista tijekom snimanja u Dubrovniku. Riječ je o sceni kolektivnog smaknuća, koja se u postavu izložbe zbiva ispred niza "muzejskih prijestolja", baroknih stolaca i naslonjača. Nadilazeći smisao realizirane metafore, jezična igra transponira se u materijaliziranu i oprostorenu figuru u kojoj muzejski eksponati postaju vjerodostojnim dokumentom insceniranog krvoprolića. Imaginarna slika stratišta, nelagodno odražena u dojmu ambijenta, preobražava konvenciju zabrane prilaza istaknutu na tapiserijama u konvenciju obustave prigovora zadanom sustavu pravila. Jedini video rad na izložbi nije izvorno dokumentacija performansa, već je naprsto usvojen uslijed prepoznavanja apsurdnog obrata u kojem intencionalno fikcionalna scena uspostavlja stvarne reference na gubitak mogućnosti uspostave konstruktivnog dijaloga građana s gradskim vlastima. Situacija sučeljavanja građana s pozicijama moći investitora upisuje se i u rad koji je izvorno nastao u intimnijem duhu punom nostalгије. Instalacija *Lučićeve stolice*, 2006., iz fundusa Umjetničke galerije Dubrovnik, koja se sastoji od niza oštećenih stolaca iz kafića *Libertina*, omiljenog okupljača dubrovačkog umjetničkog svijeta, prethodno je imala posve drugacije konotacije. Tolj uočava jedinstvenu prirodu oštećenja, neobičnu sustavnost u pravilnom ponavljanju greške jednako na svim stolcima. Nastala šteta u drugom se kontekstu čitala kao signal koji ukazuje na specifičnost mentaliteta gostiju kafića i samog vlasnika Lučija Capursa, kao znak koji, prema tumačenju Antuna Maracića, govori "...o enklavi humaniteta kao greške u sustavu suvremenosti koja bez milosti devastira svoj krajobraz koristeći elemente prošlosti tek u obliku krivotvorine dekorativnog detalja."²² U ambijentu naše izložbe ovaj rad smješten je nasuprot muzejskog remek-djela – pisačeg stola belgijskog arhitekta Henrika Van de Veldea i u odnosu na njega impostiran kao gledalište. No, muzejski eksponat konotiran je kao radni stol investitorske tvrtke i u tome smislu kao simbol korporativnog autoriteta. Predmetna sredstva ove transpozicije su novine s informativnim izvještajem o referendumskoj temi i zastavica s olimpijskim motom: *citius, altius, fortius* pod čijim se imperativom provodi kapitalistička eksploatacija baštine, praćena uništanjem sentimentalnih privrženosti i životnih navika građana. Reduktivnost Toljevog pristupa naglašava praznine kao mesta bogata značenjima pa tako u dojmu praznog stola apostrofira ideju nevidljivog rada i transparentnog poslovanja koje se neometano zbiva pred očima zajednice. Izuzetost građana osjećamo u zjapećim prazninama stolaca koje utjelovljuju fizičku nemoć demokratskih nastojanja. Nemoć je doista krajnja strepnja kojom su praćeni stvarni i metaforički ishodi Toljevih akcija. U umjetničkom iskustvu performansa nemoć se razrješava kroz introspektivne geste pomirenja napetosti između nemogućnosti i realizacije.

O tome govori i performans *Srd je naš!*, 2013., koji, reduktivno prezentiran u vidu audio snimke i jedne dokumentarne fotografije, sažima ishod dramatski vođene situacije. Dvojna

naznaka blokirane komunikacije između građana i pozicija moći u navedenim ambijentima predstavlja potisnute tenzije, koje se ne uspijevaju artikulirati u odgovarajući izraz pomirenja. Katarza je moguća samo na osobnom nivou i realizira se kroz individualnu metaforičku gestu prisvajanja tišine javnog prostora, kao individualnog tereta bola. U krajnjem zaključku gestu apliciranja bedža na prsa moguće je tumačiti i kao reviziju ritualizirane geste stavljanja odličja, u smjeru naglašavanja osobnog čina otpuštanja napetosti. Tako se kroz dimenziju fikcionalizacije fizičkog iskustva ili inscenacije smrti u video radu *Game of Thrones* konstituiru sudsinski ishod protagonističkih nastojanja na panorami imaginarnog Dubrovnika situiranog u mujejski postav.

