

Andreja Kulunčić je 2000. godine u Zagrebu inicirala projekt Nama, kada je izvela 15 robnih kuća u kojima su živjeli građani. Nakon razgovora sa sindikalnim predstavnicima, radnicima i prodavacima, kada je izvela 15 robnih kuća u kojima su živjeli građani. Nakon razgovora sa sindikalnim predstavnicima, radnicima i prodavacima, kada je izvela 15 robnih kuća u kojima su živjeli građani.

Od početka dvijetisućiti, kada je izvela 15 robnih kuća u kojima su živjeli građani. Nakon razgovora sa sindikalnim predstavnicima, radnicima i prodavacima, kada je izvela 15 robnih kuća u kojima su živjeli građani.

Kulunčić je osmislila niz javnih pitanja, upozoravala na ozbiljno stanje u tvrtki. Sretan Vam Praznik rada! BOBA SE NASTAVI... JA... lakata s kojih su stvarne radnice Nama... pitanje, upozoravala na ozbiljno stanje u tvrtki. Sretan Vam Praznik rada! BOBA SE NASTAVI... JA...



BROJ ISSUE 2

GSG

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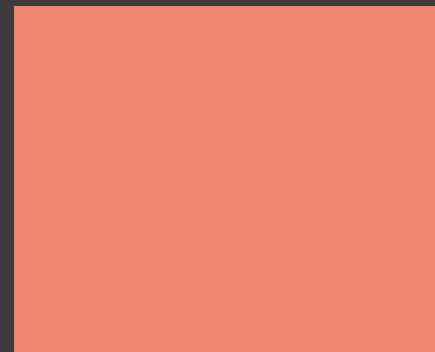
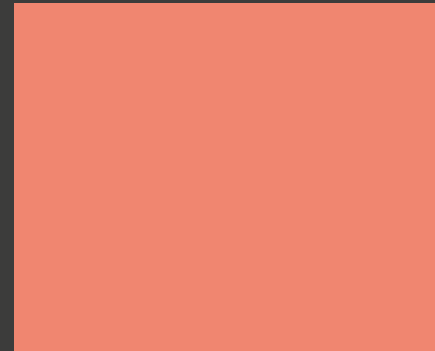
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Krsto Papić 1972. godine snima kratki dokumentarni film *Specijalni vlakovi*. Film prati sudbine radnica i radnika koji iz tadašnje Jugoslavije putuju na privremeni rad u Zapadnu Njemačku. Godine 1968. Jugoslavija i Njemačka potpisuju Ugovor o razmjeni radnika što dovodi do masovnog organiziranog odlaska na rad u Zapadnu Njemačku. Radnja filma odvija se na jednom od „specijalnih vlakova“ koji prevoze radnice iz Zagreba u München. Iako poslodavci u Njemačkoj, navodno, jako cijene rad jugoslavenskih radnica, radnici intervjuirani u vlaku sa strahom odlaze na put, a migraciju na sjever doživljavaju kao nuždu. Sretan Vam Praznik rada! Borba se nastavlja!


In 1972 Krsto Papić made a short documentary called Special Trains. The film follows the fate of workers travelling from the former Yugoslavia to temporary employment in West Germany. In 1968 Yugoslavia and Germany signed the Guest Worker Agreement which led to mass organized work migrations to West Germany. The film takes place on one of the “special trains” that used to take workers from Zagreb to Munich. Although German employers, allegedly, greatly appreciated the work of Yugoslav workers, the workers interviewed on the train were reluctant to leave and saw the migration to the north as a necessity. Happy Labour Day! The fight continues!





Andreja Kulunčić je 2000. godine u Zagrebu inicirala projekt *Nama: 1908 zaposlenika, 15 robnih kuća* osmišljen kao kampanja za osvještavanje javnosti o teškom stanju u kojem se našao nekad poznati lanac robnih kuća Nama. Od početka dvijetisućitih, kada ulazi u stečaj, do danas Nama se svela na svega dvije robne kuće u Zagrebu. Nakon razgovora sa sindikalnim predstavnicama, radnicama i prodavačima Kulunčić je osmislila niz javnih plakata s kojih su stvarne radnice Name, čija je ekonomska sigurnost dovedena u pitanje, upozoravale na ozbiljno stanje u tvrtki. Sretan Vam Praznik rada! Borba se nastavlja!


In the year 2000 in Zagreb Andreja Kulunčić launched the project Nama: 1908 Employees, 15 Department Stores, designed as a public awareness-raising campaign about the difficult situation faced by the formerly prominent Nama department store chain. Since the early 2000s when it went bankrupt, to date Nama has been reduced to only two department stores in Zagreb. After an interview with trade union representatives, workers, and sales personnel, Kulunčić designed a number of public posters featuring the real Nama employees, whose economic security was brought into question, and whose portraits on the posters warned about the serious state of affairs within the company. Happy Labour Day! The fight continues!



Margaret Harrison, Kay Hunt i Mary Kelly od 1973. do 1975. rade projekt *Žene i rad: dokument o podjeli posla u industriji* kroz koji se posvećuju opsežnom istraživanju „ženskog“ rada na primjeru radnika metalurške tvornice iz Londona. Istraživanje, čiji je cilj bio testirati primjenu netom usvojenog Zakona o jednakoj plaći, pokazalo je da žene uglavnom rade slabije plaćene poslove te uz radne sate u industriji imaju neproporcionalno više sati neplaćenog kućanskog rada od muških kolega. Projekt se razvija iz Ženske radionice Sindikata umjetnika/ica s ciljem solidarizacije radnica u industriji i kulturi. Sretan Vam Praznik rada! Borba se nastavlja!

Between 1973 and 1975 Margaret Harrison, Kay Hunt, and Mary Kelly worked on the project *Women & Work: A Document On the Division Of Labour In Industry* in which they engaged in a comprehensive study of so-called female work using the example of workers in a metallurgical plant in London. The study, which aimed to test the implementation of recently adopted Equal Pay Act, showed that women mostly worked in lower-paid positions and, along with the working hours in the industry, they had disproportionately more hours of unpaid housework than their male colleagues. The project developed from the Women's Workshop of the Artist's Union with the aim of solidarization of female workers in the industry and culture. Happy Labour Day! The fight continues!





Harun Farocki 1995. snima *Radnici napuštaju tvornicu*, dokumentarni film koji nas vodi kroz brojne filmske scene radnica i radnika koji napuštaju tvornicu. Započinjući filmom braće Lumière, prvim filmom ikad snimljenim, Farocki kritizira distribuciju bogatstva i moći koja proizlazi iz kapitalističkih radnih odnosa. BADco. 2008. rade predstavu *1 siromašan i jedna 0* nadovezujući se na temu prikazivanja rada u filmu s pitanjem pokreta u radu. U predstavi brzim premotavanjem kroz povijest filma dolazimo do pitanja suvremenog postindustrijskog rada i slobodnog vremena. Sretan Vam Praznik rada! Borba se nastavlja!

In 1995 Harun Farocki made *Workers Leaving the Factory*, a documentary that takes us through numerous film scenes of workers leaving the factory. Starting with the film of the Lumière brothers, the first film ever made, Farocki criticizes the distribution of wealth and power resulting from capitalist labour relations. In their 2008 performance “1 poor and one 0”, while referring to the topic of representation of labour on film, collaborative performance group BADco. also touched upon the question of body movement in physical labour. Fast forward through the history of film and we come to the issue of contemporary post-industrial work and leisure time. Happy Labour Day! The fight continues!

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Pred vama se nalazi drugi po redu GSG *Časopis za suvremena umjetnička i društvena zbivanja inicijative Građanke svom gradu*. U ovom izdanju tema su umjetničke i neumjetničke prakse usmjerene stvaranju društvene kohezije i jačanju obespravljenih zajednica.

GSG se od svog osnutka nastojao afirmirati kao mjesto povezivanja umjetničkih praksi sa zajednicom. Kroz svoje najranije projekte poput pilot projekta *Građani svom gradu*, koji je krajem 2016. lansirao naše ime, GSG se fokusirala na neposredni lokalitet središta Sušaka. Nastavljajući se na to iskustvo u proljeće 2017. ostvarujemo projekt *Misliti zajednicu* kroz koju upoznajemo brojne raznorodne inicijative u Rijeci i okolici. Godine 2018. nakon javnog poziva započinjemo umjetničke produkcije pod krovim imenom *Nevidljive prepreke – vidljivi pomaci*. Krajem iste godine predstavljaju se prva dva od ukupno pet odabranih projekata. Tajči Čekada kroz video *Sa o Roma, Rijeko grade* s članicama romske zajednice tematizira aktualan proces iseljavanja Roma na „zapad“ dok beogradski kolektiv Tačka komunikacije kroz suradnju s mikrozajednicama Sušaka istražuje transformacije grada prepričane iz osobne perspektive te priređuje šetnju *Neispričani Sušak*. Oba se projekta predstavljaju tijekom druge po redu *Misliti zajednicu* koja se širi prema (ne)umjetničkim organizacijama i inicijativama u Hrvatskoj i u Srbiji.

Vraćajući se na sam sadržaj GSG časopisa, u prvom tekstu Sherif Rushdy, iz vlastite pozicije menadžera za izgradnju kapaciteta zajednica, piše o metodama rada u zajednicama i o edukaciji budućih menadžera te o važnosti korištenja umjetničkih metoda za stvaranje socijalne kohezije i zamišljanje budućih modela suživota. Govoreći o umjetnosti on ne govori o disciplini koju prakticiraju za to obrazovane ili priučene osobe. Rushdy govori o tehnikama koje su djelatne u mnogim područjima života, a njihovo korištenje otvara komunikacijske kanale koji bi u suprotnom ostali neistraženi.

Navodi razne metode rada sa zajednicama poput Freireove tehnike „generativne riječi“, kazališta kao katalizatora društvenih promjena i korištenje crteža ili mapiranje nekog teritorija. Baveći se edukacijom Rushdy je pomogao doprinijeti širenju znanja o razvoju zajednica što opisuje i na primjeru The New Era Development Instituta u Indiji.

Povjesničarka umjetnosti Irena Borić pripremila je intervju s Majom Hodošček, vizualnom umjetnicom i edukatoricom. Hodošček govori o svojoj praksi koja je u bliskoj vezi s edukacijom i koju provodi kroz edukacijske ustanove ili kroz radionice u kulturnim institucijama. Ona se kroz radionice sa srednjoškolcima nastoji infiltrirati u postojeći edukativni sustav te postaviti pitanja koja će potaknuti mlade da postanu aktivni članovi društva. Želi potaknuti osjećaj kolektiva među mladima kao i ulazak društveno-političkih tema u polje obrazovanja kroz suvremenu umjetnost. Na tom tragu Hodošček između ostalog podsjeća na Pokret nesvrstanih kao treću opciju u krajnje polariziranom hladnoratovskom svijetu i Partizansku školu koja je tijekom Drugog svjetskog rata u Sloveniji bila jedan od oblika otpora okupaciji. Hodošček promišlja političku pozadinu odluke da se ovakve teme ili potpuno izbrišu iz kurikuluma ili oplošne i interpretiraju iz kolonijalne perspektive.

Povjesničarke umjetnosti Ivana Hanaček i Ana Kutleša, u svom tekstu *Učeci od Zemlje*, prelaze dugo razdoblje počevši od vremena između dva svjetska rata do danas. Vraćajući se u prošlost autorice nam nastoje ukazati na paradigmatiku razliku između umjetničkih praksi iz prve polovine 20. st., koje su se izravno vezivale uz političke pokrete, te današnjih praksi koje su često fokusirane na neke opće vrijednosti, te se ne priklanjaju uz konkretne političke programe što dovodi u pitanje efektivnost proklamacija na kojima se temelje. Upućujući nas na osnovne postulate Zemljaša autorice traže refleksiju njihove ideologije u novoj Jugoslaviji u kojoj kao da su, neposredno nakon Drugog svjetskog rata, tijekom

djelovanja Narodnog fronta, doživjele svoju realizaciju kako bi se uskoro iznova pretvorile u *parole* [riječi].

Prilog beogradskog umjetničkog dvojca Kurs, odabran u sklopu javnog poziva *Nevidljive prepreke – vidljivi pomaci*, prva je razrada njihovog prijedloga za javnu intervenciju u Rijeci. Prijedlog se temelji na nizu arhivskih fotografija. Zahvaća u povijest lokaliteta i naglašava ponekad i svakodnevnih geste koje ukazuju na neophodnost djelovanja kroz kolektiv za dobrobit zajednice.

Uvod u časopis prate i kratki tekstovi koji nas podsjećaju na društveno angažirane umjetničke prakse nekih nama dragih autorica i autora i ilustracije Ane Tomić i Marina Krstačić-Furića, koji su zaslužni za cjelokupni dizajn GSG časopisa. Tekstove smo prvo koristile na plakatima u autorstvu Rafaela Dražić s kojima smo lansirale vizualni identitet Građanki svom gradu te proslavile 1. maj.

This is the Second Issue of GSG Magazine, a publication of Inicijativa *Građanke Svom Gradu* (GSG), the From the Citizens to Their City Initiative. This issue focuses on artistic and non-artistic practices aimed at developing social cohesion and strengthening disadvantaged communities.

Since its beginning, GSG has been trying to establish itself as a platform for linking artistic practices with the community. With its initial projects, such as the From the Citizens to Their City pilot project that launched our name in late 2016, GSG has been focusing on the the centre of Sušak. Building on that experience, we implemented the *Misliti zajednicu* [Thinking Community] series of talks and presentations in the spring of 2017, through which we learned about various initiatives in Rijeka and its surroundings. In 2018, following a public call, we initiated artistic productions under the umbrella name Invisible Barriers—Visible Shifts. At the end of the same year, the first two out of the five selected projects were presented. Tajči Čekada's video work *Sa o Roma, Rijeka Grade* [Sa o Roma, Rijeka City], in collaboration with the members of the Roma community, thematised the current topic of Roma emigration to “the West.” The Belgrade collective *Tačka komunikacije* [Communication Point], in collaboration with the micro-communities of Sušak, explored the transformations of the city told from the personal perspectives and organized the walk *Neispričani Sušak* [Untold Sušak]. Both projects were presented during the second *Misliti zajednicu* edition that extended to include (non)artistic organizations and initiatives in Croatia and Serbia.

In the first text of this issue of GSG Magazine, Sherif Rushdy writes about the methods of work in communities and education of future managers from his position as a community development manager, as well as about the importance of using artistic methods for developing social cohesion and imagining the future models of coexistence.

When he talks about art, Rushdy is not talking about the discipline practiced by trained or amateur artists. He discusses techniques employed in many areas of life that open up communication channels which would otherwise remain unexplored. He lists various methods of working with communities, such as Freire's *generative word* technique, *catalyst theatre*, and the use of drawings or mapping a territory. By engaging in education, Rushdy has contributed to transmitting community development knowledge, which he also describes using the example of The New Era Development Institute in India.

Art historian Irena Borić has prepared an interview with Maja Hodošček, a visual artist and educator. Hodošček talks about her practice that is closely related to education and which she carries out through educational institutions or workshops in cultural institutions. Through workshops with high school students she tries to infiltrate the existing educational system and raises questions that will encourage young people to become active members of society. She wants to inspire the collective sense among youth as well as introduce social and political topics in the field of education through contemporary art. Along these lines, among other topics Hodošček also recalls the Non-Aligned Movement as the third option in the extremely polarized Cold War world as well as the Partisan school as a form of resistance to the occupation of Slovenia during World War Two. Hodošček contemplates the political background behind the decision to have such topics either completely erased from the curriculum, or presented in a one-dimensional manner and interpreted from a colonial perspective.

The text by art historians Ivana Hanaček and Ana Kutleša, *Learning from Zemlja*, includes the discussion of a long historical period starting from the time between the two world wars to today. The authors point to the paradigmatic

difference between the art practices of the first half of the 20th century, which were directly related to political movements, and present-day practices that are often focused on general values and do not side with concrete political programs, putting into question the effectiveness of the values on which they are based. By pointing to the basic postulates of the *Zemlja* members, the authors are looking for the reflection of their ideology in the new Yugoslavia where, immediately following the Second World War, during the time of the National Front, it seemed as if this ideology briefly experienced its realization only to become *parole* [words] yet again.

The contribution of the Belgrade-based duo Kurs, selected through the public call Invisible Barriers – Visible Shifts, is the first elaboration of their proposal for a public intervention in Rijeka. The proposal is based on a number of archival photographs. It covers the history of the location and sometimes emphasizes even mundane gestures that point to the necessity of action through the collective effort for the benefit of the community.

The introduction to the magazine is accompanied by short texts that remind us of the socially engaged art practices of some artists dear to us and the illustrations by Ana Tomić and Marino Krstačić-Furić also responsible for the GSG Magazine design. The texts were first accompanying the posters created by Rafaela Dražić which were used to launch the visual identity of *From the Citizens to Their City* and celebrated Labour Day.

UMJETNOST

I DRUŠTVENE PROMJENE

OSOBNNA

PERSPEKTIVA

Bilo da se radi o likovnoj umjetnosti, izvedbenoj umjetnosti ili o književnosti, umjetnost kao takva oduvijek je, svjesno ili nesvjesno, bila snažan pokretač društvenih promjena. U proteklih nekoliko desetljeća, umjetnost koja se bavi društvenim promjenama – a koja se naziva i umjetnost u zajednici (*community-based art*), društveno angažirana umjetnost (*socially engaged art*) ili participativna umjetnost (*participatory art*) – postala je predmetom mnogih istraživanja te je formalizirana u okviru akademskih programa.¹

Dva su opća pristupa u raspravi o ulozi umjetnosti u društvenim promjenama: jedna je perspektiva umjetnika ili umjetnice koji žele doprinijeti društvenim promjenama, a druga je perspektiva pokretača ili pokretačice društvenih promjena koja želi koristiti umjetnost u svrhu takvog djelovanja – s tim da naravno postoje i preklapanja između ove dvije perspektive.

Pitanju korištenja umjetnosti u društvenim promjenama neću pristupiti iz perspektive umjetnika. Moja perspektiva proizlazi iz mog četrdesetogodišnjeg iskustva sudjelovanja u procesima društvenog i gospodarskog razvoja na tri kontinenta, od najniže (inicijative iz baze – *grassroots*) do viših razina te obučavanja mnogih skupina facilitatora koji se bave razvojem zajednice. Ovdje ću prikazati kako su se u mom neposrednom iskustvu kreativni i umjetnički procesi koristili u razvojnim aktivnostima te ću ponuditi neka razmišljanja o širem kontekstu prijeko potrebnih društvenih promjena i istaknuti temeljnu ulogu koju umjetnost može igrati u tom procesu.

