THE CROATIAN PRESENTATION
AT THE 54TH BIENNALE DI VENEZIA
ARTISTS: ANTONIO G. LAUER A.K.A. TOMISLAV GOTOVAC & BADCO.
COMMISSIONERS & CURATORS: WHAT, HOW & FOR WHOM/WHW
VENUE: ARSENALE

One Needs to Live Self-Confidently...

WATCHING
The exhibition, One Needs to Live Self-Confidently... Watching, presents Tomislav Gotovac and theatre collective BADco. from Zagreb. The art of Tomislav Gotovac is based on the idea of ‘global directing’, not only as applied to film directing, but also as it extends into everyday life. BADco.’s artistic practice, operating at the intersection of theatre, performance and dance, engages with a redefinition of the performative act, and of the established relations between the audience, performers and performance.

The focus of the exhibition is on a critical discourse based on the theorisation of the procedures of watching, modes of spectating, and the politics of attention, within exhibition conventions and beyond. The exhibition’s stance is one that BADco. describes as theatre by other means, juxtaposing the artistic position of Tomislav Gotovac, the recently deceased artist considered a pioneer of body art, performance, and structuralist and experimental film in the former Yugoslavia, with BADco. ‘Nameless Authors’ Assoc.,’ a theatre collective that operates as an independent artistic initiative, organisationally similar to a number of precocious cultural initiatives formed in Croatia in the late 1960s and early 1970s in opposition to the dominant cultural policy. The exhibition is conceived as a field of friction between the coordinates of the art system and art’s autonomy that involves the viewers in examining the work of spectating.

The title of the exhibition, One Needs to Live Self-Confidently... Watching, a quote taken from Tomislav Gotovac, in many ways summarises Gotovac’s artistic credo, but it is also a demand that governed the decision to engage with his work in the Croatian presentation at the Venice Biennale. It is an attempt to ask questions about the meaning and actuality of Gotovac’s artistic life, which spanned five decades, or longer, if we consider that for him life and art posse a curious combination that guided his continuous striving to structure reality as art. What is the actuality of his work, his understanding of freedom and artistic autonomy? How should we look at the other side of the notion of the artist-rebel? Should we view his autonomy not only as individual engagement striving for more artistic freedom and experimentation, that produced impressive aethetical coherence – which it certainly did, but also as autonomy that engaged with the blind spots of power in ways that are important for present times?

The statement One Needs to Live Self-Confidently... Watching is ubiquitous enough to include a demand for us to take Responsibility for Things Seen, which is the title of the site-specific installation by BADco. Conceptualising the absence of performance and the complex field of friction between a stage and exhibition space, their installation sets the spatial parameters of the exhibition. The installation results in the suggestion of a performance space behind a door leading to the adjoining storage space, and the replication of this wall in the space. This spatial disposition complicates the meanings of stage and backstage, taking into account the selection and conditions of Gotovac’s presentation. On the other hand, Gotovac’s works cannot escape the conditions and procedures set by BADco.’s installation, whose main interest lies in an examination of the ‘much malignised capacity of images to capture imagination’. This installation transforms the exhibition space into an analytical laboratory for the examination of the power of images, mediated responsibility, different modes and conditions of viewing and their critical and transformative possibilities, using as its ‘material’ works by Tomislav Gotovac. But the installation also addresses a broader set of questions related to his presentation in the national pavilion as well as Gotovac himself, the cult figure of the Croatian neo-avant-garde, the ‘radical’ artist whose ‘anarchist’ desire led him to uncompromisingly sacrifice his comfort and success and whose works involving his naked body never ceased to shock. BADco.’s Responsibility for Things Seen: Tales in Negative Space is not a reaction or intervention into Gotovac’s work, but takes ‘Gotovac’ as a problem around which it evolves, which is more than just an element of its ‘site-specificity’.

Tomislav Gotovac’s presentation includes his key structural and experimental films, and a series of photographs from the early 1960s through to the end of the 1970s. It demystifies the recuperation of his opus within the narrative of Croatian national art history and the usual clichés of the underrepresented dissident who fought for the freedom of artistic expression in the dark times of communist repression, as the story goes in the standard readings of the ‘body in socialism’. The selection of his works attempts to accentuate specific procedures whose strict discipline and analytical possessiveness often transposed into excess and transgression, to reinforce once again the systemic organising principles that underlie them, maintaining their autonomy as the ultimate responsibility.

One Needs to Live Self-Confidently... Watching

The courage to open up towards the possibility not to see, is the proper tryout of the ‘new, different order of things’ and ‘the crisis of thinking’ that theatre & dance company BADco. is practicing since its founding in 2000. It was then that two dancers/choreographers and two dramaturgs founded the independent art company that was legally obliged to have a Croatian name. English word ‘BAD’ was thus reinterpreted as an acronym for the Nameless Author’s Society (Bezimeno autorsko društvo). In this paradoxical twist, naming which un-names, they have anticipated their future tradition of opening up problems and endlessly deferring the end in the form of the solution to the interpretative situation. BADco. sees potentiality not as a mental ghost, but as a proper mode of existence.

Una Bauer, introduction to the publication 10-17, on the occasion of the 10th anniversary of BADco.’s work.

“I can’t imagine life without art and I couldn’t imagine art without anarchism. I don’t like it when people treat other people’s lives anarchically, but to behave anarchically in art is the main condition for art to survive and keep moving, to escape fossilization. What is more perfect than Bach, Michelangelo, the Egyptian pyramids, the Greek columns, the Russian avant-garde and avant-garde film? They are it. What next? I think that people who open those small hidden holes on all levels in art are really the greatest anarchists and they are the ones who have to sacrifice their success and their comforts in life. Nothing will happen in art in any other way.”

“Art is Reality”, Tomislav Gotovac in conversation with Branica Stipanič, first published in newspapers Vrijme, 8.10.1998, No 123/VI, Zagreb
Gotovac’s films are carefully planned, they are prepared according to a plan prior to filming. The plan is, therefore, a declarative property of his films and requires appropriate appreciation. The obviously planned features are the following: the cinematic method which is applied consistently throughout the film and the area of the image where the method is applied. The planning of the method is apparent in its concision, its reduction, and in its various forms of repetition and/or its extended duration. ...The repetition of chosen methods and/or the persistent method is applied. The planning of repetition concision is apparent in its treatment) of the model is that the plan (the conceptual area of the image but also a means to ensuring unequivocally appreciated.

We’ve always had trouble with the kind of prescriptive opinion coming from certain curators or colleagues, which would dismiss any dancing that didn’t function interpretatively or conceptually. Thus, we’ve only heard stories about how there’s too much dancing in our performances, or how our dancing is not clear enough (whatever that might mean). Like any other aspect of performance, dance has always been a part of our poetics, but it’s been differently instrumentalised, or alternatively, it would lose the function of the dominant frame and become noise, redundant, it would become just labour, or an intensity, etc. It is also true that our conceiving of choreography is conditioned by historical thinking about it and so since dance is one of the forms of our work in performance, we were interested not so much in what it means but in how it works. And another reason to re-examine choreographic thinking in other spheres, be they media or social, is bound up with our need to re-examine our relation to dance as labour today, when labour no longer necessarily results in manufactured material objects but rather—in services.
Faun, Narcissus, Silenus. Tom.

Georg SCHÖLLHAMMER

It sets me to thinking: What does it mean, this bizarre replica of Chaplin’s portrayal of the cloned dictator, full of distorted and twisted references to the instruments, scenes and gestures, of the illusionary world of classic narrative cinema? Have I been witness to a grotesque travesty of the post-punk provocations of Neue Welle music and its laboratory? Who is this performer who came out of an avant-garde, an avant-garde that in the mid-1980s vanished completely from the horizon of the art world in which the scene depicted here was enacted: an art world that was just seeing itself step away more self-confidently from the fringes of the Iron Curtain on its path westward? The performance stayed in my memory as an erratic incident. But it did stay. It was not until a few years later and after some reading that I realised that Ljubljana was more likely the student of this man and not vice versa, and that this performance, renamed Virge Art (Remenagerie to Glenn Miller), presented in 1987 at the Donaufestival in Krems, Lower Austria, might have been meant to be a satirically smiling salute to that city. And then I also understood that Tomislav Gotovac, the most important fields of endeavour, themes and aesthetic reference figures of an age who had unfurled that insisted on the possibilities of demonstratively leading a public life as an artist. Now, in retrospect, after having consumed his energy, it becomes all the more evident what an immense legacy he has left behind, an archive of inestimable dimensions. A system of references to two cultures (Stevens-Duke, Jutkevič-Count), (Dreyers, Stevens-Duke) and Ella Fitzgerald, especially Swing, which had been shot and edited those wonderful incalculable of European avant-garde film, of experimental, underground cinema, in the early 1980s? The Forenoon of a Faun, the trilogy Straight Line (Streens Duke), Circle (Jutkevič-Count) and Blue Rider (Godard Art) (1984), or Ella (1986) - Tomislav Gotovac from Zagreb?

Admittedly, at that time I was not yet aware of how, in the references alone to these, my first two encounters with the person, name and work of Tomislav Gotovac, the most important fields of endeavour, themes and aesthetic reference figures of an age who had unfurled that insisted on the possibilities of demonstratively leading a public life as an artist. Now, in retrospect, after having consumed his energy, it becomes all the more evident what an immense legacy he has left behind, an archive of inestimable dimensions. A system of references to two cultures (Stevens-Duke, Jutkevič-Count) and Ella Fitzgerald, especially Swing, which had been shot and edited those wonderful incalculable of European avant-garde film, of experimental, underground cinema, in the early 1980s? The Forenoon of a Faun, the trilogy Straight Line (Streens Duke), Circle (Jutkevič-Count) and Blue Rider (Godard Art) (1984), or Ella (1986) - Tomislav Gotovac from Zagreb?