Istovremeno, Tolj u radikalnoj gesti prišivanja bedža s natpisom *Srđ je naš!* na gola prsa uspostavlja i vezu s performansom bez naziva izvedenim na *Bijenaleu mladih Mediterana* u Valenciji 1993. godine u kojem postupno skida pojedine dijelove odjeće, od kojih svaki ima prišiveno korotno puce, a potom otkida jedno i prišiva ga na gola prsa. Iz ove radnje izvedena je i korotna oznaka upisana na pojedine vitrine Stalnog postava MUO. Nadovezujući se na raniju gestu označavanja vlastitog tijela, ova gesta nosi težinu prihvaćanja simboličke stigme ranjenog mjesto. Vitrine su nijemi protagonisti mujejskog svijeta, a u Toljevoj drami one nose dokumentarno breme političkih i društvenih sablasti našeg trenutka – korištene parole, izvještaji i tumačenja brojni su i ne odnose se samo na dubrovački kontekst.

Od skiciranog terena za golf do zornog doživljaja poprišta stradanja, mujejska pozornica razotkrila je mnoge manipulativne varke: metode rada kapitalističkog svjetonazora i rutinu političke igre u skretanju pozornosti s realnih problema na ideju ugrožavanja nade u bolju budućnost. No, mnogo više od toga razotkrila je obmanu sadržanu u zahtjevu brže, više, jače koji u materijalističkoj interpretaciji globalnog kapitalizma podrazumijeva gomilanje dobara kroz privatizaciju. To je doista sudsinsko pitanje budućnosti, s kojom se sastanci ipak zakazuju korak po korak. Zbog toga utrka sa sudbinom danas zahtjeva sportsko discipliniranje duha zbog prilagodbe na radikalne metode preživljavanja, u kojem olimpijske vrline ponovno zadobivaju etički smisao.

Jasmina Fučkan

¹ Vukmir, Janka. *Perceptual Art. Slaven Tolj. Meandar* : SCCA, 1997.

² Maračić, Antun. *Indukcija volje za promjenom*. // Zarez, IX/196/7, 11. siječnja 2007., str. 20 i 21.

SLAVEN TOLJ: CITIUS, ALTIUS, FORTIUS

Dubrovnik-born artist Slaven Tolj has been taking over the active role in the local community since the late 1980s, when he started his activities as an organizer of numerous programs of *Art radionice Lazareti* in the circle within which, during the war years, the independent art scene was articulated. There are many reasons because of which he is inevitably marked as *the artist of Dubrovnik*. Dubrovnik is the fundamental topic of his artistic work in both senses, existential – as empirical starting point and symbolic – as a set of diverse antagonistic relationships in the intertwining of political decisions, corporate interests and civic needs. Over 24 years of artistic work, he proved himself as a committed advocate of engaged and multi-layered merging of artistic practice with the local context of everyday life and its problems. Tolj has articulated his themes in terms of open, immaterial focus in which visual art has been invited to address the political and social reality, its mass-media structure, but also its introspective fictionalization. From this selection of material stems the interweaving of genres in his works, along with the unconditional emphasis on performance, which can be subsumed under a comfortable label of multimedia art. However, maybe the most stable aegis he finds in the fluid domain of perceptual art, which has already been described by Janka Vukmir for the occasion of Tolj's participation on *Documenta X* in Kassel in 1997.¹

What is exposed to view in the works of Slaven Tolj is often presented in the form which seeks further associative construction through perceptual participation of observers in achieving contextual insight. Museum's Permanent exhibition also seeks a close level of involvement from our visitors. In the foreground is stylistic art history adopted as an organizing principle of the exhibition cycle which focuses on the design-morphological quality of exhibits, craftsmanship of execution and differentiation of techniques of workmanship. In the background is the inevitable question to what extent it is capable to meet with the complexity that result from taking over the dual function – the presentation of the museum's holdings and the representation of the past, i.e. a culture of living in the past. Chasm that separates contemporary visitors from the time of the creation of certain objects is no smaller than the mutual separation of some exhibits within the same room. It is a void caused by the dissipation of the living time in the museum status of the object – a non-removable deficit which calls for compensation, providing a chance to Present to enter with its own perception.

Seeing as an outcome is the result of a two-sided process of viewing in which the position of observer and one's own attitudes in relation to the environment are perceived and perhaps rationalized, all of which concern the issue of one's own visibility as an observer. As noted above, Slaven Tolj is primarily *the artist of Dubrovnik* and was presented as such by the Czech curator Michal Kolechek, the author of Tolj's retrospective exhibition in the Emil Filla Gallery in the Czech city of Ústí nad Labem (2007), which has also been shown in the Budapest Ernst Museum (2009) and Arsenal gallery in Białystok in Poland (2009). It is impossible not to focus on that syntagma, despite the fact that he currently resides and works in Rijeka and in spite of my desire to avoid syntagma of such local denomination. Because language forms, just as social and art forms, cannot be certain in their own meaning. They are only cultural constructions through whose reaches we create our own life's or museum's stories.