¹ Frasz A. & Sidford H. (2017). Mapping the Landscape of Socially Engaged Artistic Practice. *Helicon Collaborative*, artmaking-change.org, http://artmakingchange.org/wp-content/uploads/2017/09/Mapping_the_Landscape_of_Socially_Engaged_Artistic_Practice_Sept2017.pdf. Pristupljeno 28. rujna 2018.

Postoje mnogi načini na koje se umjetnost koristi u različitim fazama razvoja zajednice (*community development*). Razvoj zajednice proces je koji nužno obuhvaća razumijevanje stvarnosti te zajednice, zajedničko definiranje problema, podizanje svijesti o istima, prenošenje te svijesti na druge, izgradnju jedinstva i mobilizaciju ljudi na djelovanje, zamišljanje alternativnih budućnosti ili smjerova djelovanja, promjenu stavova i ponašanja, osnaživanje ljudi na djelovanje i izgradnju potrebnih kapaciteta za takvo djelovanje, organizaciju i planiranje djelovanja te procjenjivanje i promišljanje o istome. Nakon početnog angažmana, koji uključuje niz savjetovanja o nekom pitanju, donošenje odluke o akcijskom planu i njegovo provođenje, promišljanje o rezultatima djelovanja i učenje iz istog, ponovno otvaranje rasprave u svjetlu novih saznanja na dubljoj razini može sudionike dovesti do postupno sve složenijeg, sofisticiranijeg i dalekosežnijeg djelovanja, odnosno napredak se može ostvariti kroz cikluse savjetovanja, djelovanja i promišljanja.

Često je prvi korak uključivanja zajednice zajedničko istraživanje njezine povijesti i problema. Premda se crtanje karte sela ili susjedstva ili izrada vremenske lente na podu ili papiru pomoću različitih materijala ne može zapravo nazvati stvaranjem umjetničkog djela, ove aktivnosti omogućuju dinamičnu i nesputanu interakciju među sudionicima, bez inhibicija koje se često javljaju u formalnim razgovorima ili u diskusijama unutar fokus grupa. Ovaj takozvani proizvod daje korisne informacije, ali puno više informacija se dobiva kroz komentare, razgovore, diskusije i rasprave koje se odvijaju tijekom same aktivnosti.

Podizanje svijesti (*raising awareness*) može se postići na mnogo načina i često je preduvjet djelovanja same zajednice. Jedna od često korištenih metoda je ta da se od pripadnika zajednice zatraži da nacrtaju kolektivnu sliku svoje zajednice kakvom je u tom trenutku vide i zatim drugu koja prikazuje zajednicu kakvu bi željeli imati. Uglavnom slika koja prikazuje trenutnu situaciju nije pretjerano lijepa i fokusira se na negativno, dok ona koja prikazuje buduću zajednicu izgleda kao velegrad s neboderima, satelitskim antenama, zrakoplovima, traktorima, elektranama i slično – na njoj je mnogo materijalnih dobara, simbola pukog gospodarskog napretka. Nijedna slika u pravilu ne prikazuje ljude. Nakon ove aktivnosti može uslijediti diskusija o tome zašto su pripadnici te zajednice nacrtali ovakve prizore i smatraju li da bi bili sretniji u svojoj zamišljenoj zajednici budućnosti, znaju li za kakvo slično mjesto i misle li da su tamo ljudi sretni. U principu, rasprava dovodi do zaključka da je bit razvoja zapravo u promjeni ljudi, a ne stvari. Kada se, nakon

ovakve rasprave, istu skupinu ljudi zamoli da nacrtaju treću sliku tada ona obično prikazuje mnoštvo ljudi koji rade u slozi!

Jednom kada se osvijesti potreba za promjenom ljudi to za sobom povlači potpuno nov način promišljanja o tome što se sve treba promijeniti, kako možemo postati bolji ljudi ili društvo i što je potrebno kako bi se promijenili ljudi i društveni sustavi. Ovdje opet može postojati mnogo različitih oblika umjetničkog djelovanja koji mogu prikazati tu viziju promjene, prepreke koje stoje na putu promjeni ili procese promjene kroz likovne i izvedbene umjetnosti ili književnost.

Vrlo učinkovit pristup opismenjivanju odraslih, u smislu podizanja razine svijesti i mobilizacije na djelovanje, je tehnika „generativne riječi“ koja se temelji na Pedagogiji obespravljenih (*Pedagogy of the Oppressed*)² Paula Freire. On je primijetio kako će se nepismene odrasle osobe puno prije upustiti u težak proces stjecanja pismenosti ako se prije toga uključe u diskusiju u kojoj koriste emocionalno nabijene riječi povezane s njihovom realnošću – riječi poput posao, voda, jednakost, pravda i blagostanje. Ovakav kurikulum uključuje pažljivo osmišljen popis riječi koje objedinjene sadrže sva slova abecede. Svaki pojedini skup lekcija strukturiran je oko neke riječi ili teme, često ilustriran slikom, a ponekad uključuje i glumu. Iskustvo se može pojačati i pisanjem poezije ili pjesama te pričanjem priča povezanih s temom. Tako program stjecanja pismenosti, potaknut evokativnom snagom riječi, nadilazi samu pismenost i postaje program društvene promjene.

Jednom kada mala skupina ljudi započne proces promjene uglavnom se tada suočava sa zadatkom komuniciranja potrebe za tom promjenom drugima te mobilizacijom drugih na djelovanje. Kazalište je moćan medij za postizanje ovog cilja; publici se omogućuje da se smije sama sebi, naglašava se neželjeno ponašanje, ali bez izravne kritike publike. Ovo je prastari oblik podizanja društvene svijesti (ja sam odrastao na LaFontaineovim basnama i Molièrovim djelima). Ali nije dovoljno samo odglumiti predstavu. Kada se radi o društvenim promjenama, uspješniji je oblik kazališta „catalyst theatre“³ (kazalište kao katalizator) ili varijacije istog, u kojem se u predstavi izloži neki problem, a zatim se ona zaustavlja i publika odabire jedan od nekoliko alternativnih nastavaka radnje (moguća rješenja su prethodno uvježbana) koja se zatim odigravaju i „premotavaju“ ako ne dovedu do željenog ishoda. U mnogim se zemljama različiti kazališni oblici koriste za podizanje razine svijesti i promjenu ponašanja, primjerice za edukaciju o temama poput HIV-a/ AIDS-a, seksualnom i rodno utemeljenom nasilju, rodnoj jednakosti, predrasudama, korupciji i slično.

2 https://en.wikipedia.org/wiki/Pedagogy_of_the_Oppressed. Pristupljeno 28. rujna 2018.

3 Vidi <http://www.canadiantheatre.com/dict.pl?term=Catalyst%20Theatre>. Pristupljeno 28. rujna 2018.

4 Vidi <https://www.youtube.com/watch?v=n7ldHxrOLC4>. Pristupljeno 28. rujna 2018.

5 Vidi <http://therapcamp.org/>. Pristupljeno 28. rujna 2018.

6 The New Era Development Institute, sada New Era Teacher Training Centre <https://www.nettcindia.org/>. Pristupljeno 28. rujna 2018.

7 Razumijevanje stvarnosti zajednice, zajedničko istraživanje problema, podizanje svijesti o definiranim problemima, prenošenje te svijesti na druge, izgradnja jedinstva i mobiliziranje ljudi na djelovanje, vizualizacija alternativnih budućnosti ili smjerova djelovanja, promjena stavova i ponašanja, osnaživanje ljudi na djelovanje i izgradnja njihovih kapaciteta da to učine, organiziranje i planiranje djelovanja te procjena i promišljanje o tom djelovanju.

Slično tome, skupine mladih ljudi mogu koristiti posebno osmišljene plesne koreografije kako bi prenijele poruku o predrasudama, zloupotrebi alkohola ili droge, sukobima, izgradnji mira i jednakosti te kako bi potakle dijalog o problemima i utjecale na promjene u stavovima i ponašanju. Primjerice, ples u koreografiji i izvedbi polaznika plesne radionice Maxwell Dance Workshop⁴ prikazuje utjecaj rasističkih stavova roditelja na djecu te kako djeca mogu pomoći u prevladavanju tih prepreka. Ples je izveden u mnogim zemljama i u različitim kontekstima i uglavnom je popraćen raspravom s publikom o tome kako prevladati predrasude u njihovim zajednicama.

Priče su se oduvijek koristile kao obrazovni alat za inspiraciju, poticaj na promjenu ponašanja. Pričanje priča ima veću moć transformacije kada sudionici, posebice mladi, zajedno stvaraju priču u obliku proze ili poezije, pjesme ili filma. U mom se iskustvu osobito učinkovitim pristupom osnaživanju mladih adolescenata pokazao Rap Camp⁵ gdje su u obliku radionice adolescenti, često marginalizirani, raspravljali o pitanjima koja na njih utječu, pretvarali ih u stihove, skladali glazbu te zatim izveli i snimili *rap* pjesmu, ponekad i video spot, te je izveli pred svojim vršnjacima, roditeljima ili zajednicom. Svjedočanstva obiluju iskazima o tome kako ovi mladi ljudi ovakvo iskustvo doživljavaju vrlo emotivno i transformativno te ih ono osnažuje na sustavno djelovanje za promjenom.

Program koji sam pomogao uspostaviti u Indiji⁶ obučavao je nezaposlenu mladež iz ruralnih područja diljem zemlje da postanu „učitelji za razvoj zajednice“ (*teacher-developers*). Polovica ovog intenzivnog rezidencijalnog dvogodišnjeg programa sastojala se od edukacije učitelja, a druga polovica od učenja metoda za razvoj zajednice. Po završetku programa educirani učitelji vraćali bi se u svoje zajednice i koristili školu kao bazu za razvoj iste kroz njeno uključivanje u sve faze gore opisanog procesa razvoja zajednice.⁷ Iskustvo stečeno na ovoj edukaciji pokušali bi replicirati u vlastitom okruženju. U okviru edukacije učili su kako internalizirati poruku koju žele prenijeti drugima te na koji je način prenijeti. Na primjer, polaznici se grupiraju u male mješovite edukacijske zajednice i moraju naučiti kako nadići razlike i postići jedinstvo među sobom te transformirati vlastitu edukacijsku zajednicu. Ovdje umjetnost postaje integralni dio procesa izgradnje kapaciteta (*capacity-building*). Jednom kada se zajednica formira, njezina je prva zadaća odabrati smisleno ime (po nekoj od kvaliteta nužnih za razvoj, kao što su pouzdanost, hrabrost, strpljenje, poniznost, jedinstvo ili pravda) te osmisлити program kojim će to ime dočarati

ostalim polaznicima, uz korištenje svih mogućih vrsta umjetnosti, bez odavanja, odnosno izgovaranja ili zapisivanja odabranog imena. Ostali ga moraju pogoditi iz njihove izvedbe. Sve gore opisane vještine, važne za ciklus konzultacija, djelovanja i promišljanja, prvo se uče u kontekstu ove početne jednostavne umjetničke aktivnosti. Polaznici iz prve ruke mogu iskusiti moć umjetnosti u prenošenju važnih tema. Ovakva aktivnost oslobađa kreativnost inače sramežljivih pojedinaca bez samopouzdanja i osnažuje ih. Skupina se ujedinjuje kroz aktivnost i uspostavlja snažne veze prijateljstva i suradnje (ili se njihov ego osjeća ugroženim te o suradnji uče na teži način). Pažljivo ocjenjuju prvu aktivnost i iz nje uče kako organizirati svoju zajednicu i pomoći joj da raste. Pojedinci se također upuštaju u samorefleksiju u smislu kvaliteta koje trebaju steći kako bi bili učinkoviti pokretači promjena i kako bi započeli proces osobne promjene ukorijenjen u kolektivnom procesu društvene promjene.

Nakon ovog početnog iskustva, svakog dana mala skupina iz svake edukacijske zajednice priprema kratki program za jutarnje okupljanje kako bi prenijela neku poruku koju smatra važnom, koristeći bilo koji oblik umjetnosti. Ovo doprinosi njihovom individualnom osnaživanju, razvijanju kreativnosti i samopouzdanja, jača kolektivno učenje o raznim temama i priprema ih za zadatak uključivanja pravih zajednica u ovaj proces. Zajedničke pjesme i zajedničko pričanje priča redovno se koriste za refleksiju i procjenu napretka. „Dani kulture“ koji se redovito održavaju i tijekom kojih cijelo studentsko tijelo ima priliku doživjeti različite aspekte jedne od kultura zastupljenih u grupi pomažu studentima razumjeti moć kulture u društvenim promjenama i prevladati predrasude o kulturnim razlikama.

Kultura je temelj svih oblika društvenih promjena, ali često im se i suprotstavlja. Kako bi se pokrenulo procese društvenih promjena, moraju se odrediti elementi kulture koji pomažu u provedbi i poticanju društvenih promjena te definirati i osloviti elemente koji im se odupiru. Na primjer, kanadski projekt Four Worlds Project⁸ (*Projekt četiri svijeta*) nastao je iz želje starije generacije starosjedilaca da se bore protiv društvenog razaranja uzrokovanog alkoholom, siromaštvom i sve većim osjećajem nemoći unutar autohtonih zajednica. Naziv Four Worlds (*Četiri svijeta*) temelji se na velikom kulturnom i duhovnom značaju Medicinskog kotača, simbola zajedničkog mnogim autohtonim kulturama. Medicinski kotač obično je krug s četiri ključne točke, od kojih svaka predstavlja jedan element ili snagu na putu osobnog i kolektivnog razvoja, s višestrukim slojevima značenja koji se odnose na svaku točku i njezinu vezu s ostalima. Na

8 <http://www.fourworlds.ca/>. Pristupljeno 28. rujna 2018.

9 Vidi npr.: <https://www.edcan.ca/articles/teaching-by-the-medicine-wheel/>. Pristupljeno 28. rujna 2018.

10 Vidi npr. Art and Civic Engagement: Mapping the Connections A Tool Of The Walker Art Center, Minneapolis, Mn, http://animatingdemocracy.org/sites/default/files/documents/resources/tools/art_civic_engagement_walker_art_center.pdf. Pristupljeno 28. rujna 2018. i Korza P. & Bacon B.S. (2011). Artists Engaging in Social Change: A Continuum of Impact, <http://animatingdemocracy.org/sites/default/files/Power%20of%20Arts%20for%20Change%20outcomes%20continuum.pdf>. Pristupljeno 28. rujna 2018.

primjer, jedan takav skup točaka povezuje istok s vidom (svijest/viđenje), jug s vremenom (razumijevanje), zapad s razumom (razmišljanje) i sjever s kretanjem (djelovanje/mudrost).⁹ Nadovezivanje na ove kulturne korijene pomoglo je projektu Four Worlds razviti procese i materijale koji se temelje na slojevima mudrosti, međusobne povezanosti i djelovanja koji se nalaze u Medicinskom kotaču, kao i na drevnim pričama i legendama. Ova poveznica pomaže nadahnuti i osnažiti starosjedilačku mladež na sudjelovanje u održivom putu razvoja, na primjer korištenjem Medicinskog kotača kao ogledala koje odražava ne samo ono što osoba jeste nego i ono što može postati.

Različiti oblici korištenja umjetnosti u svrhu postizanja društvenih promjena analizirali su se i klasificirali na načine koji odražavaju gore navedene primjere.¹⁰ U većini se ovih primjera umjetnost koristi neformalno. Nije usmjerena na umjetnika, kao što se to obično podrazumijeva. Vrijednost umjetnosti u ovom slučaju nije u njoj samoj nego u dinamici koju omogućava kolektivna umjetnička aktivnost. Interakcije tijekom procesa jednako su važne, ako ne i važnije od samog proizvoda.

Postoje mnogi načini na koje se i umjetnost profesionalnih umjetnika koristi u svrhu postizanja društvenih promjena, što je dobro dokumentirano u rastućoj literaturi o društveno angažiranoj umjetnosti. Jer kada se umjetnost koristi u različitim fazama razvoja zajednice, umjetnici koji svoju umjetnost koriste u svrhu društvenih promjena rade na podizanju svijesti, inspiriranju i poticanju na djelovanje, s tim da je glavna razlika u tome što su takva umjetnost i ti umjetnici formalniji i više u središtu samog procesa. Izazov koji to predstavlja umjetnicima koji su obično naučeni projicirati svoju individualnost i talent na svjetsku pozornicu i natjecati se za pažnju, je u tome da ovdje trebaju usvojiti ponizniju ulogu učenika i poticati vodstvo sudionika. To ne može biti umjetnost za ljude, to mora postati umjetnost ljudi. Sudionici nisu publika, oni su akteri. Ali potreba za učenjem kako potaknuti dijalog i prevesti iskustvo u djelovanje je ista. To su vještine koje umjetnik mora steći.

Osim gore opisanih instrumentalnih uloga umjetnosti, postoji jedna mnogo važnija uloga koju umjetnost može imati u društvenim promjenama. Živimo u vremenu globalne ekološke, društvene i gospodarske krize uzrokovane činjenicom da je čovječanstvo u cjelini stasalo, ali naši stavovi, misli i navike nisu u skladu s potrebama našeg doba. Problemi s kojima se danas suočavamo ne mogu se riješiti bez potpune osobne i društvene transformacije – a pozivi na takvu transformaciju sve su rašireniji i uporniji. Ključni sastojak u ovoj preobrazbi je kapacitet za

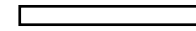
promjenom predodžbe koju imamo o sebi kao ljudskim bićima te da zamislimo alternativne budućnosti. Mašta je najmoćnija sposobnost uma. Sve što percipiramo, najprije zamišljamo a tek zatim shvaćamo i pohranjujemo u pamćenje. Ne možemo se promijeniti ako se ne možemo zamisliti drugačijima, s drugačijim sposobnostima i drugačijim odnosima s drugima i sa svijetom oko nas.

Umjetnost stimulira i oslobađa našu maštu. Pomaže nam stvoriti novu stvarnost. Svijet koji želimo stvoriti zahtijeva društvene inovacije, a kreativnost je ključ društvene inovacije. Ne samo da umjetnost ima sposobnost inspirirati i potaknuti djelovanje, već se kreativnost u umjetnosti također može prenijeti u kreativnost u bavljenju društvenim problemima izvan samih okvira bavljenja umjetnošću.

Stoga je od ključne važnosti da se dvije spomenute perspektive sjedine u jedan jedinstven sustavan proces promjena. Umjetnici mogu igrati ključnu ulogu u oslobađanju ove kreativnosti u svrhu društvenih promjena, ali moraju učiti od pokretača promjena. S druge strane, pokretači promjena moraju nadići površno, instrumentalno korištenje umjetnosti i naučiti kako uključiti umjetnike i iskoristiti moć umjetnosti za postizanje mnogo dublje razine osobne i društvene transformacije.