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Despite the rhetoric of the Yugoslavian self-constructivist social concepts, and to the draft to postwar modernism with its soberly early postwar years opened up both an abyss dedicated his own small study with the 1979 observed movement of vaguely delineated.

Anthony Mann speaks of films that he takes the which the local critics reacted with enthusiasm. And although Gotovac had placed his own body at the center of innumerable photographs and performances since the early 1960s, later mostly his naked body, many of which took place in actual public space, or at least always with reference to the publicness of his existence as an artist, at first it was mainly his films that laid the foundation for his international career and to which the local critics reacted with enthusiasm.

For example, The Forenoon of a Faun, a structuralist triptych about the idea of the fixed camera on a tripod (at eye level), a treatise structuralist film made up of 360-degree pans across a children’s playground - and to one of the gods of his cinephile pantheon, Anthony Mann. In concrete terms, he alludes here to a scene in Mann’s Glenn Miller Story in which black-and-white documentary material from the Second World War is in experimental film fashion nightmarishly intercut into a scene, breaking with Hollywood conventions.

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The titles of my performances are really attempts at discharging the tension that certain directors and films elicited in me. I physically felt this tension and I thought about how to get it out of my system. Battery was charging, and electricity threatened - there was a danger that everything will explode. And then I was simply honest and I admitted that everything I do is related to what I have picked up along the way, especially in the cinema. People usually hide their role models and talk about their own genius. While great artists are influenced by life, I am influenced by art. And I simply wanted to use a para-language to articulate that. Every work I made is a kind of an essay. That is why my performances carry the titles of films, while some films, such as Circle, are deliberately "fine-arts."

"Art is Reality", Tomislav Gotovac in conversation with Branka Stipančić, first published in newspapers Vrijeme, 8.10.1988, 10.12.197, Zagreb. for Gotovac because it marks the severity and rigidity of his compositions in many of his later works, which he enriches with quotes from cinematic context. Even the view from his own media mirrors, the lover spun up in psychically dramatised role masks as model of an existence, which always eludes the grasp, a singular satyr and faun, Narcissus and Pan – and finally Silenus (Frog Moro, 2002). In the depictions of his body over the decades he captures the dominant states of cultural modalities, follows the intellectual, cultural and political currents that fuse during a specific historical period into the milieu of an era, illustrates the moments of crisis, just as he describes the emergence of a new kind of subjectivity. Gotovac’s inquiry into subjectivity is never purely self-reflexive, but rather always addresses at the same time the connection to a historical position and reflection. The equal measures of fragility and cockiness that characterise Tomislav Gotovac’s work, the importunity of his working method, his rejection of any self-historicisation, are examina a body that refuses any alien inscriptions and that tries to convey how more has been inscribed in it and continues to be inscribed there than can be explained with the help of theory, whether structuralist or neo- Marxist, psychoanalytical or deconstructionist: a body that won’t let itself be subjugated or articulated, but that strives instead to articulate its own experiential knowledge. It is your body, Tom, which you most recently dubbed Antonio Lauer, that speaks: Tom, you fascist. Narcissus. Silence. €
The ant understood that in order to carry more weight only if he occupied the site of the predator. 81

I remember meeting BADco. in 2001 and they left me confused with regard to all that I then considered were matters of performance. At that time, European contemporary dance and theatre were deeply immersed in the polemics and politics of polarization for/against spectacle, non-acting, choreography as opposed to dance, the transgression of a self-referential act, and other postmodern guises of remouling representation. I came to Zagreb armed with some imperative questions such as: How can dance make one think? How can the need for integration be subverted in a nineteenth century politics of polarisation for/against spectacle, plus a philosopher, who neither saw an urgency of ideas, since having ideas entails posing, i.e. asking questions? Where should we place it? What should we identify? Every performance and every element in that performance appear to be expressions that modify everything we might think BADco. is about. This makes it rather difficult for all those managing business and marketing, or representing politics in art. What is BADco. like? Where should we place it? What should we compare it to? How should we compare it to its non-coinciding, varying self? Speaking about BADco. means tracing those heterogeneous movements as forces of expression that crystallize in singular points. The issues I will raise here are nodes through which issues are passed, rather than themes. Put your hand on my shoulder... But this is not a joke when reversed: ‘This (performance) is not voided; it teems with parallel actions, formed around impossible or paradoxical combinations of those directions.

Substitution started at the entrance, where the performers were directing the audience into the theatre hall. Each one was describing a different space with a radically different architecture, according to the function of the space that the audience was supposed to see, or rather imagine, a shopping mall, a cultural centre, an underground railway, a housing project. They were not arguing, but rather complementing each other, or devising in a conjunctive way of adding ‘this... and then that...’, despite some funny matches or mismatches among their visions, or between their positions and the actual theatre hall we were standing in. By the end of that event, the space had been overwritten and transcoded so many times that the audience could only have a generic memory of it. Perhaps the result was that kind of simultaneity or synchonon of images that is mobilized by new generic cities, which Boam Koella has termed ‘memories of real places’ and which exist at the same time, then at least, an abstract, token memory. 82 The same applies to a Dean Martin song, or a dialogue from Tarkovsky’s ‘The Thief, an album of intimate photos of strangers. The memory or even nostalgia we might feel is actually a nostalgia for nostalgia, which isn’t the same as recollecting the sensation of having had a sensation in the past, when you were affected by something, to not only a moment of life or the victim-hood of ephemerality that performance takes in. Memory, in time, slips into a future-past, film and music, or some of their historical genes, but also home media such as television, home videos, and photos, exercise that power of fonsight, partaking in the sensual, with no reference to the lived and the personal. I have never been in the 1950s or to the Grand Canyon, but I can evoke the way it feels. Did you read Karl May when you were a child? ‘Give me a problem’ spells out as: ‘Give me a concept, then’, precisely because the concept is not given as a regulative idea or a proposition for the state of affairs or the possibilities of knowing. For instance, there is no purpose of the essence of memory, or of our capacity of inferring about it. ‘The concept is the context, the configuration, the constellation of an event to come’. Deleuze and Guattari wrote (94 pp.), because it extracts an event from the existing situation and sets up a new event at the same time: a scrutinizing of a new situation. The conceptual methodology in choreographic practice usually assumes working out certain concepts that have been borrowed from one or another tradition of theory (cf. ‘language’, ‘text’, ‘construction’, ‘becoming’, ‘body without organs’, etc.). But for BADco., concepts are never represented, they are the source of the events, the expressive concepts. The construction amounts to invisible procedures, procedures for making visible, for making connections. Procedures are never demonstrated as so, they are ‘unvisible’ processes. In that instance, when Krešimir Mišić and Sergej Pržidal perform a reflected dialogue of answers in Memories..., which act as questions generating new questions, we don’t know that they are not talking to each other, that the questions are invested on the spot, as a consequence of answers obtained in a previously conducted interview. This ‘dialectic synthesis’ is probably also at work in their movements: the performers pull out opposite points or strokes of lines in an often contradictory motion. Movement doesn’t separate from the body or lead beyond it; instead, 81 Manuscript from the performance Changes (Promjene) by BADco. (2007). ‘Monstrous about Work’
82 Azor (mišić-possible) is a performance by Sretenko Ištil that took place in 1982. In 2000, it was reconstructed under the title Mišić-Chair, or Čovjek.Stolac in Croatian.
84 The notion of prevenient is taken from Loy Gick, Prevision: Should the future help the past? http://www.brackenridge.ox.ac.uk/gick_observations.pdf
85 Quoted from the projection in Memories.
the body is glued to it, as a delayed, transcribed rewrite of the body in space. The text on the screen reads: The text of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function. These connections necessarily pass through affections and perceptions, but what is expressed is not the chain of many causes, the destination beyond the discipline?... An earlier version of this text was published in Performing Arts Journal № 49, 2008, p. 64-69.
He has behind him today a work that, in its approaches and achievements, is involved in both the lateral currents and in the mainstream of the domestic art scene, and the art scene much wider afield. He is at once one of the living legends of the Zagreb, Croatian and one-time Yugoslav alternative culture, but he is also — however much this might offend someone — one of the elite landmarks (in the sense used by Radoslav Putar) in the new art history of the milieu. But he has also managed, investing himself without any reserves, managed to prove himself to himself, with himself, whatever anyone else thinks about him, good or evil.”

Jela Dzenegi, “The Individual Mythology of Tomislav Gotovac”, in the monograph Tomislav Gotovac, Croatian Film Clubs’ Association, Museum of Contemporary Art, Zagreb, 2003
“The structure of Faun was programmatical. It was like a Jonas Mekas manifest of the underground, as a manifest offers... to make something which would be like a flag. I gave it the title The Forenoon of a Faun so that it could be that, but so that it was considerably different from Mallarme’s and Debussy’s The Afternoon of a Faun which I loved. It was, in fact, a remembrance of them. And to show it was a manifest offers... to make something which would be like a flag. I gave it the title The Afternoon of a Faun which I loved. It was, in fact, a remembrance of them. And to show it was infinitely more than nothing a movie which I watch in cinemas, I put Godard’s sound track in the first part, and George Pal’s sound track in the third part. And the author was in fact thinking of the film. And by putting morning, that in fact was longing, desire as at that time I couldn’t go out into the city in the mornings on ordinary working days, because I was working from seven to two in the afternoon. So that I didn’t even know Zagreb during those hours. My Zagreb was the afternoon, evening, night.”