Tolj's story in the Permanent exhibition is constituted through multiform communication channels. Along with a sketchy indication of a fictitious golf game, which on the imaginary level transforms a static atmosphere of the museum displays into the dynamic network of sensed golf swings and visible "results", it is also a frame within which we also find original, but highly reduced extracts of media statements from the local politicians (as well as on current events), audio works and (in spite of expectations) and only one video work *Game of Thrones* (2012). A ground for a complex writing of a parallel hi-story of an art activist establishes itself as a narrative and performative set in a chasm between fictive comparison and documentary transmission.

Explanation for spatial folds of semantic relationships probably shifts from primary activist position, which in Tolj's case involves efforts of registering endeavors and actions in ramified media system, which means that it is partially self-imposed as publicly exposed. The fact that the number of media reports about the artist's actions and activities exceeds the number of texts written about his artistic work, although a few curators and critics, such as Janka Vukmir, Antun Maračić and Ana Dević, have written very amply about him. We follow Tolj's statements through the media due to interest-motivated renewal of Lazareti which, despite completely non-transparent plans, has started on the initiative of the city authorities. He has been leading *Srd je naš!* – a civic action and initiative, which loudly echoed by seeking out a referendum and which has been initiated as the opposition to the construction of the new golf course on Srd, the only free surface for future urban expansion of the city. Tolj has clearly set his stand: *Politicians placed their focus on the question "Are we for golf or not?", whereas the real question is "Are we for the City or not?"*

Let us, therefore, return to the concept of a golf course which is suggested by the figures of players / politicians sketched on the walls and golf balls placed next to the exhibits so to bring to mind the played strokes. Results of strokes are sometimes successful and sometimes understood as errors, and the construction of such a perspective allows for sudden recognition of the museum exhibits in the form of bizarre, absurd and/or humorous manifestations of committed "damage". The idea of a golf course, inappropriate to the physical space over which it masters by provoking disturbance, metonymically outlines the terrain of Dubrovnik's situation and a new understanding of the sports motto *faster, higher, stronger*. Walls, where once upon a time an inscription was carved *Freedom is not sold even for all the treasures of this world*, are now faced with demanding requirements for high achievements exactly in the sphere of monetary means through endurance tests in disciplines of sale and privatization.

Specificity of the method in the expansion of Permanent exhibition's spatial discourse to the topic of Dubrovnik stems from something that, in this context and conditionally, may be referred to as artistic archiving of media statements of politicians about the "golf" project on Srd, over the last few years, and in disciplined selection and reduction of media material to the ambiguous fragments. Largely presented through barren sentence formulas with more potential, but also mutually exclusive interpretations, they represent the proverbial discourse that crisscrosses possible approaches to truth with their own positions of power. Thus, in addition to the intercession of golf as a guarantee of prosperity, stereotypes about rich clients or golf tourism in tourist regions result from a misunderstanding of ethics of sport and un-reasoned ideas for tourism development. Completely backward understandings awkwardly protrude, such as value can be expressed in numbers,

freedom is based on the acquisition of property and critics of government are opponents of Croatian Constitution and the state.

Presented ascertainties (applied to the museum display cases) do not contribute to knowing but blur the vision in relation to the museum's exhibition space, as they present the imposed discursive grid, which militantly monitors and restricts viewing, respectively conditions the seeing of content. Metonymical relation is strengthened by this procedure; golf players have their speech and authentic voices which echo spatial dimension of Tolj's imaginary world. A shadow of Dubrovnik hangs above the museum exhibits, under pressure of capitalist interests, reduced to cramped scenery of a tourist season.

Subject of Tolj's artistic interpretation is the process of social and media constructions of political and corporate interests through a combination of ambiguous narratives, operationalization of their power in the cultural politics and extreme reducibility to the capitulation of sanity before the policy of acquiring capital. The absurdity, but also the severity of the whole situation is pointed out with a soundtrack of legislative declamations on investments, which confirm paradoxical proportions of its reaches in declarative gesture of privatization of museum goods (tapestries) and their symbolical content, like an exposed theme of (four) seasons.