ART

**AND SOCIAL
CHANGE**



**A PERSONAL
PERSPECTIVE**

Whether visual, performative or literary, the arts have always, consciously or unconsciously, been powerful instruments of social change. Over the past few decades, art that is engaged in social change—known alternatively as community-based art, socially engaged art, or participatory art—has become the object of much study and formalised through academic programs.¹

There are two general approaches to discussing the role of the arts in social change: the perspective of the artist wishing to contribute to social change, and the perspective of the agent of social change wishing to use the arts to enhance that action—with, of course, some overlap between the two.

I will not approach the question of arts employment in social change from the perspective of an artist. My perspective is one of having engaged, for the past 40 years, in social and economic development processes in three continents, at both the grassroot and higher levels, and of having trained many cohorts of community development facilitators. Here I will discuss how in my direct experience, creative or artistic processes have been used in these development activities, and I will also offer some reflections on the larger context of urgently-needed social change and the fundamental role that art can play in it.

1 Frasz A. & Sidford H. (2017). Mapping the Landscape of Socially Engaged Artistic Practice. *Helicon Collaborative*, artmakingchange.org, retrieved September 28, 2018, from http://artmakingchange.org/wp-content/uploads/2017/09/Mapping_the_Landscape_of_Socially_Engaged_Artistic_Practice_Sept2017.pdf

There are many ways in which the arts are used at various stages of community development. Community development is a process that involves understanding the reality of a community, exploring issues together, raising awareness about identified issues, conveying that awareness to others, building unity and mobilizing people for action, visualizing alternative futures or courses of action, changing attitudes and behaviours, empowering people to act and building their capacity to do so, organizing and planning for action, and evaluating and reflecting on that action. After the initial engagement, which includes the sequence of consulting on an issue, deciding on and implementing an action plan, reflecting on the results of the action and learning from this reflection, reopening the discussion in light of that learning at a deeper level can lead participants into progressively more complex, sophisticated and far reaching action, a movement propelled forward by a series of cycles of consultation, action, and reflection.

The first step of community engagement is often a collective exploration of its history and its issues. While drawing a map of a village or neighborhood or laying out a timeline either on the ground or on paper using a variety of materials is not exactly producing a work of art, these activities do allow for a dynamic interaction among participants free from the inhibitions of formal interviews or focus group discussions. The so-called product does generate useful information, but much more information is unconsciously generated by the comments, conversations, discussions, and arguments that happen during the activity.

Raising awareness can take many forms and is often another prerequisite to community action. One activity often used is to ask communities to draw a collective picture of their community as they currently see it and then another as they would like it to be. Typically, the picture that reflects the current situation is not very pretty and focuses on the negative, whereas the future one looks like a mega-city with skyscrapers, satellite dishes, airplanes, tractors, power plants and so on—a lot of material goods, symbols of narrow economic progress. Generally, neither picture includes people. A discussion may then follow about why the community drew the posters in this way, and whether they think they would be happier in this imagined future community, if they know of similar places, and if they think people are happy there. In general, the discussion leads to the conclusion that development is about changing people, not things. When asked to draw a third poster after this discussion, it is often full of people working together in unity!

Once awareness is raised about the need for people to change, it is the beginning of a whole new reflection about what must change, how we can improve as people or as a society, and what it takes for people and social systems to change. And here again there can be many different forms of artistic activity that illustrate visions of change, the obstacles to change, or the processes of change using visual, performative, or literary arts.

In terms of consciousness-raising and mobilization for action, a powerful approach to adult literacy based on Paolo Freire's Pedagogy of the Oppressed² is the "generative word" technique. He found that illiterate adults are much more likely to engage in the difficult process of acquiring literacy if they are first emotionally engaged in a discussion of powerful words related to their reality—words like work, water, equality, justice, and prosperity, for instance. The curriculum includes a carefully constructed list of such words that cumulatively contain all the letters of the alphabet. Each set of lessons is structured around a word or theme, often illustrated by a picture, and sometimes even acted out. The experience can also be enhanced by composing poems or songs and telling stories that relate to each of the themes. The literacy program, then, ignited by the evocative power of words, goes well beyond literacy and transforms into a program of social change.

Once a small group of people has begun a process of change, they are usually faced with the task of conveying this needed change to others and, in turn, mobilizing them for action. Theatre is a powerful medium for achieving this; it allows the audience to laugh about themselves while highlighting undesirable behaviours, but without directly criticizing the audience. This is an age-old form of social consciousness-raising (I was brought up with the fables of LaFontaine and plays of Molière). But it is not sufficient to just perform a play. A more successful form of theatre for social change is "catalyst theatre"³ or variations thereof, in which a play stops after presenting a problem and the audience has to choose one of several alternative pathways (pre-rehearsed possible solutions) that are played and "rewound" if they do not lead to a desired outcome. In many countries, various forms of drama are used in consciousness-raising and behaviour modification for HIV/AIDS education, sexual and gender-based violence, gender equality, prejudice, corruption and the like.

Similarly, groups of youth have used specially choreographed dances to convey messages about prejudice, alcohol and drug abuse, conflict, peace building, and equality, and to initiate

2 Retrieved September 28, 2018, from https://en.wikipedia.org/wiki/Pedagogy_of_the_Oppressed

3 See <http://www.canadiantheatre.com/dict.pl?term=Catalyst%20Theatre>, retrieved September 28, 2018

4 See <https://www.youtube.com/watch?v=n7ldHxrOLC4>, retrieved September 28, 2018.

5 See <http://therapcamp.org/>, retrieved September 28, 2018.

6 The New Era Development Institute, now New Era Teacher Training Centre, retrieved September 28, 2018 from <https://www.nettcindia.org/>

7 Understanding the reality of a community, exploring issues together, awareness-raising about identified issues, conveying awareness to others, building unity and mobilizing people for action, visualizing alternative futures or courses of action, changing attitudes and behaviours, empowering people to act and building their capacity to do so, organizing and planning for action, and evaluation and reflection on that action

a dialogue about the issues in order to effect changes in attitudes and behaviours. For example, a dance choreographed and performed by students in the Maxwell Dance Workshop⁴ illustrated the effect of the racist attitudes of parents on their children and how the children can help overcome these barriers. The dance was replicated in many countries in many different contexts and is usually followed by a discussion with the audience about how to overcome prejudice in their communities.

Stories have always been used as an educational tool to inspire, motivate, and change behaviour. Storytelling becomes more transformative when the participants, particularly youth, co-create the story, either as a story or as verse, song, or film. A particularly effective approach to empowering young adolescents, in my experience, has been Rap Camp,⁵ where in a workshop setting, adolescents, often marginalized, discuss the issues that affect them, turn them into verse, compose music, perform and record a rap song, sometimes with video, and perform it for their peers, parents or community. Testimonials abound of the highly emotional, transformative nature of the experience for these youth and it empowers them to begin taking systematic action for change.

A program I helped establish and develop in India⁶ trained unemployed rural youth from all over the country as "teacher-developers." Half their intensive residential two-year program is teacher training and half is community development. They were expected to return to their communities and use schools as a base for community development, engaging these communities in all the stages of the community development process described above.⁷ Their training provided the experience they then attempted to replicate in the community. As part of their training, they must become imbued with the messages they wish to convey and learn how to convey them. For example, students are grouped in small diverse training communities and they must learn to overcome differences and create unity among themselves and transform their own training community. Here the arts become an integral part of the capacity-building process. Once a community is formed, its first task is to select a meaningful name for their community (preferably a quality that is needed for development, such as trustworthiness, courage, patience, humility, unity, or justice) and to create a program that illustrates it to the rest of the student body using as many forms of art as possible, without saying or writing the selected name. Others must guess it from their performance. The all-important skills in the cycle of consultation, action, and reflection as

described above are learned first in the context of this initial simple artistic activity. The power of the arts to convey important themes is experienced first hand. The creativity of usually shy individuals lacking confidence is immediately released and they feel empowered. The group is unified in the course of the activity and establishes strong bonds of friendship and cooperation (or their egos are challenged, and they learn about cooperation the hard way). They carefully evaluate this first activity and from it learn how to organize their community and help it grow. Individuals also engage in self-reflection in light of the qualities they need to acquire to be effective change agents and begin a process of personal change rooted in the collective process of social change.

Following this early experience, every day a small group from each of the training communities prepares a small program for the morning assembly in order to convey one point they see as important using any form of art. This extends their individual empowerment, develops their creativity and self-confidence, reinforces collective learning about the themes, and prepares them for the task of engaging real communities in this process. Cooperative songs and cooperative story-telling are used regularly to review and evaluate progress. Regular “cultural days” where the entire student body experiences various aspects of one of the cultures represented in the group help students to understand the power of culture in social change and to overcome prejudices about cultural differences.

Culture underlies all forms of social change, often resisting it. Social change processes must identify elements of culture that are conducive to change and help move those forward while identifying and addressing elements that will resist social change. For example, the Four Worlds Project⁸ in Canada arose out of the desire of Indigenous elders to fight the social devastation brought on by alcohol, poverty, and an increasing sense of powerlessness in Indigenous communities. The name Four Worlds is based on the powerful cultural and spiritual significance of the Medicine Wheel, a symbol common to many Indigenous cultures. The Medicine Wheel is usually a circle with four cardinal points, each representing an element or power in a journey of personal and collective development, with a multiplicity of layers of meaning related to each point and its connection to all the others. For example, one such set associates East with vision (awareness/seeing), South with time (understanding), West with reason (thinking) and North with movement (action/wisdom).⁹ Tapping into these cultural roots

8 Retrieved September 28, 2018, from <http://www.fourworlds.ca/>

9 See for example: <https://www.edcan.ca/articles/teaching-by-the-medicine-wheel/>, retrieved September 28, 2018

has helped the Four Worlds Project to develop processes and materials based on the layers of wisdom, interconnectedness, and action found in the Medicine Wheel as well as on ancient stories and legends. This connection works to inspire and empower Indigenous youth to engage in a sustainable path of development by, for example, using the Medicine Wheel as a mirror which reflects not only what a person is, but also what they might become.

Various uses of arts in social change processes have been analysed and classified in ways that reflect the above examples.¹⁰ In most of these examples, the arts are used informally. They are not centered on an artist as we normally understand the term. The value of the arts in this case is not the art itself, but the dynamics that a collective artistic activity allows. The interactions during the process are as important, if not more important, than the product.

There are also many ways in which art practiced by trained artists is used in social change, and these are well documented in the growing literature on social art or engaged art. As when the arts are used in various stages of community development, artists who use their art for social change are working to raise awareness, to inspire, and to incite to action, with the main difference being that the art and the artist are more formal and more central to the process. The challenge for the artist, who is usually trained to project his or her individuality or talent onto the world stage and compete for attention, is to adopt a humbler posture of learning and promote the leadership of the participants. It cannot be art for the people, it must become art by the people. The participants are not an audience, they are the actors. But the need to learn how to facilitate dialogue and translate the experience into action are the same. These skills need to be acquired by the artist.

Beyond the instrumental roles for art described above, there is a much more fundamental role that art can play in social change. We live in a time of global environmental, social, and economic crisis due to the fact that humankind as a whole has come of age, while our vision, thoughts, and habits are not in harmony with the needs of age. The problems we face today cannot be addressed without profound personal and social transformation—and the calls for such transformation are increasingly widespread and insistent. A key ingredient in this transformation is the capacity to change the image we have of ourselves as human beings and to imagine alternative futures. Imagination is the most powerful faculty of the mind. Everything

10 See for example Art and Civic Engagement: Mapping the Connections A Tool Of The Walker Art Center, Minneapolis, Mn Retrieved September 28, 2018, from http://animatingdemocracy.org/sites/default/files/documents/resources/tools/art_civic_engagement_walker_art_center.pdf and Korza P. & Bacon B.S. (2011). Artists Engaging in Social Change: A Continuum of Impact. Retrieved September 28, 2018, from <http://animatingdemocracy.org/sites/default/files/Power%20of%20Arts%20for%20Change%20outcomes%20continuum.pdf>

we perceive is imagined before it is understood and stored in memory. We cannot change if we cannot imagine ourselves as different beings, with different powers and with different relationships with others and with the world around us.

Art stimulates and frees our imagination. It helps create a new reality. The world we wish to create requires social innovation, and creativity is key to social innovation. Not only does art have the capacity to inspire and stimulate action, but creativity in the arts can also spill over into creativity in addressing social issues beyond engagement with the arts.

It is therefore essential that the two perspectives mentioned here be brought together in one unified systematic change process. Artists can play a critical role in helping to release this creativity for social change, but they need to learn the ways of the change agent. On the other hand, change agents need to go beyond the superficial, instrumental use of art and learn how to engage artists and the power of the arts to achieve a much deeper level of personal and social transformation.

USPOREDNI

EDUKATIVNI PROGRAM

**Intervju: Maja Hodošek
Razgovarala Irena Borić**

Intervju s Majom Hodošček polazi od njenih recentnih videoradova čijem nastanku su prethodili različiti procesi suradnje sa srednjoškolcima.

Maja Hodošček (1984., Slovenija) djeluje na sjecištu umjetnosti, edukacije i svakodnevice, a radi videe, instalacije te inicira radionice. U svojem radu bavi se različitim konceptima učenja, politikama i načinima proizvodnje znanja. Često konstruira situacije koje promiču neidentificiranje s nametnutom ulogom, samosvijest i proces formiranja privremenih grupa.



Irena Borić Učionica je već godinama mjesto tvojih umjetničkih intervencija. Bez obzira je li tvoja uloga snimateljska, moderatorska ili režiserska, iza nastalih videoradova, reprezentiranih u prostoru galerije, obično se kriju mjeseci susreta u školi. Zašto je za tebe važno otići u školu da bi se govorilo o određenom društveno političkom kontekstu?

Maja Hodošček Moje je primarno obrazovanje pedagoško. Povezala sam interes za obrazovanje i za suvremenu vizualnu umjetnost zbog čega mi se odluka o odlasku u školu činila posve logičnom. Jedan razlog je to što u javnoj školi pojedina društveno-politička pitanja nisu dovoljno zastupljena u smislu poticanja aktivne uloge državljana. Čini mi se da unošenjem određenih političkih tema putem umjetnosti možemo potaknuti taj društveni potencijal. Aktivnim sudjelovanjem učenika stvara se prostor za njihov glas. Drugi razlog je to što je suvremena umjetnost rijetko dio kurikuluma ili uopće nije zastupljena. Ta intervencija je smisljena i zbog upoznavanja učenika sa suvremenim umjetničkim praksama.

IB Spomenula si da dolaziš iz područja likovne pedagogije, no odakle dolazi tvoj interes za edukaciju? Zašto vidiš polje obrazovanja kao mjesto koje pruža mogućnost za promjenu?

MH U biti, to proizlazi iz osobne frustracije jer sam i sama pohađala školu u kojoj sam shvatila da takva struktura, karakteristična za javnu školu, ne omogućava participaciju u smislu da doista sudjeluješ u svakodnevnom životu ili u širem društvenom kontekstu. Zbog toga mislim da je javna škola vrlo rigidna i usko usmjerena institucija koja ponajprije podržava neoliberalnu ideologiju čiji je temeljni fokus na pojedincu i na njegovom vlastitom uspjehu unutar sustava nagrada kao što su ocjene. Stoga mogućnost za promjene vidim uz pomoć umjetničke intervencije jer ona aktivira učenike na drugačiji način, više je usmjerena na suradnju, grupnu dinamiku, i time se ograničenost školskog modela preispituje, odnosno problematizira.

IB Za razliku od dominantnog neoliberalnog obrasca koji naglašava ulogu individualca, ti kada ulaziš u razred inzistirao na zajedničkom djelovanju učenika. Je li u tom smislu razred za tebe predstavljao neku vrstu zajednice i zašto?

MH Inzistiram na zajedničkom djelovanju učenika zato što je čitav sustav koncipiran tako da su oni od samog početka škole socijalizirani kroz ideju pojedinaca. Razred doživljam u užem smislu kao grupu učenika s kojima radim i zato mi predstavlja neku vrstu zajednice, ali ona nipošto nije homogena. Tu se nalaze različite pozicije, pogledi i na kraju interesi, odnosno to nije zajednica koja bi imala zajednički cilj i ne prati određeni samoinicirani program, nego je privremena, prisutna je uglavnom dok za to postoji izvanjski podstrek. Pritom me najviše zanima kako djelovati unutar neke različitosti, odnosno unutar heterogene zajednice. Kako djeluje grupna dinamika i možemo li uopće govoriti o zajednici tako što smo zajedno, a odvojeni.

IB Osvrnula bih se na konkretne radionice koje si već radila sa srednjoškolcima, a osobito me zanima primjer *Sanjajuće društvo, 2015. (Dreaming Society)*. Možeš li predstaviti koncept tog projekta?