“...his talent lies precisely in this ability to give accidental, incidental phenomena a systematic value. This is a feature of his relation to the world as such, the way he experiences the world cognitively, the way in which he orders the world around him and establishes his own position within it, and that is why it is present in everything he does, in his whole life: not only in his films, but also in his ‘performances’, his photographic work, his collages, his personal records... In contrast to the culturally standardised ways and forms of explaining life’s phenomena, Gotovac concentrates on dispersed, ‘accidental’ details and discovers that they are much more important, richer and more diverse than the purposefully emphasized details which are customarily held to be important and which usually attract our attention. According to Gotovac it is precisely this personal all-encompassing principle of systematising (structuring) all the casual information he finds important (which he calls Paranoia View Art somewhat self-ironically, but convincingly, all that which offers a fresh understanding of the world, which makes him himself (and others by artistic proxy) more sensitive to the phenomena we have so much difficulty in addressing sensitively and emotionally in the conventional order of our culture and within well trodden paths of our own lives.”

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1990 • Historical Image, group exhibition, New Museum of Contemporary Art, New York.
1991 • Equality, (maternity, liberty, fuck it (the fall of Bastille)), performance, HDLU, Zagreb, 14 July.
1994 • Installation and Performance, solo exhibition, Frankfurter Kunsthalle, New York.
1996 • Tribute to Blik, Holiday, performance, KRC and Forum Gallery, Zagreb, 13 June.
1998 • The Forenoon of a Faun at Avant-Garde Films and Videos from Central Europe, screening, London.
1999 • Body and the East, group exhibition, Museum of Modern Art, Zagreb.
2001 • Project Broadcasting: dedicated to Nikole Fina, group exhibition, Technikum, Zagreb.
2002 • She Wore a Yellow Ribbon / Stars and Stripes, performance with Aleksandar Batinic Ilic and Ivana Kesar, Stadt Kino, Basel.
2003 • Dead Man Walking, experimental film.
2005 • Tomislav Gotovac changes his name to Antonio Gotovac; Lauer.
2006 • Art East Collection 2000 + 23, group exhibition, Museum of Modern Art, Zagreb.
2009 • Tomislav Gotovac, Gone with the Wind, solo exhibition, Museum of Modern Art, Zagreb.
2010 • As soon as I open my eyes I see a movie, presented as archive as part of Art Always Has Its Consequences, group exhibition, former building of the Museum of Contemporary Art, Zagreb.

Goran Trbuljak “It is all a movie”, in the catalogue Tomislav Gotovac: Croatian Film Clubs’ Association, Museum of Contemporary Art, Zagreb, 2003

“His talent lies precisely in this ability to give accidental, incidental phenomena a systematic value. This is a feature of his relation to the world as such, the way he experiences the world cognitively, the way in which he orders the world around him and establishes his own position within it, and that is why it is present in everything he does, in his whole life: not only in his films, but also in his ‘performances’, his photographic work, his collages, his personal records... In contrast to the culturally standardised ways and forms of explaining life’s phenomena, Gotovac concentrates on dispersed, ‘accidental’ details and discovers that they are much more important, richer and more diverse than the purposefully emphasized details which are customarily held to be important and which usually attract our attention. According to Gotovac it is precisely this personal all-encompassing principle of systematising (structuring) all the casual information he finds important (which he calls Paranoia View Art somewhat self-ironically, but convincingly, all that which offers a fresh understanding of the world, which makes him himself (and others by artistic proxy) more sensitive to the phenomena we have so much difficulty in addressing sensitively and emotionally in the conventional order of our culture and within well trodden paths of our own lives.”

Tomislav Gotovac, “Tomislav Gotovac: Observation as Participation”, in the monograph Tomislav Gotovac, Croatian Film Clubs’ Association, Museum of Contemporary Art, Zagreb, 2003
BADco. is established by Goran Sergej Pristiš. (dance/ choreographer) and Pravdan Devlahović (dancer/ choreographer). Performance Man Chair: a collective project by the company.

2000

- The basis for BADco.'s work is both theoretical and conceptual; about art and democracy, about borders and the subtle codes we send and receive. But what makes [Deleted Messages] a somewhat utopian experience is the feeling of living here and now: Take responsibility—Anna Augustin, Dancing with a genuine correspondence with the public.

- Programming of the four-channel DVD Deleted Messages. Members of BADco. are among the founders of PAR – Performing Arts Forum, Saint-Erne-Outre-at-Ramecourt, France.

2002

- Double solo choreography Join Me, by Nikolaša Pristiš and Pravdan Devlahović, a project that had its premiere at the international festival BIT Teatroararugan (Bergen, Norway).

- Performance Poreni, directed and choreographed by Aleksandra Janeva Imfeld.

- The Visit-Dau project, a collaboration between BADco. and the choreographers’ platform ekaena, brings together choreographers and dancers with students of drama from the Academy of Dramatic Arts in Zagreb and in the town of Grudigna, in Italy for a ten-day workshop.

- Ana Kreitmayer steps into Didier’s Nephew. Or Blood is Thicker than Water, directed by Goran Sergej Pristiš.

- Pravdan Devlahović’s solo choreography Walk This Way.

- Performance ViewCast, a collective project by the company.

- Performance Idea (for Election Day Silence), directed by Ivana Šajo.

- Ivan Šajo leaves the company.

2003

- Ana Kreitmayer steps into Didier’s Nephew. Or Blood is Thicker than Water for a replacement for Aleksandra Janeva Imfeld.

- Pravdan Devlahović’s solo choreography by Nikolaša Pristiš.

- Dramaturgy Ivana Isković and dancer/choreographer Ana Kreitmayer join the company.

- Performance Deleted Messages, a collective project by Nikolaša Pristiš.

- Choreography FlashDance by Nikolaša Pristiš.

- “The basis for BADco.’s work is both theoretical and conceptual; about art and democracy, about borders and the subtle codes we send and receive. But what makes [Deleted Messages] a somewhat utopian experience is the feeling of living here and now: Take responsibility.”—Anna Augustin, Dancing with a genuine correspondence with the public.

2004

- A year of research marking five years of collective work culminating in a ten-day event. Shared Space showcasing work by many of BADco.’s collaborator from different fields—Goran Petercol, Silvio Vujčić, D.B. Imbiš, Marko Šešanin, Helga Himaneger, Ivan Murarić, R. Simon Bogajić, Narath, Ivana Šajo, Aleksandra Janeva Imfeld, Oliver Isković—amongst performances by the company’s repertoire, an exhibition, and public discussions.

- Shared Space, the first collaboration with Lovo Rumiha, a young student of theatre production.

- COPROPOSAL – a choreographic research project led by Nikolaša Pristiš, bringing together a young generation of female choreographers.

- Publication of the four-channel DVD Deleted Messages platform initiated by Interactus (Stockholm), and co-organised by KIT (Copenhagen), Stumato Theatre Laboratory (Tallinn), Arts Council England (UK), Hotel Proforma (Copenhagen), Trauma Kommune and the University of Circus and Dance (Stockholm, with the support of the Culture Programme of the European Union.

2005

- Public space dialogue performance Pristiš, by Nikolaša Pristiš and Ivana Isković.

- Negotiation—a dialogue performance within the framework of the Dictionary of War project, by Goran Sergej Pristiš and Ivana Isković.

- Performance Memory are Made of This—performance notes directed by Goran Sergej Pristiš.

- Performance 1 poor and one 0, directed by Tomislav Medak and Goran Sergej Pristiš.

- Performance The League of Time: a collective project by the company.

2006

- Performance 1 poor and one 0, directed by Tomislav Medak and Goran Sergej Pristiš.

- Performance Protest, directed by Nikolaša Pristiš.

- Choreographic Quintet Changes, by Nikolaša Pristiš.

- Research project Syntaxies—Or Object Oriented Theater, led by Tomislav Medak.

- BADco. takes part in the performance Art in the age of Knuff, with collaborators from Knuff (Ljubljana) and Teilt-Walking Theory (Belgrade) at Documenta 12, Kassel. Germany.

- BADco. is one of the partners in the collaborative project platform The Theatre initiated by the architect Ter Lindstrand and the choreographer Martin Schönberg, from the International Festival at Steaen Backer Herto Festival in Graz, Austria.

- BADco. is one of the partners in Black North SEAS, a three-and-a-half year European cultural platform initiated by Interactus (Stockholm), and co-organised by KIT (Copenhagen), Sjumato Theatre Laboratory (Tallinn), Arts Council England (UK), Hotel Proforma (Copenhagen), Trauma Kommune and the University of Circus and Dance (Stockholm), with the support of the Culture Programme of the European Union.

2007

- Performance The Age of Knauf, presenting text on the work of the company and projects by its members made outside of the framework of theatre production: a small-scale live intervention in public space, a performance—lecture, video work, a presentation of software-in-development, gallery exhibits, photography and the like.

- “This egalitarianism of performing, directing and dramaturgy seems especially important because it presents one of the numerous ways in which the team of the performance fights for the scenic competence of each authorial personality, or rather for the undeniable sceneness of each embodiment.”—Nataša Govedić, Ignited by the Light or Shadows of Black, Blondi List, January 2009.