On this metonymically basis is a prepared scene for the performance of Dubrovnik's social drama expressed through three environmental situations. In the first video we find the video work entitled *Game of Thrones*, 2012, i.e. a clip of globally popular fantasy series, in which Tolj made a guest appearance as an extra during the filming in Dubrovnik. It is a scene of mass execution, which takes place in front of a series of „museum thrones”, baroque chairs and armchairs. Surpassing the meaning of materialized metaphor, word play transposed itself to a materialized and spaced figure in which museum exhibits become worthy document of a staged bloodshed. Imaginary image of an execution place is uncomfortably reflected in the impression of the ambient, transforming the convention of denied approach posted on tapestries into a convention of suspension of complaints to the set system rules. The only video work in the exhibition was not originally a performance, but simply adopted due to recognition of absurd twists in which intentional fictional scene establishes the actual reference to the loss of the possibility of establishing a constructive dialogue of citizens with city authorities. The situation of confronting citizens with positions of power of investors is written in the work that was originally created in the intimate spirit full of nostalgia. Installation *Lučićeve stolice*, 2006, from the collection of the Museum of Modern Art Dubrovnik, consists of a series of damaged chairs from the cafe *Libertina*, which was a favorite gathering place for Dubrovnik art world and previously carried very different connotations. Tolj noticed a unique nature of damage, an unusual deliberation in correct repetitions of equal damage on all chairs. Damage done in a different context can be read as a signal that indicates the specific mentality of cafe's guests and the owner himself Luči Capurso, a sign that, as interpreted by Antun Maraćić, talks of "... the enclave of humanity as a fault in the system of contemporaneity, which mercilessly devastates its own landscape using only the elements of the past, but in the form of counterfeit decorative detail".² In the setting of our exhibition this work is placed opposite the museum masterpiece – a desk by Belgian architect Henry van de Velde and in relation to it as imposed auditorium. However, museum exhibit connoted as a desk of an investor company in this sense, a symbol of corporate authority. Underlying assets of this trans-

position are the newspapers with reports on the referendum and the flag with the Olympic motto: *citius, altius, fortius* under whose imperative capitalist exploitation of heritage is implemented, accompanied by destruction of sentimental attachment and citizens' life habits. Reducibility of Tolj's approach highlights the gaps as places rich in meaning and thus the impression of an empty desk stresses the idea of invisible and non-transparent business that is going on smoothly in front of the eyes of the community. Exemption of citizens can be felt in the gaping voids of chairs, which embody physical infirmity of democratic efforts. Hopelessness is really an extreme anxiety which tracks real and metaphorical outcomes of Tolj's actions. The artistic experience of performance, inability is dissolved through the introspective reconciliation gestures of tensions between possibility and realization.

This is also the theme of performance *Srd je naš!* (2013), which is presented in reduction as an audio recording and one documentary photograph, which sums up the outcome of dramatically guided situation. Twin indication of blocked communication between citizens and positions of power in aforementioned ambients presents repressed tensions, which are unable to articulate themselves in the appropriate expression of reconciliation. Catharsis is only possible on a personal level and is realized through individual metaphorical gesture of appropriation of public space of silence, as the individual burden of pain. Through dimension of fictionalization of physical experience or staging his death in video *Game of Thrones*, a fatal outcome of protagonist efforts is constituted on the panorama of imaginary Dubrovnik situated in the museum exhibition.

At the same time, in the radical gesture of sewing on a badge with inscription *Srd je naš!* on his bare chest, Tolj established a reference with the untitled performance performed in 1993 on Biennial of Young Artists from Europe and the Mediterranean in Valencia in which, he gradually removed individual pieces of clothing each of which had a sewn on mourning button, which he then ripped off and sewed it on his bare chest.

From this action a symbol of mourning (black ribbon) is placed on some of the museum display cases in the Permanent exhibition. Building on an earlier gesture of marking his body, this gesture carries a certain weight as a symbolic stigma of a wounded place. Display cases are silent protagonists of the museum world, and they bring documentary burden of political and social ghosts of our time to Tolj's drama – used mottos, statements and elaborations are numerous and are not solely related to Dubrovnik's situation .

From the sketchy golf course to the vivid scene of suffering, museum stage has unveiled many manipulative deceptions: methods of capitalist worldview and routine of political games in drawing attention from the real problems to the idea of compromising hope of a better future . However, much more than that it has revealed the deception of language featured in the demand *faster, higher, stronger* , which in material interpretation of global capitalism is reduced to accumulation of goods through privatization. It is really a crucial question of the future with which meetings should be set step by step. Therefore race with destiny today requires a sports discipline in the spirit of adjustment to radical methods of survival, in which the Olympic virtues regain their ethical meanings.

Jasmina Fučkan

¹Vukmir, Janka. *Perceptual Art. Slaven Tolj. Meandar : SCCA, 1997*

²Maračić, Antun. *Indukcija volje za promjenom. Zarez, IX/196/7, January 11, 2007, p. 20 - 21*



**Ne smijemo ostati
bez duše, ali ne
smijemo ostati ni
bez novaca.**

A.V., 2013.

Bit će penalizirani svi oni koji samo šetaju gradom, a ništa ne koriste i ne plaćaju.

All those who just walk the city will be penalized, and don't use and pay for anything.

A.V., 2013.

Ako rušimo golf moramo znati koje su posljedice.

Vrijednost dubrovačkog prostora toliko je porasla da mi više nemamo kapacitet za upravljanje tim prostorom.

If we are blocking golf then we need to know what are the consequences.

The value of the Dubrovnik area has increased so much that we no longer have the capacity to manage it.

A.V., 2010.