MH Ideja za *Sanjajuće društvo* proizašla je iz mog ranijeg videorada *Trebamo naslov, 2014. (We Need a Title)*. Video je nastao u srednjoj školi u Celju u suradnji sa školskom debatnom grupom. Predstavlja rezultat intenzivnog šestomjesečnog usporednog edukativnog programa čije je konceptualno polazište bio Pokret nesvrstanih, konkretno fotografski arhiv Pokreta kojeg u svojoj zbirci čuva Muzej historije Jugoslavije. S grupom učenika iz debatne grupe pregledali smo arhiv, kontekst u kome je nastao i ostale materijale koji su vezani uz to razdoblje i nemaju mjesto u školskom kurikulumu. Na primjer, gledali smo eksperimentalne filmove Crnog vala i šire, čitali poeziju. Na kraju smo odlučili napisati kolektivnu pjesmu, i to je bio izazov za članove debatne grupe koji su inače vrlo suvereni u svoj ulozi govornika, odnosno nekoga tko ima jasnu argumentaciju. Video *Trebamo naslov* prikazuje proces koncipiranja kolektivne pjesme. Tijekom tog procesa došlo je do unutarnjeg konflikta u grupi jer su u pjesmi imali motiv snova te su se nakon zajedničke rasprave odlučili

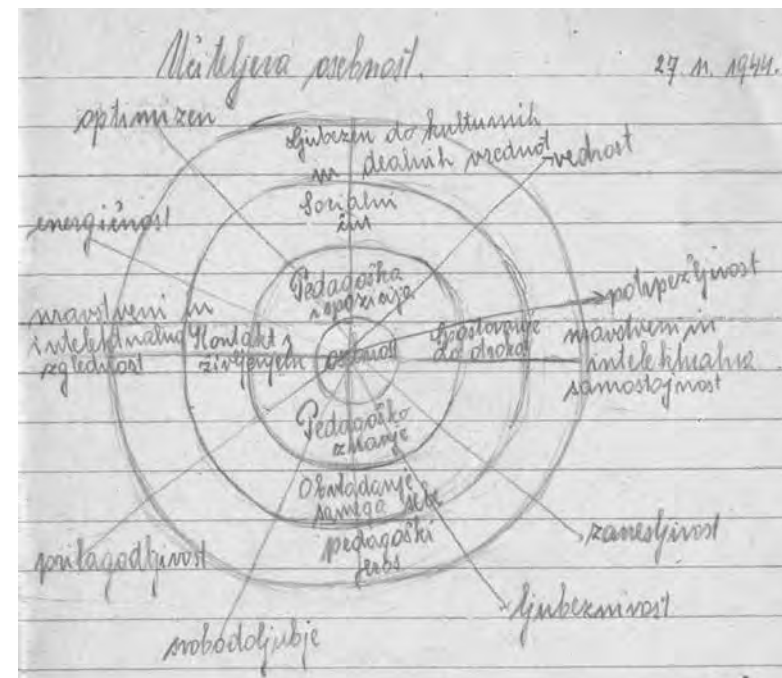
kako snovi nemaju nikakvog potencijala te su izbacili taj motiv. To me iznenadilo jer gledam na snove kao na mehanizam koji omogućava nadu, neku vrstu motivacije ili pozitivno usmjerenje za budućnost. Zato sam htjela problematizirati ideju snova putem forme radionice i tako je nastala ideja za *Sanjajuće Društvo*. U osnovi je to krovna ideja za radionice koje vodim, ali ne u školi, već u umjetničkim institucijama poput muzeja i galerija. Zadnja takva radionica je bila u Galeriji Prozori u Zagrebu, gdje smo s učenicima koncipirali kolektivnu pjesmu koju su oni na kraju izveli. Na radionicama se preispituju možda i utopijske ideje koje pokušavaju misliti društvene probleme kolektivno, npr. radimo dijagrame koji u fokusu imaju pitanje zajednice, ili prakticiramo kritičko pisanje kojim komentiramo dijagrame. U Muzeju suvremene umjetnosti u Ljubljani radili smo eksperimentalne videoe i organizirali projekcije za publiku. Čitav model je vrlo eksperimentalan jer su uvjeti rada drugačiji kada održavam radionice unutar umjetničkih institucija jer postoji ograničenje vremenom što je istovremeno izazov i problem.

IB Možeš li nešto više reći o metodama koje koristiš u okviru radionica kako bi postigla kolektivno iskustvo?

MH Teorijska uporišta nalazim u tradiciji radikalne kritike obrazovanja Paula Freirea i bell hooks za koje temeljni način obrazovanja leži u dijalogu. U mom procesu je uvijek polazište dijalog na temelju kojeg se zajednički odlučuje o konačnoj produkciji. Dijalog počinje pitanjem zašto, znači počinjemo s refleksijom, ali u zadnjoj fazi nas vodi pitanje kako, znači na koji način možemo misliti i učiti zajedno. Rekla bih da radovi naglašavaju moguće pedagoške modele u kojima je fokus na učeniku. Druga metoda, koja mi je jako važna je eksperiment što znači da pokušam grupu s kojom radim staviti u situaciju ili ulogu koja im je nepoznata, ali od njih ta uloga očekuje kreativni odgovor. Na taj način stvaram uvjete za zajedničku akciju, za improvizaciju, grešku i mogućnost. Jako mi je važno da moja uloga bude što neprimjetnija te da proces vode učenici. Zato rezultat ne može biti unaprijed određen.

IB Kao što si spomenula, kod nastanka rada *Trebamo naslov* na raspolaganju si imala arhiv Pokreta nesvrstanih Muzeja istorije Jugoslavije. Pritom arhivske materijale nisi koristila tako da su postali

Pedagoški tečaj, iz arhiva Partizansko školstvo. Građu čuva Muzej novije povijesti Celje



Zajednica



dio vizualne reprezentacije rada, već su bili podloga na temelju koje su se učenici uključili u dijalog. Zanima me kako si od arhiva Pokreta nesvrstanih došla do prostora učionice?

MH Polazišta su bili udžbenici povijesti koji se koriste u srednjoškolskoj nastavi. Pregledala sam udžbenike koji su se koristili u vrijeme Jugoslavije i one koji se koriste danas. U današnjim udžbenicima tema nesvrstanih uopće nije reprezentirana. Odnosno reprezentirana je jako problematično kroz kolonijalni pogled, u smislu, da je s osamostaljenjem afričkih država nastao Treći svijet koji je nestabilan i treba pomoć. Stoga Pokret nesvrstanih uopće nema neki legitiman prostor u službenom školskom kurikulumu. Zbog toga sam došla na ideju da temu dotaknem kroz neku vrstu usporednog edukativnog programa. Dakle, arhiv je bio predstavljen tijekom čitavog procesa, iako u samom radu nije vidljiv.

IB U posljednja dva rada *Lekcija, 2017. (The Lesson)* i *Zajednica, 2017. (Community)* i dalje nastavljaš praksu rada sa srednjoškolcima. Za oba rada si teorijsko uporište pronašla na primjeru partizanske škole. Što je točno bila partizanska škola i zašto su ti njene metode zanimljive u kontekstu suvremene edukacije?

MH U Sloveniji se partizanska škola odvijala u razdoblju od 1942. do 1945., a pokrenuta je kao oblik otpora prema okupaciji. Riječ je o osnovnoškolskom programu koji se ilegalno provodio u vrlo različitim prostorima, poput gostionica ili prirode. Odnosno, nije se provodio unutar prostorija škole, već ondje gdje su postojali barem osnovni uvjeti za izobrazbu. Naglasak je bio na jeziku, znači djeca su učila slovenski koji je za vrijeme njemačke okupacije bio zabranjen. Djelovala je po principu samoobrazovanja jer su školovani profesori bili proganjani ili u zatvoru, tako da je postojao ogroman manjak učitelja. Zbog toga su pedagozi uglavnom bili amateri, a ne školovani profesori, jer su svojom aktivnošću sudjelovali u pokretu otpora. Pedagoški tečajevi za učitelje bili su organizirani na terenu. U svojem radu koristila sam materijale pronađene u povijesnim muzejima u Celju i Ljubljani, a riječ je o korespondenciji između učitelja,

bilježnicama s pedagoških tečaja i fotografijama. Partizanska škola je dobar primjer kako edukacija funkcionira u radikalnim uvjetima i ujedno je dobro ishodište za promišljanje odnosa učitelj - učenik. Kako bismo takav princip funkcioniranja mogli aktivirati danas kada također postoje radikalni uvjeti, samo su apstraktni, gotovo nevidljivi? Zanima me kako neki/a profesor/ica danas sudjeluje u javnom životu, čime se bavim i u recentnim radovima. Npr. u radu *The Lesson* prikazana je školska lekcija u kojoj učenici i profesorica čitaju pismo partizanske učiteljice Vide Drofenik iz 1944., u kojem je opisana struktura nastave u partizanskoj školi u mjestu Ljubno kod rijeke Savinje. To je trebala biti njemačka škola, ali su djeca učila slovenski jezik. Škola se nalazila u napuštenoj gostionici, bilo je 20 učenika i nastava se odvijala dvaput tjedno. Kroz čitanje smo pokušali analizirati kako je to funkcioniralo, na čemu je bio zasnovan odnos između učenika i učiteljice.

IB Vratila bih se na tvoj stariji rad *Ako se sjećate, uvijek sam vam govorio o budućnosti, 2012.*, video u kojem jedan dječak glumi Tita pred praznom dvoranom. U tom radu opet uspostavljaš vezu između potisnute prošlosti i interpretacije te prošlosti od strane generacije koja je nikad nije doživjela. Što postižeš takvim suprotstavljanjem?

MH Zanima me kako misliti teme koje se dotiču prošlosti koja je pokušavala aktivirati ideje poput solidarnosti, jednakosti i slično. Na koji način ih možemo misliti danas bez neposrednog, tj. tjelesnog iskustva jer se čini da povijest bez iskustva djeluje na neki način kao fikcija? Video koji si spomenula ustvari pokazuje taj ćorsokak, taj problem sjećanja koje nikad nije tvoje već je uvijek konstruirano na temelju nekih informacija i doticaja s arhivima. Kako danas artikulirati neke ideje ako ih nije moguće u potpunosti reproducirati, već ih je potrebno iznova osmisliti?

IB Trenutno te zanima uloga profesora/ice kao javne osobe koja sudjeluje u javnom životu. Kako vidiš tu ulogu i kako bi se ona trebala mijenjati s obzirom na to da su profesori/ce potplaćeni/e i općenito rade u lošim uvjetima? Bi li moguće rješenje bilo sistemsko, u smislu da

država treba provesti određene mjere ili bi se profesori/ce trebali/e samoeducirati i krenuti s nekim drugim pristupima samom učenju?

MH Teško je govoriti o rješenju. U svakom slučaju mislim da je problematična percepcija profesora kao birokrata, koja je trenutno dominantna. Nedavno sam to počela istraživati i htjela bih u radu s profesorima problematizirati pitanje postoji li uopće potreba da škole sudjeluju u javnom prostoru kroz društveni angažman zaposlenih. Pokušala bih napipati kako profesori razumiju svoju ulogu da bih mogla razmišljati o mogućim promjenama. Naravno, osnovni problem leži u aktualnom školskom sustavu koji je uvelike birokratiziran. Ipak, mislim da unutar same škole postoji prostor za drugačiji način podučavanja. I slažem se, vrlo je važan aspekt samoedukacije kao i način na koji radimo zajedno jer postojeći sustav izolira profesore. Svatko je u svom razredu i drži svoj predmet. Ja razvoj obrazovanja vidim u smjeru zajedničkog učenja, a ne izolacije u razredu.

Ako se sjećate, uvijek sam vam govorio o budućnosti



EDUCATION PROGRAM

A PARALLEL

**Interview with Maja Hodošček
conducted by Irena Boric**

Maja Hodošček's interview is based on her recent video works which were preceded by various collaboration processes with high school students.

Hodošček (1984, Slovenia) works at the intersection of art, education, and everyday life, creating videos and installations and facilitating workshops. Her work focuses on different concepts of learning as well as on policies and methods of knowledge production. She often constructs situations that promote non-identification with imposed roles, self-awareness, and temporary alliances.



Irena Borić For years, the classroom has been the venue for your artistic interventions. Regardless of your role—be it as a cameraperson, moderator, or director—the created video works, presented in a gallery space, are often preceded by months of group meetings at schools. Why is it important to you to go to schools to talk about specific socio-political contexts?

Maja Hodošček I come from a pedagogical background. I have combined my interest in education and contemporary visual art and it seemed completely logical that I should work with schools. One of the reasons is that in public schools, certain socio-political issues are not sufficiently represented in terms of encouraging the active role of citizens. It seems to me that by introducing certain political topics through art we can stimulate this social potential. Students' active participation creates a space for their voices to be heard. The second reason is that contemporary art is rarely part of the curriculum or is not represented at all. This intervention is also meaningful because it familiarizes students with contemporary art practices.

IB You mentioned that you have a background in art pedagogy, but where does your interest in education come from? Why do you see the field of education as a space that provides the possibility of change?

MH Actually, this stems from a personal frustration because I also attended a public school where I realized that this type of structure does not enable participation in the sense of allowing one to truly participate in everyday life or in a wider social context. In my experience, Slovenia where I come from, public schools are very rigid and narrow-minded institutions that primarily support neoliberal ideology, the primary focus of which is on the individual and their own success within the reward system, such as grading. I see artistic intervention as offering the potential for change because it activates students in a different way—it is more oriented towards collaboration and group dynamics, and thus it questions, or problematizes, the limitations of the school model.

¹ The term Non-Aligned Movement refers to a group of countries that did not align with any Cold-War bloc, but formed their own movement. The 1961 Belgrade Conference is seen as the date of its establishment, although some non-alignment principles had also been presented at previous conferences. The movement was established by Jawaharlal Nehru (Indian Prime Minister), Gamal Abdel Nasser (President of Egypt), Kwame Nkrumah (President of Ghana), Sukarno (President of Indonesia), and Josip Broz Tito (President of Yugoslavia). The basic goals included pursuing political and economic independence from the United States and USSR, preservation of world peace, and mutual cooperation between the non-aligned countries.

² Yugoslav Black Wave (also referred to as Black Wave) is a blanket term for a Yugoslav film movement of the 1960s and early 1970s. Retrieved 1.2.2019 from https://en.wikipedia.org/wiki/Yugoslav_Black_Wave

IB Unlike the dominant neoliberal pattern that emphasizes the role of the individual, when you enter a classroom you insist on the student collaboration. Do you see the classroom as a kind of community and if so, why?

MH I insist on the collaboration between students because the entire system is conceived in such a way that from the very beginning of their schooling, students are socialized through the prism of the individual. In the narrow sense I see the classroom as a group of students with whom I work and therefore I do see it as a kind of community, but it is not homogenous by any means. It contains different positions, views, and ultimately interests, i.e. it is not a community with a common goal and it does not follow some self-initiated program. It is temporary, existing only as long as there is an external stimulus. I am mostly interested in how to act in a diverse context, within a heterogeneous community. I'm interested in how group dynamics work and whether we even talk about community as being together but separate.

IB I would like to reflect on the specific workshops you have held with high school students, and I am particularly interested in *Dreaming Society, 2015*. Can you tell us more about the concept of this project?

MH The idea for *Dreaming Society* emerged from my earlier video work *We Need a Title, 2014*. The video was created in a high school in Celje, Slovenia, in collaboration with the school debate club. It was the result of an intensive six-month parallel education program with a conceptual starting point in the Non-Aligned Movement¹, more specifically the photo archive of the Movement, which is part of the collection of the Museum of the History of Yugoslavia. With a group of students from the debate club I went through the archive and we studied the context in which it was created as well as other materials relating to the period, which are not part of the school curriculum. For example, we watched the experimental movies of the Black Wave² and beyond, we read poetry. In the end, we decided to write a collective poem, and this was a challenge for the debate group members who are otherwise very self-confident in their role as speakers, i.e. as people skilled in argumentation. The video

We Need a Title shows the process of conceiving a collective poem. During this process, the motif of dreams in the poem caused an internal conflict within the group and after a joint discussion they decided that dreams held no potential and dismissed them. I was surprised by this because I see dreams as a mechanism that enables hope, a sort of motivation or positive outlook on the future. I thus wanted to problematize the idea of dreams through the workshop form and this is how the idea of Dreaming Society came to be. This is basically the general idea for the workshops I run, not in schools but in art institutions like museum and galleries. The last such workshop was held in the Prozori Gallery in Zagreb, Croatia, where, together with a group of students, I conceived of a collective poem which the students performed in the end. The workshops question ideas that might be seen as utopian which try to reflect on social issues collectively. For example, we create diagrams that focus on the issue of community or we practice critical writing to comment on the diagrams. In the Museum of Contemporary Art in Ljubljana, Slovenia, we created experimental videos and organized screenings for the audience. The entire model is very experimental because working conditions are different when I hold workshops within art institutions; for example, there is a time limit, which is both a challenge and a problem.

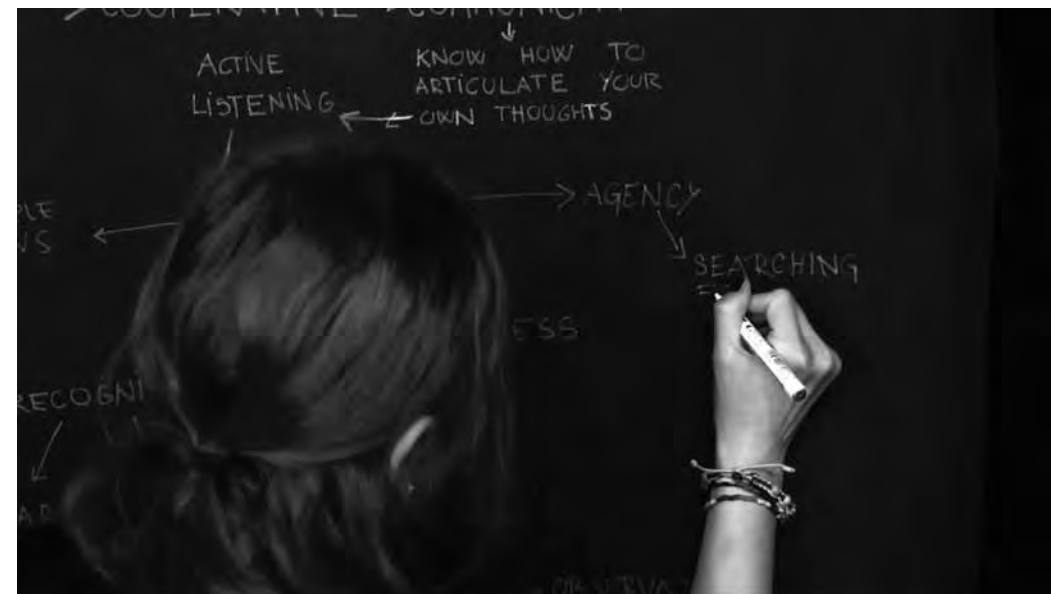
IB Can you tell us more about the methods you use in your workshops in order to achieve a collective experience?

MH My theoretical framework is derived from the tradition of radical criticism of education by Paulo Freire and bell hooks for whom the basic method of education lies in dialogue. Dialogue is always the starting point of my process at which point the students and I jointly decide on the final production. I open the dialogue with the question *why*, so we start with reflection, but in the last stage we are guided by the question *how*, i.e. in which way can we reflect and learn together? I would say that the works emphasize potential student-oriented pedagogical approaches. The second method that is very important to me is experiment; I am trying to put the students I work with in situations or in roles that are unfamiliar to them, but which require them to give a creative response. In this way I create conditions for collaboration, improvisation, mistakes, and opportunity. It is very important that my role be as subtle as possible and that the process be managed by the students. Because of this, the results are never predictable.

Pedagogical Course, from the Partisan Schooling Archives (1943 - 1945). The archives are kept at the National Museum of Contemporary History in Ljubljana, Slovenia



Community



IB As you have mentioned, while creating the work *We Need a Title* you had access to the archive of the *Non-Aligned Movement* at the Museum of History of Yugoslavia. However, the archival material did not become part of a visual representation of the work, but was used as a basis for engaging students in dialogue. What led you from the archive of the *Non-Aligned Movement* to the classroom?