2008

- Publication of the book Whatever, presenting text on the work of the company and projects by its members made outside of the framework of theatre production: a small-scale live intervention in public space, a performance—lecture, video work, a presentation of software-in-development, gallery exhibits, photography and the like.

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2009

- Performance 1 poor and one 0, directed by Tomislav Medak and Goran Sergej Pristiš.

- Performance From the French to the English, directed by Nikolaša Pristiš and Goran Sergej Pristiš.

- “This egalitarianism of performing, directing and dramaturgy seems especially important because it presents one of the numerous ways in which the team of the performance fights for the scenic competence of each authorial personality, or rather for the undeniable sceneness of each embodiment.”—Nataša Govedić, Ignited by the Light or Shadows of Black, Blondi List, January 2009.

2010

- Producer Lavo Rumiha joins the company.

- Choreography Semi-interpretations or how to explain contemporary dance to an undead hare, co-authored by Nikolaša Pristiš and Goran Sergej Pristiš.

- Point of Convergence, choreographic duet by Ana Kreitmayer and Zrinka Uličnec.

- BADco. members join other artists on the Black North SEAS tour through Turkish cities Istanbul, Aksakola, Urfa, Çamshin, Hops, ending in Batumi, Georgia.

- A ten-day laboratory brings together artists from the 6ML collective and members of BADco. on the occasion of ten years of the company.

- BADco. is co-organiser of LABOZ – European Platform for Interdisciplinary Research on Artistic Methodologies, a partner project of BADco. (Zagreb), BUDA Arts Center (Kortrijk), Laboratory on Antwerp and the University of Circus and Dance (Stockholm), with the support of the Culture Programme of the European Union.

2011

- Algorithmic Reflections: Choreography from Software and Back – a four-day international event comprising a symposium and workshops.
(...) the entire body of work created and performed by BADco., are close to being a turning point in the context of present-day performance; they are a shift away from semiotic agency towards the capacities of experience. This Zagreb-based group appears to have consolidated neither its form of performance nor its realm of content, or even its mode of production. Their assured, conscious ignorance of the context dominated by regimes of display, combined with an internal exegesis, or rather an elaborate care of the self, has made them develop an emancipated set of technologies of contemporaneity. The practice of BADco., which transforms this noun into a verb, largely owing to the way in which they are constantly reconsidering their collaboration, is a constant process of coding and recoding. Thus, the practicing of BADco., which is in no respect void of or free from aesthetic values, ideologies, form, etc., but is nevertheless emancipated, consists of elaborating a system of ethics: specific in expression or medium, yet general with respect to its applicability.

The different articulation of participation, or perhaps more adequately of attention, which is proposed in Memories are Made of This... Performance notes, implies new modes of subjectification, which are both political and existential. It is a kind of attention that shifts the perspective from defensive tendencies of structural allocation to a benevolent, heterogeneous allocation in dynamic resources, emphasizing the opportunity for a multiplicity of new modes of subjectification, which may apply to every engaged subject, independently of its hierarchical position, through equity rather than equality (which is a common watchword in theatre). This differentiated mode of attention, combined with the insistence on multiplicity of experience in the used framework, addresses our understanding of privacy and its production/productivity, a privacy that can be understood both literally and metaphorically.

Mårten Spångberg, Privacy in Accordance with “Memories are Made of This...”, published in Performance Research “On Choreography”, Volume 13.1, March 2008

BADco., Responsibility for Things Seen: Tales in Negative Space, 2011, photo: Dinko Rupčić

BADco., Responsibility for Things Seen: Tales in Negative Space, 2011, photo: Dinko Rupčić
The Forenoon of a Faun

1966, experimental documentary, 8 mm film

Slobodan Šijan

Camera:

Anđelko Habazin a.k.a. Tomislav Gotovac

Screenplay, directed, camera, editing, produced by:

Tomislav Gotovac

This pioneering work of structuralist film stands as a manifesto of his art practice such as: the appropriation of background sound from different sources (films, music, etc.), the consistent employment of consciously limited film/artistic procedures that structure the film/experience of cinema and the rewriting of cinematic ideas by classical film directors (such as Jean-Luc Godard and Howard Hawks) in a non-narrative structuralist language. The film was shot in three sequences using a static camera, the first shows a scene with patients on a hospital balcony and has a jazz soundtrack taken from the film Fire over Water by Jean-Luc Godard, the second scene in on a detail of a pulsing wall and the third scene in and out at a city crossroads with pedestrians and cars, with the starting sound of a siren taken from the film The Time Machine by George Pal.

Family Film I

1977, documentary, 8 mm film

This work endures as a temporal gesture: it records the performed action of showing the City of Belgrade in images, creating generalised desires, consumerist progress that are ultimately mobilised to sustain and maximise private profit. The work reflects this conundrum using what’s most immediate to us as a totality of global processes outside of this room: to fathom the ongoing reordering of the global space requires a reordering of economic and political relations by the non-totalisable subject of the image.

Metal Covers of the City of Belgrade

1977, series of 35 photographs

The series of photographs turns the omnipresent urban reality into strong visual signs that are indicative of Gotovac’s method of reduction and repetition, of finding systems in unexpected, unforeseen circumstances. The series reflects his sensibility for oblique visual collecting, a systematic catalogue of particular motifs of the surprising urban reality.

Cora Dulane 17

1977, series of 35 photographs

Medically organised and shot in a movie sequence characteristic of the artist’s method, this series of photographs documents Gotovac’s place of living in Belgrade from 1970 to 1977 with which he was studying movie directing.

Hands

1962/1971, series of 5 photographs

The series of photographs turns the omnipresent urban reality into strong visual signs that are indicative of Gotovac’s method of reduction and repetition, of finding systems in unexpected, unforeseen circumstances. The series reflects his sensibility for oblique visual collecting, a systematic catalogue of particular motifs of the surprising urban reality.

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The series of photographs turns the omnipresent urban reality into strong visual signs that are indicative of Gotovac’s method of reduction and repetition, of finding systems in unexpected, unforeseen circumstances. The series reflects his sensibility for oblique visual collecting, a systematic catalogue of particular motifs of the surprising urban reality.

The present time, ridden with the sustained crisis of capitalism, environmental catastrophes and the depletion of common resources, requires a reordering of economic and political relations on a global scale. As is repeatedly echoed throughout this exhibition: ‘Time is running out everywhere! And here we remain in our absence. In recorded images – as you will see. And in images on screens you will see the presence of your absent fellow-villagers, just as you will perhaps witness the absence of your own presence. Become co-present in time with someone who is not with you in the space. The image is a time machine, a transport in time. It opens and forecloses the imagination of the future.’

This work demands a spatial act: the much mollified capacity of images to capture our imagination and to supplant our sociability by its simulation is only commensurate with our capacity to always produce new images, new configurations and new dislocations of images. Here it’s no different. Producing images we did, attempted to create images differently we did. And yet, things don’t stop here. There seems to be something incomplete in images that ceases our action in the receptive act of viewing: our intent capacity to become captured, our passionate passivity in surrendering to our own hijacking, our engaged absorption in the intimacy of images. And it’s not the sovereign; enlightened viewer that is the agent of this activity. Rather it’s a beholder that loses her hold as she becomes immersed in an image and the image loses its clarity as she starts deciphering its detail, requiring a spiral of reading, a responsibility disturbed by the non-totalisable subject of the image.

List of Works • Floorplan Arsenale

Responsibility for Things Seen: Tales in Negative Space

2011, installation consisting of 7 segments:

PROLOGUE: Spatial Displacement

[replica of the back wall of the exhibition space]

CHAPTER 1: Negative Space / The Door

[stage installation behind the door on this room]

CHAPTER 2: Parametricism / ‘No Future’

[photo film, b/w, 16 mm]

CHAPTERS 4 & 5: Latency / Le Voyage dans le Lune

[live video laid over pre-produced film, b/w, interactive]

CHAPTERS 6-14: Face-Space / Exo-sensation

[algorithmic film, real time editing of live video and pre-produced footage, b/w, interactive]

CHAPTER 15-20: Zeopographer’s Chamber

[algorithmic film, real time editing of live video and pre-produced footage, b/w, interactive]

CHAPTER 21: Amerika

[live processed video, b/w, interactive]

COURTESY OF BADco.

Responsibility for Things Seen is an evolving work, presented here in Venice as ‘theatre by other means,’ consisting of the following elements that form an evolving work into this room:

• A door left open on the back wall of the exhibition space, suggesting an imaginary space behind.
• The replica of that same wall displaced into the exhibition space, letting the non-space outside into this room.
• Five video displays: three set behind the back wall and accessible through cutouts in the wall, and two on the displaced replica wall.
• Three videos behind the back wall provide intimate cinematic accounts, each accessible only by a spectator at any one time. The first is a photo essay. The second is a mix of choreography of performers absent from the actual exhibition space and the inadvertent movement of exhibition visitors who are present. The third display shows a camera shot processed by a computer subtracting or adding the human presence in the exhibition space.
• Two interactive videos on the two replica walls display show short cinematic narratives algorithmically edited in real time using prerecorded material and live feed from cameras in the exhibition space.
• Immaterial choreographic interventions during the opening days of the Biennale.