Vlast u gradu ima onaj čije su zastave, tako je otkad je svijeta i vijeka.
Slobodan čovjek koji nema ništa nije slobodan, bez imovine nema ni slobode.

Power in the city has the one who has the flags; it was so since the world began.
A free man who has nothing is not free, without property there is no freedom.

A.V., 2012.

Treba shvatiti golfera, golferi su opsjetnuti golfom, oni su ovisnici o golfu i potvrđuju se na svim golf igralištima. On nije vezan samo za jedno golf igralište i mi to moramo iskoristiti.

Ako zemljište koje sada nije nizašto, dakle smrznuti kapital, pretvorimo u golf igralište, onda tu i firme imaju posla, ima se prostora za zaposliti 200, 300 novih radnika.

One should understand the golfer, golfers are obsessed with golf, and they are addicted to golf and confirm themselves on all golf courses. He is not only solely linked to one golf course and we have to take advantage of that.

If we turn the land which is now for nothing, thus frozen capital, into a golf course, then companies will work as well, there is space to hire 200 or 300 new workers.

S.M., 2011.

Mnogi se danas s rezervom odnose prema golfu, a ne treba se bojati nečeg što donosi novce. Golf sigurno donosi novce, jer golferi su bogata klijentela, a takve su i osobe u njihovoј pratnji. Kada završi turistička sezona može započeti golferska, koja može trajati čitavu godinu.

A lot of people look at golf with reserve, but one should not fear something profitable. Golf is certainly profitable, because golfers are rich clientele, and such people are in their entourage. After the end of the tourist season, a golf season can begin, which may last the whole year.

S.M., 2012.



Slaven Tolj (Dubrovnik, 1964.) diplomirao je na Akademiji likovnih umjetnosti u Sarajevu 1987. godine. Nakon povratka u Dubrovnik, od 1988. godine angažira se kroz više funkcija kao umjetnik, kustos, osnivač i voditelj Art radionice Lazareti. S ciljem kreiranja nezavisne umjetničke scene, koja bi aktivno participirala u kulturnom životu Grada u sklopu udruge Art radionica Lazareti (ARL) djeliće kao organizator galerijskog programa *Galerije Otok*; festivala suvremene nezavisne scene performativnih umjetnosti *Karantena* (od 1997. godine); brojnih radionica iz područja vizualnih umjetnosti i teorije; programa javnih akcija, tribina i okruglih stolova pod nazivom *Protuotrov*, te umjetničkih rezidencija i koproducijskih programa. Za svoju djelatnost u okviru ARL, Tolj je 2010. godine nagrađen i Nagradom Zaklade ERSTE za društvenu integraciju.

Kao umjetnički i društveni aktivist Tolj je sklon multimedijalnom i performativnom izrazu. U realizaciji ideja poseže za različitim žanrovima od fotografije, instalacije, *ready-madea* i ambijenta do performansa i videa, uz izražavanje kritičkog stava spram lokalne politike i društveno-kulturnog konteksta. Sudjelovanje na brojnim međunarodnim izložbama omogućilo je i šire prepoznavanje Slavena Tolja kao značajnog sudionika na europskoj suvremenoj sceni. Kao odabranii umjetnik, na poziv sudjeluje na *Documenta X* u Kasselu (1997.), a 2007. godine ugledni češki kustos i kritičar Michal Kolechek priredio mu je retrospektivnu izložbu u Galeriji Emil Filla u Ústí nad Labem, koja je nakon toga prikazana u Budimpešti (2009.) i u Poljskoj (2009.).

Među kustoskim projektima realiziranim neovisno o radu ARL, izdvaja se organizacija *26. Salona mladih*, održanog 2001. godine na Zagrebačkom velesajmu, koji je Tolj koncipirao u suradnji s kustosima Michalom Kolechekom i Jurijem Krpanom.

Bio je izbornik i kustos predstavljanja Hrvatske na 51. *Venecijanskom bijenalu* 2005. godine.

Od 2000. godine do danas, kroz suradnju s redateljem Ivicom Buljanom, realizirao je desetak sценografija, a više njih u produkciji Mini teatra iz Ljubljane i Novog kazališta iz Zagreba.

Godine 2012. odstupa s pozicije voditelja Art radionice Lazareti zbog preuzimanja funkcije ravnatelja Muzeja moderne i suvremene umjetnosti u Rijeci.

Djela mu se nalaze u zbirkama Muzeja suvremene umjetnosti u Zagrebu, Umjetničke galerije Dubrovnik, Galerije Marino Cettina u Umagu, Muzeja suvremene umjetnosti u Ljubljani, zbirci Künstlerhausa u Bremenu te u zbirkama Pomeranz i Thyssen Bornemisza Art Contemporary (TBA21) u Beču.