MH One of the starting points for me was the history textbooks that are used in high schools. I reviewed the textbooks used at the time of Yugoslavia and the ones used today. The present-day textbooks do not cover the *Non-Aligned Movement* at all. That is, they do cover it, but in a very problematic way that is informed by a colonial view according to which when African countries gained independence this created an unstable third world in need of help. In this way, the *Non-Aligned Movement* is denied any legitimate space in the official school curriculum. This is how I came up with the idea to reflect on this topic through some kind of parallel education program. So, the archive was present throughout the process, although it is not visible in the work itself.

IB In the most recent two works, *The Lesson*, 2017 and *Community*, 2017, you continue the practice of working with high school students. The theoretical basis for both works was the example of the *Partisan school*. What was the *Partisan school* exactly and why did you find its methods interesting in the context of modern education?

MH The *Partisan school* took place in Slovenia in the period between 1942 and 1945 and it was launched as a form of resistance to occupation. This was an elementary school program that was illegally implemented in various spaces, such as in taverns—or out in nature. It was not implemented on school property, but wherever there were at least basic conditions for education. The emphasis was on language, meaning that children were taught Slovenian, which was banned during the German occupation. The *Partisan school*

operated on the principle of self-education because trained teachers were either persecuted or jailed, which resulted in huge teacher shortages. As a result, educators who participated in the resistance movement were, for the most part, amateurs and not trained teachers. Pedagogical courses for teachers were organized in the field. In my work I used materials found in history museums in Celje and Ljubljana, Slovenia, which included correspondences between teachers, notebooks from pedagogical courses, and photographs. The *Partisan school* is a good example of how education functions in radical circumstances and is a good starting point for reflection on the professor-student relationship. How can we, for example, employ this kind of model now, in a time when radical circumstances also exist but are more abstract—almost invisible? I am interested in how a professor participates in public life; this is also the focus of my recent works. For example, *The Lesson* shows a school lesson in which the professor and students read the letter of *Partisan teacher* Vida Drofenik from 1994, which describes the structure of classes in a *Partisan school* in Ljubno, Slovenia, near the River Savinja. This was supposed to be a German school, but children were taught Slovenian. The school was organised in an abandoned tavern, there were 20 students, and classes took place twice a week. Through reading we tried to analyse how this worked, examining, for example, what the relationship between the teacher and students was based on.

IB I would like to reflect on your earlier work, *If You Remember, I Always Talked About the Future*, 2012, a video in which one boy plays Tito in front of an empty hall. In this work, once again, you establish the link between the suppressed past and the interpretation of this past by the generation that has never experienced it. What have you achieved by such juxtaposition?

MH I am interested in reflecting on topics that address a past in which ideas such as solidarity and equality, for instance, were being activated. How can we reflect on these kinds of topics nowadays without a direct, physical experience? It seems that history without experience comes across as some sort of fiction. The video work you mentioned actually shows this dead end, this problem of memory that has never been personal but has always

been constructed on the basis of accessible information and contact with archives. How can we articulate certain ideas in this contemporary moment if they cannot be fully reproduced, but need to be reinvented?

IB You are currently interested in the role of the professor as a public person, participating in public life. How do you see this role and the way it should change since professors are underpaid and generally have poor working conditions? Does this problem require a systemic solution, meaning that the government should take certain measures, or do you think professors should self-educate and take a different approach to teaching?

MH It is difficult to talk about a solution. In any case, I think that currently the dominant perception of a professor as a type of bureaucrat is problematic. I recently started to explore this and, by collaborating with professors, I would like to look at the question of whether there is a need for schools to participate in public space through the social engagement of their employees. I want to get a sense of how professors see their role in order to be able to think about possible changes. Of course, the basic problem is that the current school system is highly bureaucratic. However, I think there is space within the school for a different way of teaching. And I agree, the idea of self-education is very important, as is the way in which we work together, because the existing system isolates professors—each is in their own classroom, teaching their own subject. I see the development of education as coming through joint learning, and not through isolation in a classroom.

If you remember I always
talked about the future



UČEČÍ

**OD
ZEMLJE**

Zagreb, 4. veljače 1929. godine. Šestoricu umjetnika sa zagrebačkom adresom na putu prema atelijeru Akademije likovnih umjetnosti gdje su trebali održati sastanak prati policija.¹ Arhitekt Drago Ibler, kipar Antun Augustinčić, slikari Krsto Hegedušić, Kamilo Ružička, Omer Mujadžić i Ivan Tabaković namjerno skreću s unaprijed planirane rute te odlaze u gostionu Hotela Esplanada. Tako je ironijom sudbine prva, ujedno i konstituirajuća sjednica Udruženja umjetnika Zemlja održana u popularnom okupljalištu zagrebačke elite. No, pogled angažiranih umjetnika bio je uperen „preko pruge“, prema bijedi svakodnevice „četvrtog staleža“, kako su u svojim programatskim tekstovima nazivali proleterijat. Zanimali su ih jednako slabo plaćeni radnici u industriji, nastanjeni u slamovima s južne strane željezničke pruge, kao i seoski proleterijat koji je zbog neadekvatno provedene agrarne reforme u Kraljevini Jugoslaviji živio bez vlastitog komadića „zemlje“.

Devedeseta obljetnica osnutka angažiranog Udruženja umjetnika Zemlja, kroz koje je, do 1935. godine kada im je policija zabranila daljnji rad, prošlo 38 umjetnika i umjetnica koji su sustavno tragali za odgovorom na pitanja „što je to lijeva umjetnost, stvarana kolektivno i za kolektiv“, dobra je prilika za refleksiju o njihovu nasljeđu. Iz današnje perspektive, upuštanje u istraživanje Zemlje rezultira dvojakim dojmom. Prvo, dojmom historijskog jaza između „nas“ i njih: njih, koji su bili izravno povezani s političkim strankama (uglavnom Komunističkom partijom) i progonjeni od policije, i „nas“ koji stvaramo u depolitiziranom kulturnom miljeu, u kojemu je umjetničko djelovanje povezano s društvenim pokretima i progresivnijim političkim formacijama pa i strankama denuncirano kao promašena propaganda, a društveni angažman kroz umjetnost rijetko privlači pozornost policije, barem u zemljama zapadnjačke liberalne demokracije. Gledajući preko tog jaza, u kojem se odvijalo „kratko 20. stoljeće“, Drugi svjetski rat i slom socijalizma, iznenađuje nas i drugi dojam: u Zemljašima jasno prepoznajemo i naše današnje preokupacije. Participacija, rad sa zajednicom, razvoj publike - sintagme su to koje smo jučer preveli s engleskog iz dokumenata Europske unije, a evo ih u praksi Zemlje. Nismo li morali osloboditi umjetnost od okova politike i staviti *ad acta*

¹ Vrga, B. (2014.). Zemlja. Petrinja: Galerija Krsto Hegedušić.

² Bilandžić, D. et al. (1969.). *Komunistički pokret i socijalistička revolucija u Hrvatskoj*. Institut za historiju radničkog pokreta Hrvatske

³ Vidi npr. mapu *Cigla* Marijana Detonija iz 1932. koja se čuva u Kabinetu grafike HAZU, mapu *Linorezi* Otona Postružnika iz 1934. koja se čuva u Muzeju suvremene umjetnosti u Zagrebu, mapu *Smeće* Antuna Mejzdića iz 1932. i sl.

⁴ Vidi npr. sliku *Rekvizicija* iz 1929. Krste Hegedušića čuvanu u Muzeju moderne i suvremene umjetnosti u Rijeci, sliku *Zeleni kader* iz 1928. koja se nalazi u privatnom vlasništvu, *Poplavu* iz 1932. u Modernoj galeriji, sliku *Jogenj* iz 1933. istog autora u privatnom vlasništvu itd.

našu socijalističku, „totalitarnu“ prošlost kako bismo bili u stanju provoditi EU direktive? Trenirani da tako mislimo, kako da se uhvatimo u koštac s nasljeđem Zemlje, čija nas praksa izaziva svojom istovremenom aktualnošću i radikalnom različitošću? Ovaj je osvrt pokušaj refleksije zemljaškog nasljeđa kroz kompleksno razdoblje socijalizma iz aktualne perspektive proizvodnih uvjeta u kulturi u 21. stoljeću na ekonomskoj periferiji Europe.

1.

Pojava samoorganiziranog istupa umjetnika Udruženja Zemlja koincidira s dramatičnim društveno-političkim preokretima u razdoblju međuratne Jugoslavije – kontekstom bez kojeg njihov umjetnički angažman nije moguće razmatrati. U uvjetima ograničenog parlamentarizma, kralj Aleksandar Karađorđević 1929. uvodi diktaturu s kojom dolazi niz novih te pooštavanje postojećih zakona. *Zakon o zaštiti države*, donesen je još u prosincu 1920. kako bi se ograničio pokret radikalne demokratizacije društva koji je vodila Komunistička partija Jugoslavije (KPJ).²

Velika depresija iz 1929. prelijeva se i na tadašnju periferiju tokova svjetskog kapitala čime se, uz nadolazeći fašizam, dodatno zaoštava ionako teška društveno-politička situacija. Esej Krste Hegedušića pod nazivom *Problem umjetnosti kolektiva* (1932.) u kojemu umjetnik zapisuje: „Ako se građanska umjetnost uzimlje kao desna, postavlja se pitanje kako se spram nje odnosi lijeva umjetnost, kako glasi definicija umjetnosti četvrtog staleža, koje su njene likovne karakteristike itd.“ nedvosmisleno otkriva kako se Zemlja jasno pozicionirala u zaoštrenom klasnom sukobu. Svoj umjetnički idiom Udruženje razvija u opreci spram buržuske umjetnosti i individualne pozicije buržuskog umjetnika koji zastupa interese onih na pozicijama moći. Stoga se u radovima po prvi put u našoj likovnosti sustavno pojavljuju potlačeni, svi oni koji su do konca ‘20-ih bili nevidljivi (ili krajnje romantizirani): nadničari, bezemljaši, žene kojima vlasti oduzimaju stoku, pobunjeni seljaci, beskućnici, industrijske radnice pri teškom fizičkom radu. Dok je zemljaška grafička produkcija usmjerena na život gradske periferije, uvjete rada u industriji i štrajkove³, slikarstvo je rezervirano za kritički i koloristički artikulirano seljačko pitanje.⁴

Nije slučajno da se takva preokupacija pojavljuje upravo u jeku pojačane antirežimske agitacije seljačkog i radničkog pokreta, pri čemu trasiranje veza pojedinih članova Udruženja s

lijevim krilom Hrvatske seljačke stranke (HSS) i KPJ-a ne smije biti zanemareno, kao što je dosad bio slučaj u povjesničarsko-umjetničkim narativima.⁵ Krsto Hegedušić se politizira već u ranoj mladosti kroz druženja s rođakom Kamilom Horvatinom, jednim od ključnih komunista međuratnog razdoblja. „Ujak Milček“ ga između ostalog vodi na politički skup u Novoj Vesi, prema čemu 1926. nastaje istoimeni bakropis.⁶ Ipak, u KPJ-u će se Hegedušić učlaniti tek nakon rata, dok se u međuraću smatra pristašom lijevog krila HSS-a, za razliku od drugova iz Zemlje, umjetnika koji su već tada članovi partije: Detonija, Tabakovića, Tiljka, Svečnjaka, Radauša.⁷ Pritom valja stalno imati na umu kako je riječ o godinama zabrane svih proturežimskih političkih aktivnosti, pa tako i KPJ djeluje u ilegali. Stoga ne iznenađuje veliki broj časopisa koji iza paravana kulture zapravo služe kao alati političkog djelovanja, a s kojima su Zemljaši itekako povezani.⁸

Njihov angažman išao je mnogo dalje od reprezentacije, u smjeru onoga što bismo današnjim rječnikom nazvali participacijom. Ono što Zemljaše zanima jest rad s „bazom“, radnicima i seljacima, na buđenju klasne svijesti i politizaciji umjetničkim sredstvima. Rezultat je u našoj sredini pionirsko uvođenje radikalnog zahtjeva za demokratizacijom umjetnosti. Zemljaši rade na terenu: na selu (iz čega izrasta Hlebinska škola⁹), u tvornicama i sindikatima (Radnički slikarski kružok pri građevinskom sindikatu), surađuju sa zdravstvenim radnicima (Higijenski zavod) i lijevo orijentiranim arhitektima (Radna grupa Zagreb, lijeva frakcija CIAM-a). Na izložbama gostuju seljaci, radnici pa čak i djeca koja nisu izostavljena iz programa „integralne umjetnosti“, kako ga osobno nazivaju. Radeći na opisani način u opisanim okolnostima, Zemljaši su, da parafraziramo Mladena Stilinovića, dobro znali da umjetnost uvijek ima posljedice, pogotovo kad je čvrsto isprepletena političkim djelovanjem. U međuratnom razdoblju članovi i gosti Udruženja poput Svečnjaka, Hegedušića i Danila Rauševića praćeni su, pretresani i pritvarani, a uspostavom kvislinškog režima tzv. NDH mnogi odlaze u partizane ili putem političke organizacije Crvena pomoć potpomažu Narodnooslobodilački pokret i socijalističku revoluciju.

5 Jedan od razloga zašto su povjesničari umjetnosti u razdoblju socijalističke Jugoslavije izbjegavali izravnu i temeljitiju problematizaciju Zemlje iz političke perspektive (bilo da je riječ o kolektivu, bilo o istaknutijim Zemljašima) zasigurno je i raskol unutar same grupe 1932. godine povodom objave Hegedušićevih *Podravske motive* s predgovorom M. Krleže, u kojem je jasno izražen antiharkovski stav. Drugim riječima, tzv. sukob na književnoj ljevici nije zaobišao ni Zemlju, što nadilazi okvire ovog teksta, ali je, s obzirom na kompleksnu situaciju nakon 1948., svakako utjecalo na kasnije problematiziranje političkog opredjeljenja Zemlje.

6 Redakcija (17. 4. 1975.). U povodu smrti Krste Hegedušića, Druženje s ujakom Milčekom. *Borba*, str. 12.

7 Podatci o članstvu u KPJ-u na temelju arhivskih dokumenata: policijskih zapisnika, osobnih kartona u Akademiji likovnih umjetnosti i HAZU-u, izjava u intervjuima.

8 Na izložbi *Problem umjetnosti kolektiva: slučaj Zemlja* koju je kustoski kolektiv BLOK (I. Hanaček, A. Kutleša, V. Vuković) organizirao krajem 2016. u BAZI, mogla se vidjeti mentalna mapa s vezama pojedinih Zemljaša (gostiju i članova) s lijevim časopisima onoga vremena, figurama poput Krleže, Cesarca ili Horvatina i s KPJ.

9 O postupnoj depolitizaciji naivne umjetnosti vidi tekst Ivane Hanaček (27. travnja 2018.). *Podravska naiva: od krika za pravdu do turističkog suvenira*. Više na: <http://www.bilten.org/?p=23485>. Pristupljeno 18. veljače 2019.



Oton Postružnik
Grafika (*Vojna parada*)

Ljubaznošću Muzeja
suvremene umjetnosti

Nakon 1945: Umjetnost sutrašnjice će biti za sve ili je neće biti...

Mnogi zemljaški principi rada nakon 1945. postaju službeni dio kulturnih politika nove države koja je umjetnicima namjenila izuzetno važnu ulogu u institucionalizaciji demokratskog preobražaja društva. Taj složeni, slabo istraživani proces možemo pratiti na primjeru politike suradnje Udruženja likovnih umjetnika Hrvatske (ULUH) s Narodnim frontom (NF), masovnom organizacijom koja je nakon 1945. radila na aktivaciji širokih narodnih slojeva u socijalni i politički pokret s ciljem čuvanja izbornih vrijednosti antifašističke borbe.

Preko proizvodnog sektora ULUH-a, koji je od 1945. funkcionirao kao znatno inkluzivnije i demokratičnije udruženje, umjetnici surađuju s NF kako bi neposredno doprinijeli kulturno-umjetničkom odgoju i animaciji, a zatim i širenju propagande i agitaciji. Svaki član ULUH-a u ranom poraću imao je zadatak odlaska na teren, među narod. Obavezno trajanje terenskog rada iznosilo je mjesec dana godišnje. Istupanja izvan zaštićenih zidova galerija, muzeja i kazališta tako su podrazumijevala višemjesečni rad daleko od udobnosti vlastitog doma, u tvornicama, na selu, u kombinatima, na radnim akcijama, na ulici, u bolnicama, gdje su bilježeći svakodnevnicu umjetničkim sredstvima i radeći „dekoracije“ (npr. brojne murale u školama, ali i rekvizite za prvomajske povorke) neminovno dolazili u kontakt s radnicima i seljacima. Njihov je zadatak ionako u startu bio formuliran ambicioznije od pukog promatranja i reprezentacije: učiniti svakog člana zajednice kreativnim (prema mogućnostima) i osposobljenim za umjetničko izražavanje.¹⁰

U poslijeratnom razdoblju također možemo pratiti intenzivne transformacije u kulturnoj infrastrukturi, kako po pitanju demokratizacije nasljeđenog tako i po pitanju izgradnje i uspostave novoga. Muzeji i kazališta 19. stoljeća postaju prilagođeni zahtjevima nove socijalističke stvarnosti. Institucije se želi učiniti pristupačnima najširim slojevima naroda, a funkcijom ih podrediti interesima radnog naroda. Zanimljiv je primjer Hrvatskog narodnog kazališta (HNK) koji, na liniji s opisanim strategijama nove kulturne politike, uvodi instituciju terenskog rada i odlaske glumaca među radnike, pa su tako samo tijekom 1949. glumci izvan kazališta izveli 303 izvedbe.¹¹ To nikako ne znači da kazališna zgrada ostaje prazna: uvodi se sustav dijeljenja karata i to posebno članovima sindikata, frontovskim organizacijama, omladinskim organizacijama, radnim kolektivima i narodnoj armiji. Za mnoge je ta gesta značila prvi posjet kazalištu u životu. I postojeće galerije

10 Leček, S. (1990.). Likovna umjetnost u društvenom životu Hrvatske 1945—1947. *Časopis za suvremenu povijest*, 1-2 (22), 131-156. dostupno na: <https://hrcak.srce.hr/190522>. Pristupljeno 18. veljače 2019.