BADco.
In the middle of a rather crowded space, on a stage cut off from the auditorium by the iron curtain. Squeezed in between others at a table, no way to see everything, always having to turn your neck to look at the other full tables, at the door – a poor and one 0, 2006, photo: damir žižić, for Kazalištarije, Croatian Radio 3rd Programme. The audience is always the subject from the end of the 20th and the beginning of the 21st century, an institutional, cultural and political phenomenon. A net of NGOs spread over the capital of Zagreb, but also extended to other former Yugoslavian states: Artists and activists re-vitalised old concepts and new ones where old relationships were often poisoned to the level of hatred. Suddenly it seemed possible to put an end to the restrictive, traumatic atmosphere of the war, and the semi-democracy that followed under Tudman, with its strong, one-dimensional nationalism. A young generation of activists, artists and theorists started with enthusiasm and hope to create platforms and networks for production and presentation; for discourse, discussion, and international exchange. Everything was fluid, and the borders between theory and practice, art and activism were not strictly drawn. It was in this atmosphere, as well as the spirit of protest and opposition to the rigid conservative structures and hierarchies of the established theatre and art institutions, that BADco. was founded in 2000 as a collective of quite different characters and specializations. What started as a single project collaboration between theatre dramaturge Goran Sergej Prištal, playwright and dramaturge Ivana Simko (who later led the group), and the choreographers and dancers Predvuk Devčavić and Nikolina Prištal soon developed into a long-term network and research project. Philosophers and net activist Tomislav Medak then joined the collective, followed by the dancers and choreographers Anja Krčmayer and Željka Ublíč, the dramaturge Ivana Ivković, and more recently the production manager Lorena Ramlja. Since each project creates its own needs, it also requires specific invitations: Over the years BADco. has included the aesthetics and opinions of such different personalities as the light artist Goran Peteković (Friza, Rizla/Act, etc.), the costume designer Helge Hinteregger (Ivan, Schulz, Flesh, Scapes, etc.), the multimedia artist Steven...
years after the wave of optimism that followed the performing arts magazine and observing is also constantly triggered by tools for the analysis and development of dance their body of work also includes a set of software and movement (several video works, installations, DVDs, texts BADco.

its members as teachers, collaborators in other changes – following BADco.

Whereas in the experimental theatre of the 1980s and 1990s, the notion of audience shifted or are permanently under threat of closure. The companies in this scene – not only in South-East constant factor of the artistic scene, regionally as outside of the country – become a reliable and with eight core members distinguishes BADco. well as in Croatia. Its ability to maintain a group – following BADco. to seek opportunities elsewhere, the group also has a major influence on the Zagreb arts scene via its members as teachers, collaborators in other projects, activists and political lobbyists for culture.

The media- and self-reflexive attitude of BADco.'s work, with its intensive research into the “protocollaboration, presenting and observing” is also constantly triggered by the social and artistic environment of Zagreb, where structures and relations continue to be undefined and need to be regularly re-negotiated. An environment where economics, politics and aesthetics are ever-changing and the financial situation is precarious not only for artists. More than ten years after the wave of optimism that followed Tuđman’s death, Croatia is still not a member of the European Union and much of the initial spirit of hope has been lost. The independent scenes in Zagreb are characterized by a sense of exhaustion. Many initiatives have ceased to exist or are permanently under threat of closure. The fact that the foreign foundation, which played an influential role in Croatia between 1993 and 2000, has now returned to the country in the form of a “crisis fund” is seen by many, cynically, as a sign that things really are on the edge. While many artists have left or are leaving the country to seek opportunities elsewhere, BADco. has – also through having a network of co-producers outside of the country – become a reliable and constant factor of the artistic scene, regionally as well as in Croatia. Its ability to maintain a group with eight core members distinguishes BADco. at a time when economic factors have produced a flood of solos and duets from most other companies in this scene - not only in South-East Europe.

BACK PROJECTION OF THE IMAGINATION

From the very beginning BADco.'s art was based on the belief that artistic work cannot be separated from the means by which it is achieved. Collaboration, and investigating different working methods, are an integral part of the artistic process. How can we produce the form of this unity of theatre on the one hand, and a strong connection to particular aesthetic and philosophical discourses originating in Western Europe on the other. Perhaps Yugoslavia’s location as a state between the geo-political blocks has prepared it a little for this in terms of both its culture and its costs. Whereas in most Western countries, BADco.'s work is still labelled “Eastern” (as if it needed protection through classification), in Croatia itself it is viewed with suspicion by many cultural institutions, programmers and curators. BADco. has found its own way across the clearly defined borders of conceptual dance, post-dramatic theatre, etc. And a way that means it is not always easy to be accepted in the world of festivals and contemporary performing arts venues, where the format West still is the main playing-field, the main market. So again and again the group’s experience is that – while in the performing arts scene their work is largely haunted by the image of being too complicated, too hermetic – a rather normal, mainstream oriented audience, for example at the National Theatre in Georgia, appreciates and reads their work, as a modern “experimental” dance. And BADco.'s work remains extraneous from the theatre market on both sides, while at the same time they draw on Western media culture as as East European art history: Their first work Men.Clear (2001) was staged (together with the original authors) a piece from 1982 by the performance artist and member of the – at that time – influential neo-avant-garde group Point of Convergence, in which they share the pavilion with the late Tomislav Gotovac.

This sense of not really belonging – that BADco. shares with colleagues from other former Yugoslav states – can be both limiting and liberating. In a recent series of sessions held in Zagreb on the occasion of BADco.'s tenth anniversary, Robert Coop (an artist who, for more than forty years, from a region with a rich art history, the importance of which is still not fully recognized in other countries) on the one hand, and a strong connection to particular aesthetic and philosophical discourses originating in Western Europe on the other.

It is perhaps one of the most beautiful dance duos of recent years when in 1 year and one the short-stated Tomislav Medak, together with the tall, full-bodied dragartist Ivana Ivković, dance an imaginary contact improvisation a la Steve Paxton that in reality neither of them is able to perform this way: Merely by describing precisely move after move. “Stand up, I stand tall, I offer you two points of support. One on my hand, and one on my thigh.” “I pose for a moment, I can’t decide, oh, yes, no, but I take the arm...” without ever touching each other. Images produced by our brain, projected back onto our retina. This back projection of the imagination is one of BADco.’s core techniques. It is a duet that could not have been performed the same way by professional dancers; the inability to actually do the movements that are described produces the very gap that allows different and parallel interpretations to be evoked: It is a touching love story, a story of a radical philosophical relationship, as well as of relationships between human beings in general. And it is a story about the essence of the theatrical contract that has existed in different ways since the beginning of theatre: Art between representation, presentation and reality. And even more: This duet does not only delegate the movement completely to the imagination. What is true is, again a new space and a new interdependence between stage and auditorium; the very concrete practical use of the second space produces a neuronal mirror sensation in the one listening. It makes the audience dance along more than any real dance ever could.

THEATRE AS INVITATION

BADco. walks this thin line between clearly acknowledging its heritage (coming from a country that has been capitalist for more than forty years, from a region with a rich art history, the importance of which is still not fully recognized in other countries) on the one hand, and a strong connection to particular aesthetic and philosophical discourses originating in Western Europe on the other. The performance artist and member of the – at that time – influential neo-avant-garde group Point of Convergence, in which they share the pavilion with the late Tomislav Gotovac.

BADco. shares its name with a rock band that has existed since the 1970s - and despite the fact that there is no aesthetic connection, there is an affinity with the structural and hierarchical experiences it has been informed from the beginning BADco. of generousness within unique and different, attractive for others to visit. It is for good reason that hospitality is one of the constituents of civilization. This concept of hosting defines both the work and working relationships of BADco. From the outset it has been used as a strategy for involving people from different contexts, disciplines, and countries in the world. By creating a very specific dramatic generosity within unique and different, attractive for others to visit. It is for good reason that hospitality is one of the constituents of civilization. This concept of hosting defines both the work and working relationships of BADco. From the outset it has been used as a strategy for involving people from different contexts, disciplines, and countries in the world. By creating a very specific dramatic generosity within unique and different, attractive for others to visit. It is for good reason that hospitality is one of the constituents of civilization. This concept of hosting defines both the work and working relationships of BADco. From the outset it has been used as a strategy for involving people from different contexts, disciplines, and countries in the world.
As she peered through, the crowds were once again impatiently waiting for the light to turn green. Now that it did, they stormed across the street and continued along the line of buildings that seemed as if they were always there, instilling a sense that nothing was ever changing. Approaching the square, the line became increasingly broken by gaping voids of torn-down buildings, opening views onto the backside of the buildings all the way across. Topped masonry replaced by billboards announcing in the transparent shine of an architectural visualization a visitation of the future upon the unchanging present. She could clearly make out that the new structures will eat up the voids between the old ones, filling the long-forsaken inner spaces of unchange.

She could easily think back to the times when the development was spread across the city, spread across different functions. Particularly intense at the periphery. Nothing had to be built in a clearing between two buildings. The clearing could remain. Whatever new needed to be built could expand into new spaces. But at one point the space became the private domain. It started to contract and concentrate. Capital-driven development required capital-intense organization of space. It is only by concentrating, creating even narrower circles of centrality, that scarcity could be maintained. The old center was now fragmented into micro-centers and the new micro-centers inserted into the interstices of former peripheries. Both became overrun by construction sites, mechanisation and building materials. But that was over now. There was no more demand for expansion by concentration either.

The architectural imagery. As things got worse, power cuts more frequent, political promises more in demand, hopes for change more desperate, architectural images became ever more present. Architecture in the public was now more imagery than it was actually architecture, the actual architecture was replaced by its promise. Things were announced and then faded away into the invisibility of private enclaves. Images were public, architecture was private. Mobilizing the collective imagination of the future so that the few could profit from the future. Future anxiety. She felt complicit, displaced.