Slaven Tolj (Dubrovnik, 1964) graduated from the Academy of Fine Arts in Sarajevo in 1987. Since 1988, after his return to Dubrovnik, he has been active in multiple functions as an artist, a curator, a founder and head of Art Workshop Lazareti (*Art radionice Lazareti*). He has been working through the association Art Workshop Lazareti (ARL) with the aim of creating an independent art scene which would actively participate in the cultural life of the city. He has been organizing; the gallery program for *Galerija Otok*; since 1997 independent festival of contemporary performing arts scene *Karantena*; numerous workshops in the field of visual art and theory; programs of public actions, debates and roundtables entitled *Protuotrov* and artistic residences and co-production programs. In 2001 for his activities within ARL, he received the Erste Foundation Award for Social Integration.

As an artistic and social activist Tolj is prone to multimedia and performative expression. In the realization of his ideas, he always reaches out to different genres of photography, installations, ready-mades and ambience to performance and videos, expressing a critical attitude toward local politics and socio-cultural context. Participation in numerous international exhibitions allowed for a wider recognition of Slaven Tolj as a significant participant in the European contemporary art scene. At the invitation as a selected artist, he participated in Documenta X in Kassel (1997). In 2007, the

prominent Czech curator and critic Michal Kolechek was the author of Tolj's retrospective exhibition in the Emil Filla Gallery in the Czech city of Ústí nad Labem, which was afterwards shown in Budapest (2009) and in Poland (2009).

Among curatorial projects realized independently from the work of ARL, the organization of 26. *salona mladih* stands out, held in 2001 at the Zagreb Fair. Tolj conceived it in collaboration with curators Michal Kolechek and Jurij Krpan.

He was curator and selector of Croatia's presentation for the 51st Venice Biennale in 2005.

Since 2000 to date, through collaboration with director Ivica Buljan, he created a dozen sets designs and more of them in production of Mini theater from Ljubljana and Novo kazalište in Zagreb.

In 2012 he resigned from the position as the head of the Art Workshop Lazareti for taking over the post as the director of the Museum of Modern and Contemporary Art in Rijeka.

His works are in the collections of the Museum of Contemporary Art in Zagreb, The Museum of Modern Art Dubrovnik, the Gallery Marino Cettina in Umag, the Museum of Modern Art in Ljubljana, Collection of Künstlerhaus in Bremen and in Pomeranz collection and Thyssen Bornemisza Art Contemporary in Vienna.

Samostalne izložbe i akcije – izbor / Solo exhibitions and Actions – selection

2013. *Ahilova peta*, Radnička galerija, Zagreb

2012. *Srd je naš*, Galerija P74, Ljubljana

2011. *Views from Abroad*, NEXT DOOR Galerie Michaela Stock, Beč

2009. *Untitled Retrospective...*, Ernst Muzeum, Budimpešta; galerija Arsenal, Białystok

Interrupted Game, Overgarden Contemporary Art Center, Copenhagen (s Amelom Ibrahimovićem)

2007. *Patriot*, Galerija Nova, WWH, Zagreb

Untitled Retrospective..., Emil Filla Gallery, Ústí nad Labem

2006. *Izvan sezone*, Umjetnička galerija Dubrovnik

2004. *Bez naziva*, L' Entrepôt, Pariz

Bez naziva, Galerija Remont, Beograd

2003. *Budenja u vrtovima sunca*, Studio Josip Račić, Zagreb

Linija, svjetlosna instalacija/light installation, Dubrovnik

2002. *Bez naziva*, Dům umění města Brna, Brno

11.09.2001., Mala galerija – Muzej moderne umjetnosti Ljubljana

2000. *Priroda i društvo*, u sklopu izložbe *Urban Neighbourhoods*, Künstlerhaus Bremen, Bremen

1999. *Kino Jadran*, u skopu izložbe 999 – *Pregled situacije na jugu*, Galerija OTOK, ARL, Dubrovnik

Bez naziva (Trg – žrtve – velikani – revolucija - muzej), Galerija PM, Zagreb

Tak krasno tak pusto, Gallery Mala Spalovka, Prag

1998. *Četiri i pol tone*, MSU, Zagreb

1997. *Una Bella Favola*, Galerija Dante Marino Cettina, Umag

Dva čuda u istom danu, Schrattenberg

1994. *Bubo - Bubo Maximus*, Umjetnička galerija Dubrovnik; Galerija Zvonimir, Zagreb