11 A. (1946.). Procvat kulturnog života u Zagrebu nakon oslobođenja. *Književna republika*, str. 6.

12 Isto.

13 Frntić, B. (1957.). *Kulturni život radnika. Kulturni radnik* (9), Prosvjetni sabor Hrvatske, str. 56

i muzeji žele radikalno transformirati svoju ulogu, raskrstiti „sa starom formom zatvorenog naučnog kabineta ili muzeja, zbirke rariteta pristupačne samo uskom krugu učenjaka i ljubitelja starina“, postati „muzeji u socijalističkom smislu: škole za prosvjećivanje širokih narodnih slojeva.“¹² Pratimo i osnivanje posve novih institucija: kazališnih, muzejsko-galerijskih, glazbenih, zatim domova kulture i narodnih čitaonica kojima se nastoji doprijeti i u najmanja mjesta, a ne treba zaboraviti ni radio stanice, zborove, folklorna društva, glazbene orkestre te iznimno bogatu produkciju novina, magazina, stručnih listova i časopisa. Stanje u Socijalističkoj Republici Hrvatskoj ilustriraju podatci iz časopisa *Kulturni radnik* (1957.): od 1939. do 1954. došli smo sa 6 na 16 kazališta (kojima treba pribrojiti i 34 stalna amaterska), s 34 muzeja i galerije na 82.¹³

3.

Upravo je citirana publikacija u razdoblju izlaženja od 1948. do 1991. iscrpan izvor za neko buduće istraživanje pitanja koje ovdje načinimo: kako se zemljaško načelo demokratizacije kulture implementiralo u službenu kulturnu politiku socijalističke Jugoslavije?

Počeci su, kako smo skicirali, bili ambiciozni. No poslijeratne napore ipak treba promatrati na podlozi zatečena stanja: izrazito teške situacije u novostvorenoj federaciji, obilježene nerazvijenošću, siromaštvom i visokim udjelom nepismena stanovništva. Ne samo kulturni, već i privredni razvoj kretao je iz te nepovoljne pozicije, a pridodamo li tome sovjetsko-jugoslavenski sukob 1948. godine, nakon kojeg se Jugoslavija u potrazi za „početnim kapitalom“ okreće zapadnim silama, nije neobično da su daljnja desetljeća bila opterećena kontradikcijama koje su socijalistički projekt dovele u pitanje. Liberalizacijski procesi koji su od kasnih '50-ih postepeno transformirali socijalističke proizvodne odnose, pripremvši teren za rasap 1990-ih,¹⁴ nisu zaobišli ni polje kulture.

Ilustrativan je u tom smislu prilog iz *Kulturnog radnika* iz 1975. godine: „OOUR i kulturna akcija (raport iz Građevinskog poduzeća Industrogradnja u Zagrebu)“, koji pripada seriji izvještaja iz (danas uglavnom propalih) firmi koje časopis objavljuje od 1966. godine, kako bi otvorio diskusiju o radničkoj kulturi umjesto pukog nizanja izvještaja i statistika. OOUR se dakako odnosi na Osnovnu organizaciju udruženog rada - novu ustrojstvenu jedinicu jugoslavenske privrede nakon ustavnih promjena 1974. godine, a kojoj treba pridodati i SIZ -

Samoupravnu interesnu zajednicu, odnosno ustrojstvenu jedinicu svih onih „neprivređujućih“ djelatnosti koje služe zadovoljenju potreba radnika: zdravstvo, edukacija, stanovanje, transport, komunikacije, sport i, naravno, kultura. Pojednostavljeno, OOUR-i preko Radničkih savjeta financiraju SIZ-ove, tj. odlučuju o raspodjeli dohotka u ove svrhe (tzv. Samoupravni sporazum). Time se financiranje kulture decentralizira i stavlja u izravnu vezu s radničkim kolektivima, a sve u skladu sa zahtjevima za više samoupravljanja koji su od kasnih 1950-ih stalno prisutni. No, to u praksi znači, baš kao i druge mjere koje su proizašle iz ovog zahtjeva, produblјivanje nejednakosti, odnosno: uspješnijim poduzećima više kulture.

U raportu iz Industrogradnje čitamo stenogram razgovora između radnika (jedan poslovođa, dva referenta, jedan tehničar i jedan visokokvalificirani ličioc) i stručnjaka (sociologinja iz Radničkog sveučilišta Moša Pijade i četiri člana uredništva *Kulturnog radnika*)¹⁵ - već je sam taj spoj iz današnje perspektive respektabilan. Što se tiče zemljaške metodologije rada u tvornicama i opisanih poslijeratnih terenskih akcija, naizgled ćemo brzo ustanoviti kontinuitet: za radnike Industrogradnje koji žive na gradilištima, u barakama (a često dolaze iz slabo razvijenih dijelova Jugoslavije), na licu mjesta organizira se kulturni program (filmske večeri, kazališne priredbe, predavanja). I sami tvornički kompleksi poprišta su kulturne proizvodnje, bilo da se radi o posebno izgrađenoj sportsko-kulturnoj infrastrukturi ili za tu svrhu prenamjenjenim sobama, u kojima se odvijaju aktivnosti brojnih društava i klubova.¹⁶ Sudeći po radničkim iskazima¹⁷, mjesta su to na kojima se dokida klasna razlika između radnika na različitim pozicijama: „ravnopravni smo, iako on spava u dvosobnom stanu, a ja u baraci.“ Međutim, na drugom mjestu saznajemo da je u „tradicionalnim“ (ako ne i građanskim, da nagovjestimo sukus problema koji ovdje naćinјemo), prostorima kulture klasna razlika i dalje prisutna. Tako rukovodeći kadar Industrogradnje ne Źeli kroćiti u kazalište kada se daje predstava za koju su karte dobivali fizićki radnici. Jasno, u problemu smo već zato jer govorimo o barakama i dvosobnim stanovima, o „radnicima“ i „radnicima“, o klasama unutar klase.

Na to otvoreno upozorava Źarko Puhovski (ćlan uredništva), izvodeći zaključak da kultura koja nejednakosti unutar poduzeća ćini nevidljivima nije ništa drugo doli „provincijalna“ i „građanska“, „jer drugu u Jugoslaviji ni nemamo“. Njen je zadatak „da skriva klasne odnose u društvu“. Zanimljivo je u tom smislu pitanje koje je tek površno dotaknuto u razgovoru, a tiće se kulture aktivnosti koja se mogla iskoristiti kao alat za raspravu među

15 Poimence, redom: Ilija Bijelić, poslovođa mehanićke radionice, Stevo Ćopić, referent za kadrovske poslove, Marija Dugonjić, referent za obraćun, Senad Grahić, VKV soboslikar i lićilac, Katarina Kolaković, arh. tehničar, Mirko Banjeglav, Rade Kalanj, Vladimir Košćević i Źarko Puhovski, ćlanovi uredništva *Kulturnog radnika*.

16 Samo kulturno-umjetnićkih društava (KUD) je u SR Hrvatskoj 1957. bilo 766, a okupljali su preko 80.000 radnika (prema: Frntić, B. (1957.). *Kulturni Źivot radnika. Kulturni radnik* (9), Prosvjetni sabor Hrvatske, str. 55)

17 Pored razgovora koji ovdje analiziramo, vidi i: Konjikušić, D. Lebhaf, K. Milić, J. Popović, M. (2014.) *Kronologija 3. maja i foto-kino kluba Jadran s komentarima P. Trinajstića. Radnik, radnica, umjetnica, umjetnik*, Zagreb: G-MK

18 Referiramo se na poznati kosovski slogan „Trepća radi, Beograd se gradi“. Više o nejednakostima i ekonomskoj politici SFRJ u: Lebowitz, M. A. (2012.). *The Contradictions of 'Real Socialism': The Conductor and the Conducted. Monthly Review Press*, (1) ili Woodward, L. S. (1995.). *Socialist Unemployment: The Political Economy of Socialist Yugoslavia*. Princeton, New Jersey: Princeton University Press

radnicima o netom donesenim ustavnim promjenama i uvođenju Samoupravnog sporazuma. Ova je prilika propuštena, unisono konstatiraju sugovornici i prelaze na drugu temu. Znaći li to da je zemljaška agenda korištenja umjetnosti za klasno osvještavanje i problematiziranje klasnih razlika zaboravljena i je li „lijeva umjetnost, stvarana kolektivno i za kolektiv“ u socijalistićkoj zemlji koja radi ozbiljne kapitalistićke ustupke, trebala nedvosmisleno stati na stranu eksploatiranih radnika, svih onih koji, uslijed produblјivanja nejednakosti pod zastavom samoupravljanja, dolaze iz siromašnih u bogatije krajeve kao jeftina radna snaga, ili koji rade u rudnicima juga za prosperitet velikih gradova na sjeveru?¹⁸

Pitanje je dakako retorićko, pa i naivno: ako je službena državna politika kompromitirala socijalistićki projekt, kako da kultura ostane beskompromisno socijalistićka? No, je li ipak korisno zapitati se što je pošlo po krivu u samoj organizaciji kulturno-umjetnićke proizvodnje, pogotovo imamo li na umu poslijeratni Źar za radikalnom transformacijom tog polja? Ćini se da jest, jer u pokušaju odgovora otvaramo brojna kompleksna pitanja, vraćajući se na „problem umjetnosti kolektiva“, koji je mućio i Zemljaše. Imajući na umu njihov rad sa seljacima i radnicima, zanimljivo je skrenuti pozornost na amaterizam koji se u tvornicama socijalistićke Jugoslavije briŹljivo njegovao. Likovna sekcija KUD-a nekog poduzeća ćini se kao logićni nastavak slikarskog kruŹoka koji je 1932. Hegedušić pokrenuo u Sindikatu građevinskih radnika. Ipak, detaljniji uvid u funkcioniranje amaterizma u socijalistićkoj Jugoslaviji, koji opet moŹemo graditi zavirući u godišta *Kulturnog radnika*, pokazuje nam da su problemi poćeli vrlo brzo. Već 1957. ćitamo o „stagnaciji amaterizma“ i „zastarјelim formama“, a 1961. radnik Źeljezare Sisak, koja se inaće zbog svoje likovne kolonije ćesto proglašava uspješnim primjerom radnićke kulture, vapi za akademskim slikarima koji bi bili spremni surađivati s radnicima.¹⁹ Gdје su sada Hegedušići i Tabakovići? Eno ih, sjede po Akademijama, bave se „profesionalnom“ kulturom, koja obitava u institucijama nasljeđenima iz građanskoga društva, kazalištima i muzejima koji oćito ipak nisu (dovoljno radikalno) transformirani.

Je li trebalo sasvim odbaciti nasljeđene institucije kako bi se izbjeglo stvaranje dvaju tabora? Je li radnićka kultura, kako kaŹe Puhovski, „ideologijska fikcija“, getoizirana u amaterskim društvima, degradirana u skrivaća klasnih razlika? Pitanje se opet ćini retorićkim, no odgovor se komplicira sjetimo li se bogate filmske produkcije unutar amaterskih kino-klubova, u kojima su se zaista izbrisale, ili bar dobro zamutile, razlike

19 „Trebamo pomoć iskusnog akademskog slikara. Źeljeli bismo više izlagati. Da nas angaŹiraju na izradi dekorativnih i propagandnih plakata koristilo bi i nama i poduzeću.“ ? (1961.). *Kulturni radnik*, Prosvjetni sabor Hrvatske, (12), str. 596

između profesionalaca i amatera. Film je ionako revolucionarna umjetnost, po svojoj tehničkoj prirodi mnogo bliža radniku i od samih svojih početaka vezana uz klasnu borbu. Na zemljaško pitanje kakva je to lijeva umjetnost, Lenjin već ima spreman odgovor: „za nas je film najvažnija od svih umjetnosti.“²⁰ “ Sjetimo li se samo portreta tekstilne radnice sa zagrebačke periferije *Od 3 do 22*²¹ Kreše Golika iz 1966., u kojem lako prepoznamo zemljašku agendu, dat ćemo mu za pravo. Izgleda da je u Jugoslaviji ipak stvarana i umjetnost koja se klasno opredijelila, ne pristajući na ulogu skrivača.

Epilog

Danas, kada se mit o kraju povijesti i neizbježnosti kapitalizma urušava pod pritiskom klasnih nejednakosti koje su dosegle ekstremnu razinu, nije neobično da se bjelokosna kula umjetnosti zaljuljala. Kultura, pod koju spada umjetnost i umjetnost pravljenja vrhunskog piva, ali ne i cajke, pripada eliti.²² No, otvoreno govoriti o tome znači otvoreno govoriti o elitama i njihovu porijeklu, o (ne)dostupnosti, klasnim razlikama i njihovim uzrocima. Ukratko, govoriti o kapitalizmu. Kada nam se iz Europske unije prepisuju koncepti participacije, rada sa zajednicom i razvoja publike, u tome ipak nema mnogo zemljaškoga. Zahtjev za demokratizacijom umjetnosti može ići samo uz zahtjev za demokratizacijom čitavog društva i politike, a on nije kompatibilan s očuvanjem imperijalne i liberalne pro-tržišne politike. Stoga je ono što se čini kao ljuljanje bjelokosne kule vjerojatno ipak samo bezopasno federiranje na povjetarcu, kako ne bismo pomislili da je kula neosjetljiva na nepravdu izvan svojih zidova (za prokazivanje nepravde unutar zidova institucije umjetnosti EU direktive nemaju interes). Da bi zaista rušili tu kulu, a onda i druge tornjeve moći, potrebno je učiti od Zemlje, temeljito i dubinski, ne odvajajući umjetničko djelovanje od političkog. Potrebno je učiti i na greškama onih koji su zemljaške koncepte pretvorili u praznu formu. Nasljeđe Zemlje ipak nas obvezuje da raspravu o tome što je lijeva umjetnost u socijalističkom društvu ne smatramo utopijskom, već (s obzirom na kapitalističku stvarnost oko nas) realno potrebnom.

20 <http://soviethistory.msu.edu/1924-2/socialist-cinema/socialist-cinema-texts/lenin-on-the-most-important-of-the-arts/>. Pristupljeno 2. svibnja 2019.

21 <https://www.youtube.com/watch?v=avaas3e37T4>. Pristupljeno 18. veljače 2019.

22 Pavlič, G. (24. rujna 2018.). Kulturkampf na Bundeku. *Bilten*, <http://www.bilten.org/?p=25038>. Pristupljeno 18. veljače 2019.



Oton Postružnik
Grafika (*U počast orlu*)

Ljubaznošću Muzeja
suvremene umjetnosti

LEARNING

**FROM
ZEMLJA**

Zagreb, February 4th, 1929: Six Zagreb-based artists are being followed by the police as they are headed for a studio at the Academy of Fine Arts, where they are supposed to be having a meeting.¹ Architect Drago Ibler, sculptor Antun Augustinčić, and painters Krsto Hegedušić, Kamilo Ružička, Omer Mujadžić, and Ivan Tabaković decide to take a detour and stop at the bar of the Hotel Esplanade. In this way, by an ironic twist of fate, the first and founding meeting of the *Zemlja* (land) Association of Artists was held at a popular meeting point of Zagreb's elite. However, this group of socially engaged artists had their eyes fixed on the other side of the tracks, on the everyday misery of the so-called fourth class, the term they were using in their programmatic texts to refer to the proletariat. They were equally interested in the poorly paid factory workers, who were living in slums south of the railway track, and in the rural proletariat who, owing to the inadequate execution of land reform in the Kingdom of Yugoslavia, lived without their own land.

Zemlja was a group of socially engaged artists that, by the time its operation was banned in 1935, included 38 male and female artists in systematic pursuit of an answer to the question, “What is leftist art, created collectively and for the collective?” The ninetieth anniversary of *Zemlja*'s founding is a good opportunity to reflect on its legacy. From today's point of view, researching *Zemlja* leaves us with a twofold impression. First, there is the impression of a historical gap between *us* and *them*; *them* as people connected directly to political parties (mostly the Communist Party) and hounded by police, and *us*. In this case *us* refers to people whose creative process takes place in a depoliticized cultural environment in which artistic activity related to social movements and more progressive political formations (or even political parties) is denounced as misplaced propaganda, while social engagement through art rarely attracts the attention of police—at least not in Western liberal democracies. Looking beyond this gap, which encompasses what historian Eric Hobsbawm called “the short Twentieth Century”² World War Two, and the time after the collapse of Socialism, we are somewhat surprised by the second impression we get—that of a clear

1 Vrga, B. (2014). *Zemlja [Land]*. Petrinja, Croatia: Galerija Krsto Hegedušić

2 Retrieved March 31, 2019, from <https://www.history.ac.uk/reviews/review/28>

recognition of our present-day preoccupations with the work of members of *Zemlja*. Terms like *participation*, *community work*, and *audience development* came to us translated from the European Union's documents in English, and now we have found them in the practices of *Zemlja*. Weren't we required to free ourselves from the fetters of politics and put our socialist, “totalitarian” past aside in order to be able to execute EU directives? Trained to think this way, how can we grasp the legacy of *Zemlja*, whose practice challenges us by being both contemporaneous and radically different at the same time? This paper is an attempt to reflect on *Zemlja*'s legacy during Socialism from the present-day perspective of the 21st-century's conditions for cultural production in Europe's economic periphery.

1.