The expropriation of the future through images of the future. That was the future of expropriation. For the expropriator the future was its exact opposite: he had to do away with the future - that unforeseeable future that always fails our capacity of prediction - and make sure it turns out not very different from what the profit scheme requires it to be. No future. She felt future anxious as her thoughts strayed away back to her complicitous project lying open on the desk.
“Nudity means: I am what I am, what my mother gave birth to, ugly, fat, small dick, big dick... it doesn't matter. But if you want to deal with me, you should know! When a man is exposing his nudity, it is as if he is saying to others: ‘Why are you wearing clothes? Take off your clothes, let us compare’. That is an invitation to a duel, but in a passive way. I didn’t rip off anyone’s clothes, I just took off my own clothes.”

“The invitation to see his recent films was a privilege, some kind of acknowledgement that I have matured enough as a film buff, and thus deserved to see his work. At that time Tom was shooting short experimental films on 8mm. Each of these films existed in just one unique print, and each screening’s inevitable wear and tear was shortening the film’s life. However, those were the golden years of 8mm film in Belgrade and Yugoslavia. Kodachrome reels could be bought, shot and sent abroad by regular mail to be developed (laboratory process was included in the price). After a week or two, the film would return, rolled on plastic reel with properly spliced white leader, ready to be projected.

And the projection was a miracle. Because the colors of Kodachrome film were like pearls thrown on to the grayness of this town. It was the only film emulsion with which Kodak had come close to the unsurpassed Technicolor. (...) He took me in at the side entrance and through the kitchen into his little room. It was late evening and we walked on tiptoes because he didn’t want to disturb his hosts. He placed a small ‘Rumig’ projector on a stool and turned it on, without the film, to adjust the projection. Although the room was small, this sort of projector was designed for small spaces, and so the image on the opposite wall, only two meters away, was quite big. From the bag on the floor Tom took out two or three tin containers with films. The containers were medium sized 35mm film cans. He carefully opened one and showed me the contents. Inside, in small plastic bags were two rolls on plastic reels. One was 8 mm film he wanted to show me, and the other was the magnetic tape with the sound for the film. Everything was neatly labeled. In the can was also a grain of camphor ‘against moisture’, Tom explained. He skillfully handled the film, with precision one might not expect from a man of such robust physique. But when film was concerned Tom would become the most pedantic person in the world.”

“Gotovac’s overall œuvre, everything that he has in general achieved in art and life is an inseparable unit, which only for external and technical reasons can be tacked in (though not strictly divided into) separate areas such as constituted by the film medium and practices derived from the disciplines and legacies of the fine arts. Gotovac’s film work will be dealt with by people thoroughly versed in this part of this work, but those who keep an eye on what might be called the artist’s dealings in the area of fine art are also completely aware that film is crucial for Gotovac’s work as a whole, that he was, as an artist in the extended sense of the concept, primarily brought up and formed on film, that film is not only a basic thread but leading thread, the very being, even of those works of his that are not practically manifested in the film medium. Even more than this, film in its endless diversity (with a very strict quality selection) has in the whole history of the medium become a genuine fascination and obsession in Gotovac’s life from his earliest days, when as a boy he got an irresistible electric shock from the magic of moving pictures on the screen of the darkened cinema auditorium.”

“Films and cinema were the places where I found my life, and then I simply identified reality with film. Reality was art to me. Those were the happiest days of my life, because everything that formed a part of the so-called life, I treated aesthetically. There are no good guys nor bad guys for me, they all play a role.”

“Art is Reality”, Tomislav Gotovac in conversation with Branka Stipančić, first published in newspapers Vijećnik, 4.1.1999, 41/117/VI, Zagreb

“Those in power actually enjoy in us because we are some sort of a freedom detector. They are showing off this so-called freedom whilst they travel around the world. It was like this with communists, it is like this with these guys now. I can’t blame the government because I know that there is someone above them - someone is directing them too. I understand them to be the actors, while the scriptwriters and directors are somewhere else.”

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“Suddenly I understood the nature of these films. As if Tom carried everything close to him in them. They were his virtual suitcase. Defense from the cruelty of the world. Wherever he was, it was enough to turn on his projector and watch his courtyard, people close to him, in one word: everything he loved. Dumps where he often had to live in Belgrade because of poverty, would disappear enlightened by these images of tenderness. Tom carried his world with him and these were in the purest sense of the term, ‘home movies’, since his eight mills were his home, the place he lived in.”


**Group Enjoyment**

Tomislav GOTOVAC

**IN THE OPEN**

Set a day in the week, Friday. Meet in the passage by the Dom Sindikata. You know the place where there are beer crates and an old kerry. Meet under the window with iron bars through which you can see the central heating boiler (probably for the KOSARA cinema). Don’t do any thinking yet. Walk down the passage, across Draga, passing by the Alkosto, to Zeleni Venac and then walk past the market and down to the railway station. Enter the station. It is probably five o’clock in the afternoon. In the kiosk on the right of the entrance buy the latest issue of Čik. Open it at the horoscope section. Now, how many of you are there? Alright. When was the third from the left born? Right. He’s a Virgo. What does it say? It’s alright, you can read it out loud. The important thing is the letter V in Virgo. Now go to the information desk and ask if there is a village whose name begins with V within a 49 kilometres radius (the person who is a Virgo was born in 1949), what the best connection is and when the train leaves. Buy the tickets. You have one hour and thirty-five minutes before the train is due to leave. Having quickly leaped through Čik, throw it away in case it should influence your train of thoughts, for it is about now that you begin thinking. Buy some sandwiches and go to the station lavatory, collectively. Stand in the middle of the room and watch the people enter, go to the toilet, button their trousers, spit. To protect female members of your group, put them in the middle, to avoid any possibility of them being abused by the clientele of the public lavatory. You should arrange yourselves in such a way as to hinder the people who are entering and leaving as much as possible. Take out your sandwiches and slowly eat them. If the organs of the municipal police force have serious complaints, you should disperse and meet again at the same place a little later. Do this politely and carefully so as to be taken to the police station and perhaps detained in an appropriate establishment (prison, madhouse) would not be good at this moment in time: it would spoil your plans. When you finally get thrown out of the lavatory, change your tactics. You have already been noticed as a group so you can no longer act or think/function as a group. Fix a meeting place: a spot on the platform where your train is coming in. Then disperse, going to different platforms, waiting rooms, buffets and in front of the kiosk, memorise a detailed description of one of your colleagues and start asking if anyone has seen him, giving any story you like. In doing so the most important thing is that you commit to memory the faces, behaviours, replies and dress of the people you ask. If during the course of all this you come across a particularly interesting man (it is strictly forbidden to question policemen for the reasons mentioned above) and if he gets into deeper conversation with you, asking why you are searching for such and such a person, the first thing you must do is find out if he is an agent, whether government or private. If he is a government agent (of course he will not have proof of his identity, but will ask you for your identity card), get rid of him as politely as possible (violence is out). If you establish that he is a private agent (working for himself, they do exist): the use of force of the first degree is allowed. Remember it is not the quality but the quantity of the meetings that counts. When you get into the carriage take up two compartments. Although you could all fit into one compartment, separate out into two, one at each end of the carriage, and if possible near the lavatories. You should do all this so that other passengers who are not aware of your intentions can hear what you say to each other, passengers sitting in the other seats or passing by to get to the lavatories. During the course of the journey you should leave your compartment as often as possible in order to keep the others in your group informed in great detail of all that you have seen at the station and in order to create a jam in the corridor, getting in the way of those already there (because they have no room to sit down, to stretch their legs, to exchange a flirtatious word or two). It is also necessary to peak very carefully (if the light is not on, switch it on), into the other compartments looking long and deep into the eyes of your fellow passengers. At every station ask what it is called (although you can classey see the name written up on the station building), whether there is a water tap nearby and how long the train will be waiting there. Let us return to conversations: it is your duty to remember as precisely as possible the appearance of our interviewees at Belgrade Railway Station. When you give a detailed description of a person, try, through association...
The atmosphere is informal, you make yourself comfortable, help yourself to a drink, just to get into the general mood. You play the tape recorder quietly (you have been beat, soul and jazz music on tape), you converse, you wait for everyone to arrive until about 0.30 in the morning (in course, this is the time the man and woman are due to arrive. You accept them as members of the group: you talk to them, offer them drinks. You find out how old they actually are, where they were born, what they do, what kind of music they like, and so on. The atmosphere is still informal in every way: you talk about anything that comes to mind, you're together, the time past by. You pull down the (green) linen roller blinds, close the standard curtains and the soft light with lamps in the window (the window blind should extend across the whole width of the room and should be hung with brown paper, with a soft, opaque material). There should be no more than two large, low, comfortable yellow armchairs, and a table, near the window a carpeted floor is better. Turn off the lights in the room, going off into the distance. Bend your head and say: have a cigarette, or, if you don't smoke, to read a magazine, or to sit on the bed. You look at the circle and taking it in turns utter the first word you come to mind, until your mouth is dry. Go to the station in a round about way and peek into the window (of a flat that is empty, of a bedroom), you start singling them out: watching them. You slowly turn the cock of the bed: cool, with a white sheet. You take up positions around the room, as the fancy takes you and where you find room (but not in the bath), to sit comfortably and where you have a good view of the bed. The man and woman are on the bed (as supposed): fully dressed. They caress each other's bodies (but not in the bath), to sit comfortably and where you have a good view of the bed. The man and woman lie naked on the bed, resting. After a while they begin their lovemaking again. Prepare the food, keep talking, let the group make love. It is assumed that you don't feel well. Tell each other of your morning toilet (but not in the bath), to sit comfortably and where you have a good view of the bed. The man and woman are on the bed (as supposed): fully dressed. They caress each other's bodies (but not in the bath), to sit comfortably and where you have a good view of the bed. The man and woman lie naked on the bed, resting. After a while they begin their lovemaking again. Prepare the food, keep talking, let the group make love. It is assumed that you don't feel well. Tell each other of your morning toilet (but not in the bath), to sit comfortably and where you have a good view of the bed. The man and woman are on the bed (as supposed): fully dressed. They caress each other's bodies (but not in the bath), to sit comfortably and where you have a good view of the bed.
During the opening night, Tomislav Gotovac covered the pavement outside the gallery with cigarette boxes and trash found in the streets. During the Ljubljana exhibition, however, many sponsors of the event and its presentation were deeply concerned about the films that were projected onto the street. In the furious release for their anxiety by observing the scene happened in this most unusual location. There is a desire to create a distance between the event and its presentation. For Gotovac, however, the camera is not a protective device, but rather a mechanism that allows re-working. As such, it functions like a robot, an extension of one’s brain. Here, the camera acts as a mechanism of framing that allows the individual to observe reality and retain the sense that one is not affected by what is really happening. Already Gotovac’s early works try to capture a multitude of perspectives, which is why he so often shoots the same scene again and again, or resorted to long tracking shots where he tried to capture reality from various points of view. His well-known attempt to do so is the film Circle (1964), where Gotovac attaches a camera to a roof。”