1991. *Bez naziva i bez cilja*, Galerija PM, Zagreb

Performansi – izbor / Performances – selection

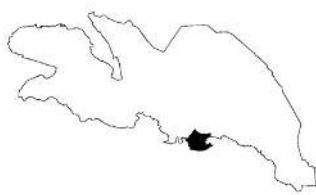
2013. *Srd je naš*
2012. *I'm dangerous*, Festival Croatie, la voici!, Pariz
Lighting out for the Territories, Kunsthallewien project space karlsplatz, Beč
2009. *Selotejp*, Performance Art Festival Barutana, Osijek
2008. *Volim Zagreb*, Operacija grad 2008, Zagreb, POGON, MaMa, BLOK, SU Klubtura, Zagreb
Mutno sjećanje na jednu izgubljenu fotografiju, Kino Europa, Subversive Film Festival, Zagreb
2007. *Patriot*, 2 i pol dana za performans; ARL, Dubrovnik; Galerija Nova, WHW, Zagreb
3 performansa bez naziva, ZAZ festival, Performance Art in Motion, Tel Aviv, Jerusalem & Mitzpe Ramon
2004. *Koordinacija*, Karantena festival br. 8, ARL, Dubrovnik
2003. *Bez naziva*, izložba *Brightness/Svjetlina*, Umjetnička galerija Dubrovnik, Dubrovnik
2002. *Lighter*, Dům umění města Brna, Brno
Bez naziva, festival *Akcija/Frakcija*, MM SC, Zagreb
Priroda i društvo, izložba *Here Tomorrow*, MSU, Zagreb
Bez naziva, Galerija Kazamat, Osijek
2001. 11.09.2001, Lučarica 8, Dubrovnik
Globalization, izložba *Body and the East*, Exit Art, New York
2000. *Himne*, nogometno igralište, Festival plesa i neverbalnog kazališta, Svetvinčenat
1998. *Suicide*, VIA # 4 Festival, Pariz
Community spirit in action, Tjedan performancea – *Javno tijelo*, SCCA, Zagreb
1997. *Bez naziva* (*U očekivanju Williija Brandta*), izložba *Meeting Point*, Čulhan, SCCA, Sarajevo
1996. *For Workers*, Ninth Annual Cleveland Performance Art Festival (PAF), Cleveland
1994. *Park, Community and Art*, European House, Lochem
1993. *Hrana za preživljavanje*, Performance Art Festival Tower of Babel, Artist Association MUU, Cable Factory, s Marijom Grazio, Helsinki
Bez naziva, Bienal de Jovenes Creadores de la Europa Mediterranea, Valencia
1990. „S“ u četverokut, Galerija PM, s Marijom Grazio, Zagreb
Tal, Gradski zvonik – Sponza, ARL, s Marijom Grazio, Dubrovnik
1989. *Uzlazak*, uvala Pile, ARL, s Marijom Grazio, Dubrovnik

Grupne izložbe – izbor / Group exhibitions – selection

2012. *The Present and Presence - Repetition 1*, Muzej moderne umjetnosti Ljubljana
Restitution of a Missing Past? - Galerie für Zeitgenössische Kunst - GfZK, Leipzig
Steirischer Herbst 2012 : Die Wahrheitistkonkret, Steirischer Herbst 2012, Graz
Lighting out for the Territories, Kunsthalle, Beč
Effects in Relation, Galerie Lisi Häammerle, Bregenz
Reversibility - A Theater of De-Creation, Peep-Hole, Milano
2011. *Croatia – Austria – Return*, curator: Michaela Stock, MMSU Rijeka
EAST by SOUTH WEST, Georg Kargl Fine Arts & Georg Kargl Box, Beč
Volume Collection, MMSU, Rijeka; Galerija MKC, Split
Slika od zvuka, MSU – NO Galerija, Zagreb; Art radionica Lazareti, Dubrovnik
Nulta točka značenja, Umjetnički paviljon, Zagreb
2010. *SPAPORT BIENALE 2009/2010* Banja Luka - Spaport Biennial, Banja Luka
Minimal Differences, Gallery White Box, New York
Word for Word, Without Words, Mestna galerija Ljubljana
Domaći rad, Art radionica Lazareti, Galerija OTOK, Dubrovnik
A Part of No-Part: Parallelisms between Then and Now, Chelsea Art Museum, New York