The self-organized emergence of *Zemlja* coincided with dramatic social and political turmoil in Yugoslavia between two world wars, a context that is crucial for the consideration of its artistic engagement. Against the backdrop of limited parliamentarism, King Alexander (Karadžević) enforced dictatorship in 1929 and with it came many new laws and the tightening of existing legislation. A law on the Protection of the State was adopted in December of 1920 with the aim of restraining the radical democratization of society that was being led by the Communist Party of Yugoslavia (*Komunistička partija Jugoslavije* or KPJ).³ The Great Depression of 1929, whose reach extended towards the periphery of global capital flows in combination with oncoming fascism, further aggravated the already difficult social and political circumstances. In his 1932 essay, *Problem umjetnosti kolektiva* (roughly, *The Problem of Art of a Collective*), Krsto Hegedušić commented that if we take the art of the gentry as right-oriented, there is the issue of how it relates to the left-oriented art, how the visual arts of the fourth class is defined, what its characteristics are, and so on. This is a clear indication of *Zemlja*'s position on the escalating fight between social classes. The group was developing its artistic idiom in opposition to bourgeois art and individual artists of the bourgeoisie, which were representative of the interests of those in power. Hence, for the first time, in the works of local artists we encounter depictions of the oppressed, of all those people who were invisible in art before late 1920s (or depicted in a highly romanticized fashion): labourers, the landless, women whose cattle is being taken away by authorities, rebellious peasants,

the homeless, the labouring female factory workers. While printmaking by the members of *Zemlja* was preoccupied with the life of urban suburbs, factory work conditions, and strikes,⁴ their painting was focused on the issue of peasantry, critically articulated through colour.⁵

It was more than a coincidence that their preoccupation with these subject matters emerged amid increasing anti-regime agitation from peasant and workers' movements. The ties that certain members of *Zemlja* had to the left wing of the Croatian Peasants' Party (*Hrvatska seljačka stranka* or HSS) and the KPJ must not be overlooked like they previously have been by art historians.⁶ Krsto Hegedušić became politically involved during his early youth, while socializing with his relative Kamilo Horvatin, who he called Ujak Milček, and who was one of the key members of the KPJ during the inter-war period. One of the events that Uncle Milček took him to was a political rally at Nova Ves in Zagreb, which inspired one of Hegedušić's etchings in 1926.⁷ However, Hegedušić joined the KPJ only after World War Two, while during the inter-war period he was considered a supporter of HSS's left wing, unlike his comrades in *Zemlja*—Marijan Detoni, Ivan Tabaković, Đuro Tiljak, Vilim Svečnjak, and Vanja Radauš—who had already joined the Party by then.⁸ We must keep in mind that this was a time when any political activity against the regime was banned, so the KPJ operated illegally. Considering this, it is not surprising that numerous cultural newspapers and journals actually served as tools of covert political action and because of this we are able to trace many links between them and the members of *Zemlja*.⁹

Zemlja's engagement went far beyond mere representation; it was aimed at what we would describe as participation. *Zemlja* members were interested in activism at the grassroots level, working with workers and peasants to awaken their class awareness and politicize them through art. The result was that in our region, *Zemlja* became a pioneering champion of the radical impulse to make art more democratic. Its members were active in the country (the Hlebine School is a result¹⁰), in factories, and in trade unions—for example, The construction workers' union painting circle (*Radnički slikarski kružok pri građevinskom sindikatu*). They collaborated with health workers at the Institute of Hygienics (*Higijenski zavod*) and leftist architects at Workers group Zagreb (*Radna grupa Zagreb*), CIAM's¹¹ left faction. Peasants, workers, and even children, who were also included in the programme of what was called integral art, were also invited to present their work in exhibitions. In trying to describe

4 See Marijan Detoni's 1932 series of prints *Cigla*, which is kept at Kabinet grafike HAZU (Croatian Academy of Sciences and Arts, Department of Prints and Drawings), the 1934 *Linorezi* series by Oton Postružnik kept at the Museum of Contemporary Art in Zagreb, the 1932 *Smeće* series by Antun Mejzdić, etc.

5 See the 1929 painting *Rekvizicija* by Krsto Hegedušić at the Museum of Modern and Contemporary Art in Rijeka, his 1928 painting *Zeleni kader* (private collection), the 1932 *Poplava* at the Modern Gallery, the 1933 *Jogenj* by the same author (private collection), etc.

6 One of the reasons why a deeper analysis of *Zemlja's* political aspect was avoided by art historians in socialist Yugoslavia (either as a group or its prominent members) must be in the rift that was created in *Zemlja* in 1932 with the publication of Hegedušić's *Podravski motivi [Podravina Motifs]*, with a foreword by M. Krleža, which was clearly anti-Kharkov. *Zemlja* has not escaped the conflict on the literary left, but this story is beyond our interest here. However, it can be said that, given the complex post-1948 circumstances, this definitely had an impact on the subsequent questioning of *Zemlja's* political profile.

7 Editorial board. (April 17, 1975). U povodu smrti Krste Hegedušića, Druženje s ujakom Milčekom. [On the Occasion of Krsto Hegedušić's Death, Hanging out With Uncle Milček]. *Borba*, p. 12

8 Archive data on the KPJ members: police records, personal folders at the Academy of Fine Arts and the Academy of Sciences and Arts (HAZU), interviews.

9 The exhibition titled *Problem umjetnosti kolektiva: slučaj Zemlja* [The Problem of Art of a Collective: The Case of Zemlja], which the curating group called BLOK (I. Hanaček, A. Kutleša, V. Vuković) dedicated to *Zemlja* and the art in community in late 2016 at BAZA, included a mental map with links between individual members of *Zemlja* and the left-oriented publications of the time, then people like Krleža, Cesarec or Horvatin, and the KPJ.

10 On gradual depoliticization of naïve art: Hanaček, I. (April 27, 2018). Podravska naïva: od krika za pravdu do turističkog suvenira [Podravina Naïve Art: From the Cry for Justice to a Tourist Souvenir]. Retrieved February 18 2019, from <http://www.biiten.org/?p=23485>,

11 CIAM is the *Congrès Internationaux d'Architecture Moderne* (trans "International Congress of Modern Architecture")

12 Leček, S. (1990). Likovna umjetnost u društvenom životu Hrvatske 1945—1947 [Visual Arts in the Social Life of Croatia 1945-1947]. *Časopis za suvremenu povijest*, 1-2 (22), 131-156. Retrieved February 18, 2019 from <https://hrcak.srce.hr/190522>

Zemlja's mode of operation in given circumstances, we could paraphrase Mladen Stilinović and say that they were well aware that art always has consequences, particularly when it is firmly intertwined with political activity. The period between the two world wars was when *Zemlja's* members and their guests (Vilim Svečnjak, Krsto Hegedušić, and Danilo Raušević, for example) were followed, searched, and detained, while the establishment of the Quisling regime in the form of the Independent State of Croatia (*Nezavisna Država Hrvatska* or NDH) was a reason for many of them to join the partisan fighters or uphold the National Liberation Movement and the socialist revolution through the *Crvena pomoć* (International Red Aid) political organization.

After 1945: Tomorrow's art will be for all, or not at all...

After 1945, many of the principles practiced by *Zemlja* were officially integrated into the cultural policies of the new state, whereby artists were assigned an exceptionally important role in the institutionalization of the society's democratic transformation. We can monitor how this complex, but insufficiently studied process was developed by taking as an example the cooperation between the Croatian Association of Visual Artists (*Udruga likovnih umjetnika Hrvatske* or ULUH) and the National Front. This was a massive post-1945 undertaking aimed at engaging all segments of society in a social and political movement in order to preserve the values secured in the anti-fascist fight. Artists cooperated with the National Front through ULUH's production sector, which grew into a much more inclusive and democratic environment after 1945. In this way they were making a direct contribution to cultural and artistic education and activation, as well as to the spreading of propaganda and to agitation. In the early post-war period, every ULUH member was required to spend one month a year in the field with the people. Outside the sheltered walls of art galleries, museums, and theatres, they would spend months away from the comfort of their homes, in factories, villages, or on farms, at public works, in streets, and in hospitals, in direct contact with workers and peasants, recording everyday life with their artistic tools and producing so-called decorations (for example, murals in schools, Labour Day march props). From the beginning, the ambitions of their mission went beyond mere observation and representation; they were to make every member of the community as creative as possible and capable of expressing themselves artistically.¹²

The post-war years were also a period of profound transformation in cultural infrastructure, both in terms of democratizing inherited infrastructures and of building and establishing new ones. Museums and theatres of the 19th century were adjusted to demands of the new socialist reality. There was a desire to open institutions to people in the broadest sense of the word and to subordinate their function to the interests of working people. The Croatian National Theatre provides an interesting example in this context. In terms of strategies of this new cultural policy, this theatre decided to introduce regular field work for its actors, so they gave 303 performances for workers outside the theatre building during 1949 alone.¹³ However, this does not mean that the theatre building was abandoned. A ticket distribution system was developed, primarily with members of trade unions, National Front-related organisations, youth and workers' organizations, and the army in mind. To many of these people, this gesture meant the opportunity to enter a theatre for the first time in their lives. Galleries and museums at that time wanted to radically transform their roles as well and to part ways with the outdated form of a restricted scientific cabinet or a museum, a cabinet of curiosities, which only a limited number of scholars and antiquity aficionados had access to, in order to become museums in the socialist sense—schools for enlightening the masses.¹⁴ Furthermore, we can see the emergence of entirely new types of establishments: theatres, museums and galleries, music venues, cultural centres, and public reading rooms, all of which wanted to reach even the smallest of communities. Not to be forgotten are radio stations, choirs, groups promoting traditional culture, orchestras, and an extremely rich production of newspapers, magazines, and professional publications. Information published in the 1957 issue of the *Kulturni radnik* [cultural worker] journal gives an idea of the situation in the Socialist Republic of Croatia at the time, where they write that between 1939 and 1954 they had seen the number of theatres increase from 6 to 16 (to which 34 permanent amateur theatres are to be added), and the number of museums and galleries increase from 34 to 82.¹⁵

13 A. (1946). Procvat kulturnog života u Zagrebu nakon oslobođenja [The Revival of Cultural Life in Zagreb Following the Liberation]. *Književna republika*, (?), p. 6

14 Ib.

15 Frntić, B. (1957). Kulturni život radnika [Cultural Life of Workers]. *Kulturni radnik* (9), Prosvjetni sabor Hrvatske, p. 56



Oton Postružnik
Print (Gas Masks)

Courtesy of the Museum
of Contemporary Art

Kulturni radnik was in production from 1948 until 1991 and it is a rich source for potential research into the topic that we have opened up here, which is how *Zemlja*'s principle of democratizing culture was integrated into the official cultural policy in socialist Yugoslavia. The beginnings, as we have outlined them here, were ambitious. However, the post-war efforts in this sense should be considered from the perspective of their starting point, that is, extremely difficult circumstances in the newly formed federation, characterized by underdevelopment, poverty, and a high level of illiteracy. Both cultural and economic developments were taking off from the same rough ground. Furthermore, in light of the Yugoslav-Soviet split of 1948, after which Yugoslavia turned to the Western Bloc in search of "initial capital," it is not surprising that the following decades were marked with contradictions that have called the whole socialist project into question. Culture was not immune to processes of liberalization, which gradually transformed relations in socialist production since the late 1950s,¹⁶ in this way laying the groundwork for the 1990s collapse.

There was a report from a construction company in Zagreb published in the 1975 *Kulturni radnik* that is illustrative of the situation at that time.¹⁷ It was one of a series of stories from companies (most of which have since collapsed) published by the journal since 1966 with the aim of opening a discussion about working-class culture, as opposed to dry reporting on numbers. The Basic Organization of Associated Labour (*Osnovna organizacija udruženog rada* or OOUR) is a new organisational arm of the Yugoslavian economy formed after the 1974 changes to the Constitution paired it with the Self-Governed Community of Interests (*Samoupravna interesna zajednica* or SIZ), which was the organization of non-manufacturing sectors. The purpose of OOUR was to provide workers with healthcare, education, housing, transport, communication, sport, and of course, culture. Put simply, the labour organizations (OOURs), using Workers' Councils as their conduit, funded the Self-Governed Community of Interest groups (SIZs). In this way, the OOURs were determining the distribution of income for these services, in accordance with the so-called Self-Management Agreement social contract¹⁸. In this way, the financing of culture was decentralized and put in direct relationship to workers' organizations as a result of growing and continuous demands since the late 1950s for more self-management. In practice, however, there was growing inequality as a consequence of this and other measures that were coming

16 Woodward, S. (1995). *Balkan Tragedy: Chaos and Dissolution after the Cold War*. Washington DC: Brookings Institution Press

17 "OOUR i kulturna akcija (raport iz Građevinskog poduzeća Industrogradnja u Zagrebu)," ["OOUR and cultural action (brief from the Construction Company Industrogradnja in Zagreb)"]

18 Workers self-management was the basis of Yugoslavia's political and economic system

19 Namely: mechanical workshop manager Ilija Bijelić, human resources officer Stevo Čopić, calculations officer Marija Dugonjić, skilled painter Senad Grahić, technician Katarina Kolaković, editorial board: Mirko Banjeglav, Rade Kalanj, Vladimir Košćević, and Žarko Puhovski.

20 The number of Cultural Artistic Associations (*Kulturno umjetnička društva* or KUDs) in SR Croatia was 766 in 1957, with a membership of 80.000+ workers (Frntić, B. (1957). *Kulturni život radnika* [Cultural Life of Workers]. *Kulturni radnik* (9), Prosvjetni sabor Hrvatske, p. 55)

21 Aside from the conversation analysed here, see also: Konjikušić, D. Lehaft, K. Milić, J. Popović, M. (2014). *Kronologija 3. maja i foto-kino kluba Jadran s komentarima P. Trinajstića* [The Chronology of the Shipyard "3 May" and Jadran Photo and Cinema Club Accompanied by P. Trinajstić's Comments]. *Radnik, radnica, umjetnica, umjetnik*, Zagreb, Croatia: G-MK

from the same call for more self-management. In other words, the companies that were the most lucrative were able to afford the most culture for their workers.

The story from *Industrogradnja*, a construction company founded in 1946 in Zagreb responsible for many large scale infrastructural and housing projects in Yugoslavia and abroad, included a transcript of a conversation between workers (one manager, two administrative officers, one technician, and one skilled painter) and professionals (a social scientist with the Moša Pijade Worker's University and four members of the editorial board of *Kulturni radnik*).¹⁹ The breadth of participants alone is respectable from today's point of view. With regard to *Zemlja*'s operating methodology of going to factories and engaging in other activities in the field, which we described earlier, we can see some clear continuity: cultural programming consisting of film screenings, theatre plays, and lectures was organized for the workers of *Industrogradnja* at construction sites, the place where workers were living in sheds (and many of them were from the most underdeveloped parts of Yugoslavia). Factory complexes—spaces either built for the purpose of sports and culture, or rooms repurposed for different associations and clubs²⁰—also served as the stage for cultural production. Judging by worker testimonials,²¹ these were places where differences between workers from different social classes were erased: "we are made equal, although he sleeps in a two-room flat, while I sleep in a shed." However, we also learn that so-called traditional (if not bourgeois) cultural venues remained places of social class distinction. Because of this, the managing staff of *Industrogradnja* refused to go to the theatre if the play being performed was one that the labourers had been given tickets to. Of course, the problem began with the distinction between sheds and two-room flats, and between the two kinds of workers, accentuating the differences within one social class.

Žarko Puhovski, a member of *Kulturni radnik*'s editorial board, warned about this openly. He commented that culture that makes the inequalities within an organization invisible is nothing other than provincial and bourgeois because it is the only kind there is in Yugoslavia. Its purpose is to conceal social class distinctions, he said. An interesting question that is only superficially addressed in this conversation at *Industrogradnja* is whether a cultural activity could have been used as a catalyst for a debate among workers about the constitutional changes and Self-Management Agreement, both of which had just been introduced. The opportunity was missed, the participants in

the conversation agree, and they move on to another topic. Does this mean that *Zemlja's* agenda of using art to raise awareness about social class distinction has been forgotten? Is leftist art created collectively and for the collective in a socialist country making considerable capitalist concessions supposed to take an unequivocal position to exploited workers and all those coming from the deprived areas of the country to provide cheap labour? Or those labouring in mines in the south for the prosperity of large cities in the north²² as a result of growing inequality under the aegis of workers' self-management?

Of course, the question is rhetorical—even naïve. After the official government policy had already compromised the socialist project, how could culture have remained uncompromisingly socialist? However, is there a reason to ask ourselves about what went wrong in the organization of cultural and artistic production, particularly bearing in mind the post-war fervour for a radical transformation of that area of activity? It seems there is, because in looking for an answer many complex questions arise, bringing back the issue of “the problem of art of a collective,” which was troubling the members of *Zemlja* as well. Keeping in mind the group's efforts involving peasants and workers, it is interesting to direct our attention at the spirit of amateurism that was carefully nurtured in factories in socialist Yugoslavia. Starting a Cultural Artistic Association (*Kulturno umjetničko društvo* or KUD) in a company would have seemed like the natural extension of the painting group that Hegedušić formed at the Construction Workers' Union in 1932. However, a deeper look at the way amateurism functioned in socialist Yugoslavia, which we are able to take by going through the pages of *Kulturni radnik* again, detects problems in this area early on. We can read about “the stagnation of amateurism” and about “outdated forms” as early as 1957, while in 1962 a worker at the Sisak Ironworks, whose art colony was frequently cited as a successful example of workers' culture, was desperate for classically-trained painters willing to help the workers.²³ Where were the likes of Hegedušić and Tabaković then? They were in the academy, dealing with “professional” culture, the kind that resides in institutions of the bourgeois, in theatres, and in museums, which obviously were not transformed (radically enough).

Was there a real need to reject inherited institutions in order to avoid the creation of two camps? Was workers' culture a matter of ideological fiction, as Puhovski put it, confined to the ghetto of amateur associations, degraded in order to conceal social class distinctions? Again, the question seems rhetorical, but

22 Reference to the well-known slogan in Kosovo: *Trepča radi, Beograd se gradi* (*Trepča is working, Belgrade is being built.*). More on inequalities and the economic policy in SFRY: Lebowitz, M. A. (2012). The Contradictions of 'Real Socialism': The Conductor and the Conducted. *Monthly Review Press*, (1), p.? or Woodward, L. S. (1995). *Socialist Unemployment: The Political Economy of Socialist Yugoslavia*. Princeton, New Jersey: Princeton University Press

23 “We need help from an experienced and classically-trained painter. We would like to exhibit more. If we were to be hired to design decorative and promotional posters, it would be of use both to us and the company.” (1961). *Kulturni radnik*, Prosvjetni sabor Hrvatske, (12) p. 596

24 Retrieved May 2, 2019, from <http://soviethistory.msu.edu/1924-2/socialist-cinema/socialist-cinema-texts/lenin-on-the-most-important-of-the-arts/>

25 Retrieved February 18, 2019, from <https://www.youtube.com/watch?v=avaas-3e37T4>

26 Pavlič, G. (September 24, 2018). Kulturkampf na Bundeku [Kulturkampf at Bundek]. *Bilten*. Retrieved February 18, 2019 from <http://www.bilten.org/?p=25038>

the answer gets complicated if we recall the rich production of films by amateur cinematic clubs, where the distinction between professional and amateur filmmaking was blurred, if not erased. As a revolutionary art form and with its technical nature, film was much closer to the worker and it played a role in the fight between the classes from the beginning. A ready answer to *Zemlja's* question about what leftist art is has come from Lenin, who said that film is the most important of all art forms to us²⁴. Bringing to mind the image of a textile factory worker from Zagreb's periphery as it was portrayed by director Krešo Golik in his 1966 documentary *Od 3 do 22* (From 3am to 10pm)²⁵, we can easily recognize *Zemlja's* agenda and admit that Lenin was right. As it is, there really was art produced in Yugoslavia that was inclined to one social class and refused to play the part of a concealer after all.