In Tomislav Gotovac’s show organized by Moderna Galerija in Ljubljana in 2009 a series of the artist’s films were projected onto the window of the gallery, which is situated on the main city road. Inside the gallery there were stacks of old newspapers, some organized as an archival pack and some looking like garbage that was about to be disposed of together with other rubbish, like old cigarette boxes and trash found in the streets. During the opening night, Tomislav Gotovac dipped his feet into the paint and then walked into the busy street, navigating his way through the traffic while his feet were leaving coloured points on the road. Drivers and pedestrians looked on in shock at the performance that was happening in this most unusual location. There was also a sense of danger, that a reckless driver might not adjust his speed and would injure the artist.

I took my son, who was then ten years old, and his friend, to the opening. When the two children were standing in front of the gallery window in which at that moment a scene of sexual seduction, showing a fully erect penis, was being played out, a woman next to me commented that this scene might not be appropriate for the children. Pandemonium, although they were standing in front of the projection, the kids did not actually see the film – they were engrossed in observing the artist who was walking barefoot among the cars driving on the busy street. The two children were demanding an explanation for the artist’s act, they were deeply curious about the coloured marks his feet were leaving on the road. In their playful mood, they were pondering if they too would be able to engage in such a performance. Thus they examined the paint, looked at the strategy of how the artist kept as much paint as possible on his bare feet. They questioned how far into the busy road one might be able to walk until one was hit by a car. In the midst of all these dilemmas, the pornographic movie that was rolling in front of their eyes got no attention at all. 61 When at the end, I asked the kids what they thought the event was all about, their answer was that it was about someone trying to leave a mark on the road and staying alive.

Unfortunately, Tomislav Gotovac is no longer alive, but the exhibition in Venice is about the mark he left with his work. What kind of trace did he want to leave? And what do we make of his archive of experimental films, collages, the photographs of his first performances and occasional interviews he left us with? Gotovac had an ambiguous relationship with archives, which is why in the show in Ljubljana, he was treating them both as rubbish (but as valuable material in the gallery) and as something that is the truth, because I change, and then the film changes as well. In the end, I have been watching A Place in the Sun for 45 years and every time I know it is different, as the viewings were different.”

Gotovac was concerned with the changes that happen in the process of viewing and that relate both to the observer and the object observed. It seems that he was specifically excited by the uncertainty that the process of observation involves. Paradoxically, many people find that such uncertainty provokes anxiety, while it is why they organise their process of viewing by clinging to a steady point of view and also creating a distance from what is observed. From traumatic examples of engagements in war, it is well known that some participants find a release for their anxiety by observing the scene of violence as if it were a movie. They behave as if they are observing a made up image and that a continuous bombardment by images generated in him. By using himself as the object of observation, he differs very much from artists who in the past were interested in images by considering how they affect others and how these responses might be recorded. One example is Mexican photographer, Enrique Metinides, 62 who used the camera to depict how events were reflected through the eyes of observers. In his numerous photographs of accidents, he often focuses on how witnesses of a traumatic scene behave. In his youth Metinides was also very much affected by films, wanting to record how the eyes of the observer functioned as a mirror in which the scene of the accident would be visible and potentially recorded in a film. Here, too, there is a desire to create a distance between the event and its presentation.

During the Ljubljana exhibition, however, many passersby were deeply concerned about the films that were projected onto the window of the gallery, which is well-known that some participants find a desire to create a distance between the event and its presentation. Gotovac’s early works try to capture a multitude of perspectives, which is why he so often shoots the same scene again and again, or resorted to long tracking shots where he tried to capture reality from various points of view. His well-known attempt to do so is the film Circle (1964), where Gotovac attaches a camera to a roof.”

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and films the reality around it in a 360-degree circle. This work has often been compared to the film Le regre céntrale, which Michael Snow made in 1973, where the artist’s idea was also to capture reality in its totality. In the history of experimental film, Russian director Dziga Vertov made obsessive attempts to capture as many images of real life as possible and produced what Glenn Deleuze called “cinema as machine assemblage of matte-imagery.”

However, if Vertov was interested in a collage of images moving from one to another, Gotovac wanted to capture reality as a continuum, telling the same story in a different form. An obvious comparison is Kurosawa’s Rashomon, which for Gotovac is the same story told four times. As he says in an interview, when he saw the film: “I was entranced by this one tracking shot: the sun penetrating through the leaves, and the track just goes on and on.” But as he points out later, after seeing the film a number of times, he was not interested at all in the story it was telling, since it was as if the content disappeared and all he was left with was the form. “After the tenth viewing of Rashomon you no longer have anything to say about content. It was at that time that I began to look at Michelangelo’s sculpture and at all at once you realise that Kurosawa was a European child inspired by Debuury, Ravel, someone who knows Italian Renaissance painting and sculpture, who knows film. You see … when Toshiro Mifune lies down, you notice that it’s Michelangelo’s sculpture – a shocking, literally interpreted. Later it runs through your head … What kind of things are those?!?”

Here, again, we see the homage, an admiring of artists throughout the history of art and film. Ultimately, Gotovac himself acts as a disciple for all these great masters. It is the statues, music and films that he tries to re-enact in his own work. He uses his own body as a sculpture, where previous forms of art have left traces. When he walks naked around Zagreb, or when at various stages of his life he shows his body, it is as if he is making himself into a public statue, reminding us of Michelangelo and other artists who have displayed impressive male figures in public places.

The possibility of capturing continuity recurs again and again in Gotovac’s work. His 1964 film Povest (A prose, obviously), which can be translated as Direction (With Direction, Around Direction), shows a continuous shot taken from a tram – we see an endless journey and never ending rails. Two decades later he produces what is almost a remake of that film when he shoots a tram journey in Trieste. Here, however, the people on the train, their discussions, and the artist himself, are also part of the film. Now it appears that the journey is not only about capturing endless movement, but also human interactions that take place during the journey. In the film Don’t ask where we are going (1966), there is again an attempt to capture movement. This time we see the back of a moving man, but we do not know whether he is walking away or coming towards us. His movement is opaque for most of the film until at the end there is only a moving head that is covered by a cross, which later turns into a swastika. The film Life of 1966 also involves a moving train; the image is supplemented by the mesmerizing voice of Ella Fitzgerald.

Of all these films it is Circe that attempts to capture the reality of our observation of the world in the most perfect way. However, in this film Gotovac hopes to show something that is beyond representation. It is as if the whole film revolves around the void – no matter how reality is recorded, by moving the camera in a circle and by slowly moving it upwards so that more and more of the world becomes visible – what escapes representation is the very point of view from which it is observed. Gotovac tries to transgress the fact that we usually see the world through a particular frame. His reality becomes circular. However, the void that is beyond representation is the very point from which the camera and thus also we, the observers, see the world. In an attempt to show it all, to make a complete image of the world around us, and thus, in some way to symbolise everything, the void from which we record reality cannot be represented within the image itself. The frantic production of multiple circular images of reality around us cannot make up for this essential lack of representation.

In his attempts to represent the unrepresentable, Gotovac often resorted to images of sexual organs. For example, when he depicts an erect penis it is as if he also tries to show something that escapes human control. Similarly when he shows a vagina, it is as if he tries to represent the unrepresentable – another version of the void, which is at once seductive and horrifying.

Gotovac was not only interested in recording reality and the void behind it, but also in showing how others before him attempted this and the work they produced. His films often have the appearance of collages that include quotes, extracts of images and music as references and tributes to other film directors and musicians who have inspired him. In the Forenoon of a Faun (1963), we have three sections shot by a fixed camera: the first shows the balcony of a hospital with patients, (with sound track from the film Verre as we see by Jean-Luc Godard), the second is a scraped wall and the third is a crossroads with pedestrians and cars (with sound taken from the film The Time Machine by George Pal). In the film Straight Line (Stereo-Duke) (1964), we have the tram rails that are filmed from the moving tram with a fixed shot and the movie is accompanied by Duke Ellington’s music. Blue Rider (Godard-Mart) (1964) shows the people that the artist and cameraman met by chance in the restaurants, bars and coffee houses of Belgrade, and the images are supplemented by the sound track from the American TV series Bonanza.