Why do you resist?, Pori Art Museum, Pori
2009. *Gender Check*, MUMOK, Beč
And Then Nothing Turned Itself Inside Out, WUK Kunsthalle Exnergasse, Beč
Pièces de résistance: Formen von Widerstand in der zeitgenössischen Kunst, Kunstmuseum Thun
Rekonstrukcije: privatno = javno = privatno = javno, Kulturni centar REX, Beograd
2008. *Place in Heart*, Arsenal, Białystok
Other than Yourself, TBA21, Thyssen-Bornemisza Art Contemporary, Beč
Welcome, Contemporary Art from Croatia, Gallery 100, Reykjavík
2007. *History started playing with my life*, The Israeli Center of Digital Art, Holon
Umjetnost kao život, 20. slavonski bijenale, Galerija Kazamat, Osijek
Kolekcija suvremene umjetnosti Marino Cettina, Umag
2006. *Serial Cases_1 Acquaintance, Cake and Coffe*, Faculty for Art and Design, Ústí nad Labem
Art east Collection 2000+23, Muzej moderne umjetnosti Ljubljana
1:1 među(o)sobno u suvremenoj umjetnosti, HDLU, Zagreb
2005. *Politika tela*, DOB kulturni centar Dom omladine Beograd
Cosmopolis 1 Microcosmos X Macrocosmos, 1. bijenale umjetnosti zemalja jugoistočne Europe,
Državni muzej suvremene umjetnosti Solun
Criss-Cross, Pet pozicija u suvremenoj hrvatskoj i njemačkoj umjetnosti, MSU, Zagreb
Continental Breakfast Ljubljana – Memory (W)hole, Museum, Ljubljanski grad, Ljubljana
2004. *U prvom licu*, HDLU, Zagreb; Umjetnička galerija Dubrovnik
44. Annale - Sexy, Istarska sabornica, Poreč
Distant Neighbourhoods - Restoring Closeness, Dubrovnik, Mostar i Cetinje
Mediterraneans. Arte Contemporanea, Museo d'arte contemporanea Rim (MACRO), Mattatoio
Interrupted games, Galerie für Zeitgenössische Kunst, Leipzig
Ein – Leuchten, Museum der Moderne Salzburg Mönchsberg, Salzburg
Cetinje Biennale V, Cetinje – Dubrovnik – Tirana
Hot Destination/Marginal Destiny III, Galéria Jána Koniarka, Trnava
2003. *Re:action*, Home Gallery, Prag
Balkan Konsulat proudly presents: Sarajevo, < rotor > Association for Contemporary Art, Graz
Brightness /Svjetlina, Umjetnička galerija Dubrovnik
Svetlo, HDLU, Zagreb
2002. *The Promised Land*, O'Artoteca, Milano
Human/Nature (Priroda/Ljudi), Trafó Gallery, Budimpešta; Galerija Balen, Muzej Brodskog
Posavljia, Slavonski Brod
Hot destination / Marginal Destiny, Mediator – Župa dubrovačka, ARL, Dubrovnik
2001. *Nothing*, Northern Gallery for Contemporary Art, Sunderland; Rooseum, Malmö Center
for Contemporary Art, Malmö
Body and the East, Exit Art, New York
2000. *Flip*, ARL, The Brewery Project, Los Angeles
Danger, Exit Art, New York
Artisti Suonati, Trevi Flash Art Museum, Trevi
Freedom and Violence, Krölikarnia Gallery, Warszaw
A Small Country for a Big Vacation, MSE Projects, Galerija ŠKUC, Ljubljana
Kinema Sarajevo, Galerija sodobne umetnosti, Celje
Chinese Whispers, Apex Art, New York
WHW – što, kako i za koga, HDLU Zagreb; WUK, Kunsthalle, Beč
2000+Arteast Collection, Metelkova – Muzej moderne umjetnosti Ljubljana

Socijalno nevidljivi, Collegium artisticum, Sarajevo
1999. *After The Wall: Art And Culture In Post-Communist Europe*, Moderna Museet, Stockholm
Adria Art Annale, Dioklecijanovi podrumi, Split
Public Space, Stadion Spartak, Ústí nad Labem
1998. *Body and the East*, Muzej moderne umjetnosti Ljubljana
Black and Blue, Emil Filla Gallery, Ústí nad Labem
Who by Fire, Institut of Contemporary Art, Dunaújváros
1998. *Annual Salon of Young Artists*, Akhnaton Gallery, Zamalek Art Gallery, Kairo
33. *Zagrebački salon*, Galerija Klovićevi dvori, Zagreb
Onufri, National Gallery of Arts, Tirana
1997. *Documenta X*, Kassel
The Fourth Annual Gramercy International Contemporary Art Fair, Galerija Dante Marino, New York
GAP – HDLU, Dioklecijanovi podrumi, Split
Schrattenberg periphery, Experimental Intermedia, Gent
1996. *Third Annual Gramercy Contemporary Art Fair*, Galerija Dante Marino Cettina, New York
1995. *Checkpoint*, Moderna galerija, SCCA, Zagreb
1994. *Izložba jela i pića*, Galerija PM, Zagreb
1993. *Nova hrvatska umjetnost*, Moderna galerija, Zagreb
Demirović - Leko - Tolj, Galerija Miroslav Kraljević, Zagreb
Art annale, Palača Milesi, Split
Mjesto i sudska poljana, ARL, Dubrovnik
1992. 23. *Salon mladih*, Glptoteka HAZU, Zagreb
Requiem in Croatia, zvonik samostana Male braće, ARL, Dubrovnik
1991. 16. *Biennale mladih*, Moderna galerija, Rijeka



STARAGRADSKAJEZGRA



IZGRAĐENOPODRUČJE



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