Epilogue

In our present-day world, when the myth about the end of history and the inevitability of capitalism is crumbling under the weight of social class inequality that has gone to extremes, it is not unusual to see the foundation of the ivory tower of culture shaken. Goran Pavlič has argued that culture—from rock music right down to the brewing of craft beer—has been coopted by the elite (though of course they will disregard cajke—folk pop songs too popular to be considered “art”).²⁶ But to openly discuss this issue also means discussing elites and their origins, their (un)availability, their social class differences, and their causes. In short, it means discussing capitalism. When the concepts of participation, community work, and audience development are prescribed to us by the European Union, there is not much connection to *Zemlja*. A call for the democratization of art is plausible only when it is accompanied by a call for the democratization of society and politics in their entirety, which is not compatible with the preservation of an imperial and liberal pro-market policy. So, what may initially seem to be the ivory tower shaking is probably a case of harmless swaying in the breeze, just to remind us that the tower is not immune to the injustice that surrounds it (since the EU directives show no interest in exposing injustice within the walls of the institution of art). If we are to really bring this tower down, we need to learn from *Zemlja*, thoroughly and in depth, without keeping artistic and political activities separated. We also need to learn from the mistakes of those who turned *Zemlja's* concepts into empty form. After all, we are bound by *Zemlja's* legacy not to debate whether leftist art in a socialist society is utopian, but rather—given the capitalist reality around us—whether it is essential.

Sherif Rushdy magistrirao je znanost o sustavima i međunarodni razvoj. Iza sebe ima četrdesetogodišnje iskustvo profesionalnog i volonterskog rada na razvoju zajednice i savjetovanju lokalnih, nacionalnih i međunarodnih projekata društvenog i gospodarskog razvoja na četiri kontinenta. Pomagao je skupinama baziranim u zajednici i formalnijim nacionalnim i globalnim organizacijama u konceptualizaciji njihova rada te na jasnijem definiranju željenih rezultata i metoda i u procjeni ishoda. Obučavao je skupine facilitatora koji se bave razvojem zajednice te im pomagao u postizanju vizije, ostvarenju koncepata, usvajanju vještina, stavova i kvaliteta potrebnih za učinkovito bavljenje zajednicama te ih je pratio prilikom inicijalnog ulaska u zajednicu. Razvio je nastavne materijale za obrazovanje koje se temelji na vrijednostima i pružao savjetodavne usluge poduzećima, školama i organizacijama vezano za organizacijski razvoj temeljen na vrijednostima, te im je pomagao odrediti ključne individualne i organizacijske vrijednosti i njihovu primjenu u procesu organizacijskih promjena.

Irena Borić je povjesničarka umjetnosti. Djeluje kao kustosica i kritičarka. Surađuje na projektima *Srami se!* (2013.) i *net.cube* (2015. -). Kurirala je izložbe *Politics Within*, Celje (2014.), *U mojoj zemlji palme rastu*, Rijeka (2014.), *Akrobacije s kamenjem*, Zagreb (2014.), *Pipe Dream*, Beč (2015.), *net.cube: Napokon se isplatilo!*, Velika Gorica (2016.) *Sanjari*, Zagreb (2016.), *Stakleni stropovi*, Zagreb (2016.). Bila je članica bienalskog kolektiva 32. grafičkog bienala: *Kriterij rojstva*, Ljubljana. Bila je na kustoskim rezidencijama u Helsinkiju (2011.), Celju (2012.) i Beču (2015.). Članica je hrvatske sekcije AICA-e.

Maja Hodošček (1984.) je umjetnica, pedagoginja, kustosica i istraživačica. Bavi se video umjetnošću, instalacijama, radi knjige i organizira različite radionice. Magistrirala je na nizozemskom institutu za umjetnost Dutch Art Institute u Arnheimu u Nizozemskoj. Njezini su radovi predstavljeni na mnogim međunarodnim izložbama i filmskim festivalima, poput Alternative Film/Video Festivala u Beogradu, European Media Art Festivala u Osnabrücku; Mediterranea 18 Young Artists Biennalea u Tirani; 8. trijenalu suvremene umjetnosti – U3 u Modernoj galeriji u Ljubljani; INCA Instituteu u Seattleu; ŠKUC galeriji u Ljubljani; Galeriji Miroslav Kraljević u Zagrebu; Muzeju Guangdong Times u Guangzhou, Muzeju suvremene umjetnosti u Ljubljani, Muzeju istorije Jugoslavije u Beogradu, itd. Godine 2010. osvojila je Nagradu OHO u Sloveniji i nominirana je za Open Frame Award 2016. (goEast Film Festival, Wiesbaden). Godine 2019. boravila je u Međunarodnom centru za kulturu Tabakalera (Donostia).

Ivana Hanaček (Zagreb, 1981.) je povjesničarka umjetnosti, istraživačica, kustosica i doktorandica humanističkih znanosti na Odsjeku za povijest umjetnosti Sveučilišta u Zadru. Od 2010. članica je kustoskog kolektiva BLOK gdje je radila na kuriranju UrbanFestivala, a od 2016. ko-kurira umjetnički i obrazovni program BAZE. Koautorica je brojnih izložbi i publikacija iz sfere društveno angažirane umjetnosti (*Umjetnost i društveni pokreti*, 97. izdanje časopisa *Život umjetnosti* u izdanju Instituta za povijest umjetnosti; *Natrag na trg!* kritički rider o umjetnosti u javnom prostoru Zagreba u izdanju BLOK-a; novine *Tajnih izložbi* u izdanju Studentskog centra itd.). Realizirala je niz istraživačkih projekata o zapostavljenim temama u domaćoj povijesti umjetnosti 20. st. (*Problem umjetnosti kolektiva: slučaj Zemlja; Zagrebački trgovi ne pamte žene; Tajne izložbe - mehanizmi cenzure umjetnosti nakon 1990-e, Kartografija otpora* itd.). Supokretačica je *Političke škole za umjetnike* i *Muzeja susjedstva Trešnjevka*.

Ana Kutleša (Rijeka, 1985.) je povjesničarka umjetnosti, istraživačica i kustosica. Od 2007. do 2011. radila je kao asistentica i kustosica izložbi mlađih autora u Galeriji Miroslav Kraljević, a od 2009. članica je kustoskog kolektiva BLOK. U okviru rada s BLOK-om od 2009. do 2015. bila je članica kustoskog tima UrbanFestivala, a od 2016. ko-kurira umjetnički i obrazovni program BAZE. Koautorica je brojnih publikacija iz sfere društveno angažirane umjetnosti u izdanju BLOK-a te kustosica i producentica niza izložbi i projekata u BAZI i javnom prostoru (*Problem umjetnosti kolektiva: slučaj Zemlja / istraživanje i serija izložbi, Dužničko ropstvo / izložba Davida Kerra, Promjena s klupe / intervencija u Voltinom naselju Ane Kuzmanić, Trešnjevački motivi / intervencija u Parku Stara Trešnjevka Vladana Jeremića i Rene Redle* itd.). Povremeno objavljuje likovne kritike, eseje i istraživačke tekstove iz područja kustoskih praksi i kulturne politike.

Miloš Miletić i Mirjana Radovanović se kao KURS zajednički bave vizualnom umjetnošću i istraživanjem. U svom radu istražuju kako umjetničke prakse mogu doprinijeti raznim društvenim borbama (i postati njihov sastavni dio). Često kao polaznu točku koriste arhivske materijale u kombinaciji s revolucionarnom poezijom/prozom i vizualnim jezikom progresivnih pokreta iz prošlosti. Najčešće izrađuju murale, ilustracije i različite tiskane materijale (novine, postere, grafike). Vođeni su idejom da sadržaj koji stvaraju treba biti didaktičan i dostupan široj javnosti. KURS zagovara demokratizaciju sredstava umjetničke produkcije i nastoji uključiti širu javnost u proces stvaranja i oblikovanja umjetničkih intervencija. Smatraju da polje umjetnosti može i treba biti dio političke borbe za ravnopravije društvo.

Biographies

Sherif Rushdy holds a master's degree in systems science and international development. He has 40 years experience of professional and volunteer engagement in community development and consulting work in local, national, and international social and economic development projects in four continents. He assisted both community-based groups and more formal national and global organizations in conceptualising their work, clarifying their intended results and their methods, and assessing their outcomes. He has trained cohorts of community development facilitators, helping them acquire the vision, concepts, skills, attitudes and qualities necessary to effectively engage with communities and accompanied them in their initial community entry. He has developed curriculum materials for value-based education and provided value-based organizational development consulting services for businesses, schools, and organizations, helping to clarify core individual and organizational values and their application to organizational change processes.

Irena Borić is an art historian who works as a curator and critic. She has collaborated on the projects *Srami se!* (Shame on You!) (2013) and *net.cube* (2015 -) and has (co)curated the following exhibitions: *Politics Within*, Celje, Slovenia (2014); *U mojoj zemlji palme rastu* (My Land Has Palm Trees), Rijeka, Croatia (2014); *Akrobacije s kamenjem* (Stone Acrobatics), Zagreb, Croatia (2014); *Pipe Dream*, Vienna, Austria (2015); *net.cube: Napokon se isplatilo!* (The Day My Internet Art Paid Off!), Velika Gorica, Croatia (2016); *Sanjari* [The Dreamers], Zagreb, Croatia (2016); and *Stakleni stropovi* (Glass Ceilings), Zagreb, Croatia (2016). She was a member of the Biennial collective of the 32nd Biennial of Graphic Arts: Birth as Criterion in Ljubljana, Slovenia. She has participated in curatorial residencies in Helsinki, Finland (2011); Celje, Slovenia (2012); and Vienna, Austria (2015). She is a member of the Croatian section of the AICA.

Maja Hodošček (1984) is an artist, pedagogue, curator, and researcher. She makes video works, installations, and book projects as well as initiates various workshops. She finished her MA at the Dutch Art Institute in Arnhem, NL. Her work has been shown in numerous international exhibitions and film festivals such as Alternative Film/Video Festival, Belgrade; European Media Art Festival, Osnabrück; Mediterranea 18 Young Artists Biennale, Tirana; 8th Triennial of Contemporary Art—U3, Modern Gallery, Ljubljana; INCA Institute, Seattle; ŠKUC Gallery Ljubljana; Miroslav Kraljević Gallery Zagreb; Guangdong Times Museum, Guangzhou; Museum of Contemporary Art, Ljubljana; Museum of Yugoslav History, Belgrade etc. In 2010 she won the OHO Award in Slovenia and was nominated for Open Frame Award 2016 (goEast Film Festival, Wiesbaden). She is currently an artist-in-residence in Tabakalera International Centre for Culture, Donostia.

Ivana Hanaček (1981) is an art historian, researcher, curator and PhD candidate in the Department of Art History, University of Zadar. Since 2010 she has been a member of the curatorial collective BLOK within which she curated the UrbanFestival, and since 2016 she has been co-curating the art and education programme of BAZA. She has co-authored numerous exhibitions and publications in the field of socially engaged art (*Umjetnost i društveni pokreti* [Art and Social Movements], 97th edition of *Život umjetnosti* [Life of Art] published by the Institute of Art History; *Natrag na trg!* [Back to the Square!] critical reader on art in the public space of Zagreb published by BLOK; and newspapers of *Tajne izložbe* [Secret Exhibitions] published by the Student Centre, etc.). She has conducted a number of research projects on neglected topics in the Croatian art history of the 20th century (*Problem umjetnosti kolektiva: slučaj Zemlja* [The Art of a Collective: Case Zemlja]; *Zagrebački trgovi ne pamte žene* [Zagreb's Squares Do Not Remember Women]; *Tajne izložbe - mehanizmi cenzure umjetnosti nakon 1990-te* [Secret Exhibitions – Mechanisms of Art Censorship After 1990], *Kartografija otpora* [Cartography of Resistance], etc.). She is a co-founder of the Political School for Artists and Trešnjevka Neighbourhood Museum.

Ana Kutleša (1985) is an art historian, researcher and curator. Between 2007 and 2011 she worked as an assistant and curator of the exhibitions of younger artists in the Miroslav Kraljević Gallery, and has been a member of the curatorial collective BLOK since 2009. Within BLOK, she was a member of the curatorial team of UrbanFestival between 2009 and 2015, and since 2016 she has been co-curating the art and education programme of BAZA. She has co-authored many publications in the sphere of socially engaged art published by BLOK and curated and produced a number of exhibitions and projects in the space of BAZA and public space (research and a series of exhibitions *Problem umjetnosti kolektiva: slučaj Zemlja* [The Art of a Collective: Case Zemlja], David Kerr's exhibition *Dužničko ropstvo* [A Noose Around Your Neck Until You Die], Ana Kuzmanić's intervention in Voltino neighbourhood *Promjena s klupe* [A Change from the Bench], Vladan Jeremić's and Rene Rädle's intervention in Stara Trešnjevka Park *Trešnjevački motivi* [Motives of Trešnjevka], etc.). She occasionally publishes art criticism, essays, and research texts in the field of curatorial practices and cultural policy.

Miloš Miletić and Mirjana Radovanović jointly practice visual art and research as KURS. In their work they explore how artistic practice can contribute to (and become an integral part of) various social struggles. They often use archival material as a starting point, combined with revolutionary poetry/prose and the visual language of progressive movements from the past. Most often they produce murals, illustrations, and various printed materials (newspapers, posters, graphics). They are guided by the idea that the content they produce should be didactic and accessible to the wider public. KURS advocates the democratization of the means of artistic production and strives to include the broader population in the process of creating and designing artistic interventions. They believe that the field of art can and should be part of a political struggle for a more equal society.

ŠTO JE

KOLEKTIV ?

(RADNI
NAZIV)

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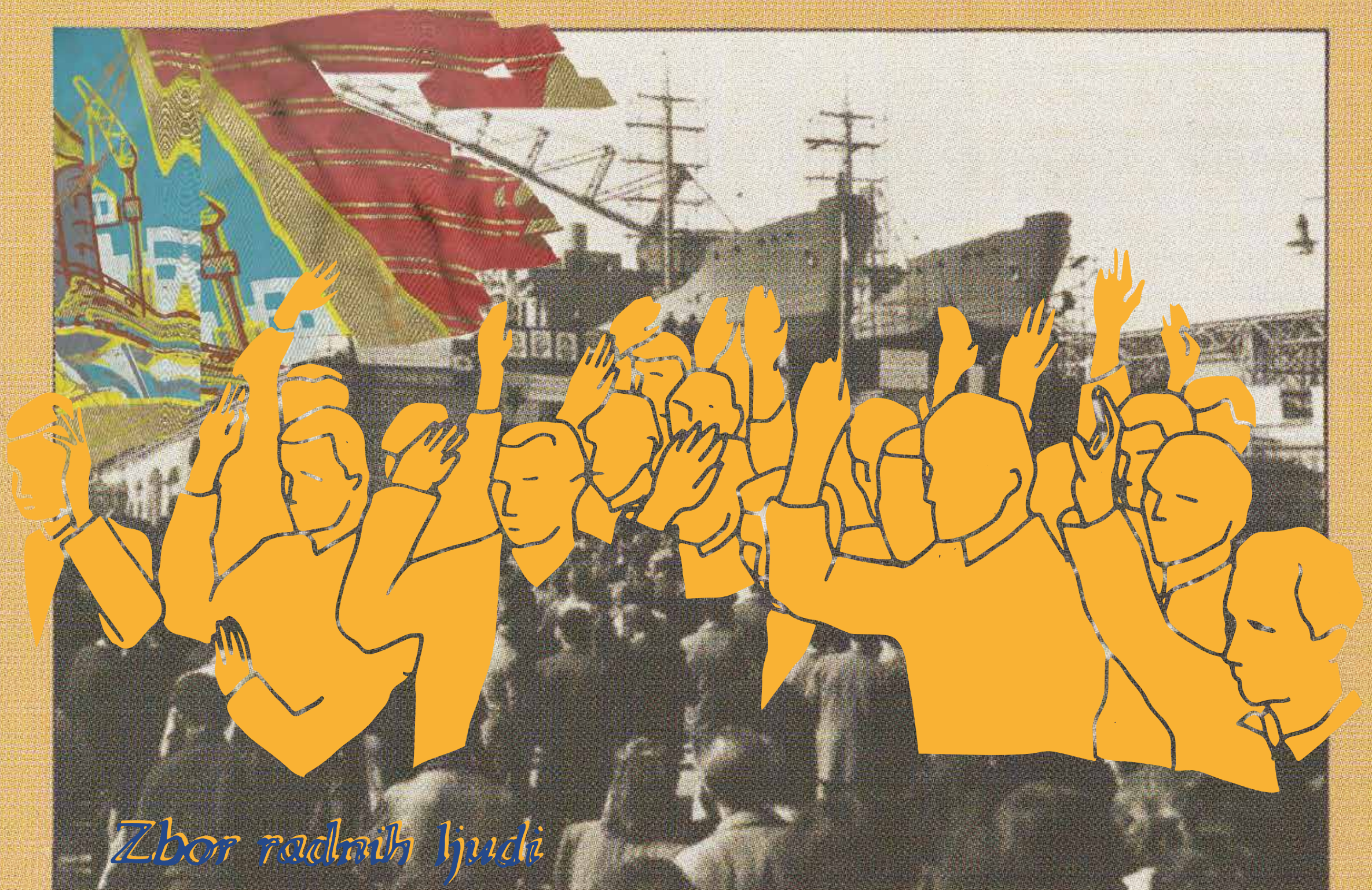
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(WORKING
TITLE)

Visual contribution to GSG Magazine is the initial research phase for the work created within the eponymous residency. We have focused our research on collecting archival visual material directly or indirectly related to Rijeka and Sušak. The archive shows different types of collective work, activity and association from the time of the National Liberation War, liberation of Sušak, development of *3. Maj*, workers' organizations, as well as leisure time. The illustrations of various collectives remind that collective action is crucial to the well-being of a community.



Članovi ilegalne tehnike »Pobjeda«



Zbor radnih ljudi



Inv br III.16353 .
Prenos ranjenika
u Sušaku, 1945. godine



Na otoku je uvijek bilo plesa i pjesme



Radnici počeli opći štrajk, najavljen i prosvjed.

In 1995 Harun Farocki made *Workers Leaving the Factory*, a documentary taking us through numerous film scenes of workers starting with the film of Lumière brothers, the first film ever made. Farocki criticized the

distribution of wealth and power resulting from capitalist labour relations. In 2008 in their performance *1 poor and one 0* while referring to the topic of representation of labour in film.

BADco, also touched upon the question of body movement in *Just now* temporary post-industrial work and leisure time. Happy Labour Day! THE EIGHT CONTINUES! East forward through the history of film we come to the issue of con

**LJETO
— SUMMER
2019**

(NE)

UMJETNIČKE

PRAKSE (NON)

**ARTISTIC
PRACTICES**

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