07 Ibid.
05 Ibid., p. 285.
As an art form, collage attempts to capture the multitude of representations. For example, in Picasso’s many collages that show the image of the guitar we have excerpts from newspapers supplemented by pictures of music scores and abstract forms that allude to the image of the instrument. Each of the separate elements has a particular meaning, as has the composition as a whole. The newspaper clippings are not just remnants of time - the very news they report on, the way that news is cut out, which characters remained and which did not, all create a particular meaning, as well as a viewing experience. However, in Gotovac’s work, collage has a different purpose. In this way he uses the work of other artists (the music of Glenn Miller, Ella Fitzgerald, or the films of Zanussi, etc.) there is a strong sense of his respect for these people. It is as if Gotovac is able to produce his own work not by distancing himself and surfacing the artists that he admired before, but by admitting them.

Admiration and love are the two emotions that Gotovac often focuses on. However, in his dealings with love, he does not try to depict what this fascinating feeling is all about, but rather looks at the deadlines of love; music, city settings, human face, Hollywood movies, etc. Love is often in the title of a work in Gotovac’s collage film, we see empty streets, the naked artist standing on the roof of a building, the face of a beautiful woman, old car, etc. The film (1967) is not a love story, but it’s got you something but love (1995), in addition to the images mentioned also shows the artist nonchalantly playing with his erect penis, as if it is a prop with which he has no emotional connection. In contrast to the true sexual excitement depicted in pornographic films, here we have the browning of the erect penis as if it were a mechanical toy in a scene with two naked characters in the person to whom it belongs or in the viewers who observe it.

In the performance entitled Hommage to Billie Holiday 1951-1955, which was part of Gotovac’s retrospective in the Musée d’Art Moderne de la Ville de Paris in 2004, it is the sense of love that is at stake. In Gotovac’s work life and film. I don’t know if I can explain this... I am now watching. I am watching a movie.”

How Gotovac took the actual act of living as a form of performance can be observed in his explanation of why from the years 1951 until 1971 he worked as a clerk in a bank and called this his Employment Action. This decision to take an ordinary job was the result of his dissatisfaction with studying architecture. Although, this change of career coincided with his desire to separate himself from his parents and to take care of himself financially (and especially to earn money to support his passion for going to the cinema), he reinterpreted these very mundane reasons for employment as performance. Gotovac explains this decision to get an ordinary job also a desire to be independent: “what I simply wanted was to do everything on my own. I had had enough of ‘directing’ from school, from my parents, from others. I wanted to make my own movement... I tried to get closer to film. I wanted to be with it and not stop.”

In Gotovac’s work the perception of life as art has been intrinsically linked to the idea of endless repetition. (Paradoxically, his first action - working in a bank served better as a prelude to a theme, as a clerk he needed to endure a routine where the same tasks were repeated again and again.) In Gotovac’s films repetition occurs, with the same types of scene being shot again and again. One repeated scene is showing one’s body naked. Throughout Gotovac’s long artistic career we see the obsessive exposure of his own body. The fascination that he has with his own sexuality is particularly apparent in the way he likes to change his body by cutting his hair, sometimes shaving his head completely, and in various ways playing with his beard. He is, however, even more fascinated by the change in his sexual organ. A number of Gotovac’s films alternate images of him naked, his penis flaccid, with images in which we can see the penis fully erect. When the camera focuses on the erect penis there is, however, a feeling that Gotovac views erection as a particular kind of performance. As regards male and female sexual relations, Gotovac’s films contain a number of depictions of the artist’s erect penis undergoing fellatio, as well as him performing cunnilingus on his partner. In both cases, the visual component of how these scenes are shot by the camera contrasts with the usual structures of pornographic films. First, we have no voice or noise related to these scenes. Without the usual sounds of meaning that we get in pornographic films, the scenes of fellatio and cunnilingus in Gotovac’s work appear rather non erotic. It is more that the artist tries to show the penis as a sculpture and the female sexual organ as another visual structure. He seems to express his delight in exploring the compositional possibilities of exposing the sexual organs rather than the feelings that the two protagonists might have experienced during the time of the erotic act.

In 1972 and 1973 Gotovac’s films were often shown naked bodies and sexual scenes, he is actually critical of filmmaking that tries to depict sexual acts. In an interview he says: “It’s really stupid to show fucking in film, just because the film in itself is a fuckfest... Jean d’Arc is pure sex... Place in the Sun - that looks of spam.”

His conclusion is that a good film actually does not need to show sexual scenes, because one already get sexual pleasure from the very structure of the film, the scenes it creates and the feeling it gives the viewer. What creates the pleasure is the way film tries to enact the very rhythm of sex which is more important than not how it actually shows or talks about it. Gotovac’s well known statement is that as soon as he opens his eyes in the morning, he is watching a film. However, since he cannot present his eyes to the crowd and say what he is seeing, he has the urge to produce films - to show again and again what he is seeing, always doing this in one way or another.

When asked in an interview if that also means that a person can watch only one film their whole life, he agreed with this suggestion and added to it: “That is what I am trying to say. This isn’t something that I thought up... This was tried by Faulkner, that there are ten books that he reads constantly, his whole life. But what is more important is whether you have watched something or not. What you will say about it is unimportant.”

I guess that Gotovac would say that we open a book that involves no particular implication of the act of watching it. Throughout his life he refused to be categorized or incorporated into canons of contemporary art. It is as if he was a rebel his whole life, but didn’t like the idea of being a public identity. He was someone who very much followed his own desires. He refused to give them up to satisfy those of the Other, the social network where he could have achieved a status. Gotovac made two homemade pornographic films that illustrate how sexuality is depicted sculpturally. The first, Familj J降 (1971), shows the artist and a woman called Zenka at the start of a relationship. We learn from the title of the film that this is a big love. The sex scene between the two protagonists shows the erect penis in the act of penetration. Everything between them is exposed. There is a feeling of openness in the relationship and a sense of wonder between the two. The second Familj Film (1971), however, is entitled The end of the relationship. Once again we see the two protagonists naked. I’m not sure if he has a negative view on the relationship and then moves to bed in a small dormitory-like room. Again we have a sex scene, but this time the only thing that is visible is the artist’s behind rhythmically moving during penetration. The sexual act has become purely mechanical. The openness between the two partners is gone, as in the expression of wonder and a willingness to expose oneself to the other. Although Gotovac’s films often show naked bodies and sexual scenes, he is actually critical of filmmaking that tries to depict sexual acts.

In 2005, Gotovac changed his name to Antonio G. Lauer. This act was supposed to be a tribute to his mother whose maiden name was Lauer. However, if on the one hand this appears as another homage to someone he admired, on the other, it also creates a distance from the symbolic personas that Gotovac by that time had already become. It is as if by changing his name, once again he wanted to avoid being categorized. With his final act of renaming, he again retained the void between what is seen and marked, and how we observe and try to category escapes class social symbolic parameters.
The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again. The attempt to convey what BADco.’s performances are ‘on’ is a litmus test for those involved in artistic production, from the performers themselves to the audience. The performances are not ‘on’ anything, neither is anything ‘on’ for Things Seen: Tales. Metaphorically ‘slip through our fingers’ for Things Seen: Tales. Changed the matrix each time you describe their performances again and again.
The Forenoon of a Faun
1963, 16 mm film transferred to dvo, optical sound, b/w, 9 minutes

Family Film I
1971, 8 mm film, transferred to dvo, no sound, b/w, 6 minutes

Family Film II
1973, 16 mm film, transferred to dvo, optical sound, b/w, 10 minutes

1966, 8 mm film transferred to dvo, optical sound, b/w, 4 minutes

BADco.
Responsibility for Things Seen: Tales in Negative Space, 2011, installation consisting of 7 segments:

PROLOGUE: Spatial Displacement
[replica of the back wall of the exhibition space]

CHAPTER 1: Negative Space / The Door
[stage installation behind the door on the back wall, stage lighting]

CHAPTER 2: Parametricism / ‘No Future’
[photo film, b/w, loop]

CHAPTERS 4 & 5: Latency / Le Voyage dans la Lune
[live video laid over pre-produced film, b/w]

CHAPTERS 10-14: Face-Space / Excavation
[algorithmic film, real time editing of live video and pre-produced footage, b/w, interactive]

CHAPTERS 15-20: Zoopraxographer’s Chamber
[algorithmic film, real time editing of live video and pre-produced footage, b/w, interactive]

CHAPTER 23: Amerika
[live processed video, b/w]

COURTESY OF BADCO.

Cara Dušana 11
35 b/w photographs, 1977 (2011)
PHOTOGRAPHER: JUAN-CARLOS FERRO DUQUE

Showing the Elle Magazine
6 b/w photographs, 1962 (2011)
PHOTOGRAPHER: IVICA HRIPKO

Family Film I
1971, 8 mm film, transferred to dvo, no sound, b/w, 6 minutes

Family Film II
1973, 16 mm film, transferred to dvo, optical sound, b/w, 10 minutes

Hands
3 b/w photographs, 1964 (2011)
PHOTOGRAPHER: PETAR BLAGOJEVIĆ-ARANDELOVIĆ

Metal Covers of the City of Belgrade
96 b/w photographs, 1977 (2011)
PHOTOGRAPHER: JUAN-CARLOS FERRO DUQUE

Antonio G. Lauer a.k.a. Tomislav Gotovac