

galerie frank elbaz.

Tomislav Gotovac

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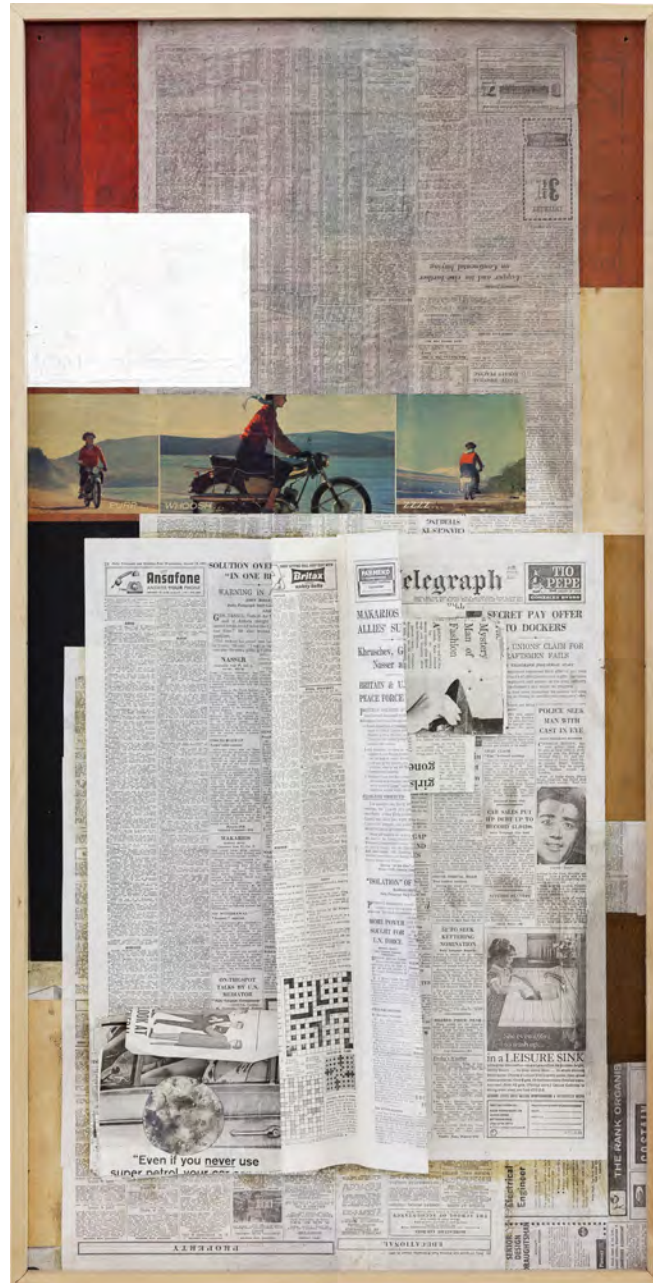


Tomislav Gotovac

Streaking 1971 (Running naked in the city center), 1971, 3 vintage color photographs, 11 ⁴/₅ x 8 ²/₃ in. and 7 ⁷/₈ x 11 ⁴/₅ in., Unique

Streaking 1971 (Running naked in the city center), 1971, 3 photographies couleurs vintages, 30 x 22 cm and 20 x 30 cm, Pièce unique

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Tomislav Gotovac

Untitled (The Daily Telegraph 2), 1964, Newspaper, printed photographs, foil, metal, wax-paper, paint / hard-board, 24 x 48 1/4 in., Unique

Sans titre (Le Daily Telegraph 2), 1964, Journaux, images imprimées, métal, papier paraffiné / panneau dur, 61 x 122,5 cm, Pièce unique

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Tomislav Gotovac

My Jazz Day, 1964, Printed photographs, newspapers, painted paper, cigarette butts, razors, glue / hard-board, 29 3/4 x 19 in., Unique

My Jazz Day, 1964, Photographies imprimées, journaux, papier peint, mégots de cigarette, rasoirs, colle / panneau dur, 75,5 x 48,3 cm, Pièce unique

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Tomislav Gotovac

Rothmans II - My jazz, 1964, Printed photography, newspapers, glue / hardboard, 24 x 24 in., Unique
Rothmans II - My jazz, 1964, Photographie imprimée, journaux, colle / panneau dur, 61 x 61 cm, Pièce unique

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Tomislav Gotovac

Rothmans III - My jazz, 1964, Printed photography, newspapers, wax paper, glue / hardboard, 24 x 24 in., Unique

Rothmans III - My jazz, 1964, Photographie imprimée, journaux, papier paraffiné, colle / panneau dur, 61 x 61 cm, Pièce unique

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Tomislav Gotovac

Untitled (Gold leaf), 1964, Printed photography, newspapers, powder, glue / hardboard, 24 x 24 in., Unique
Sans titre (Gold leaf), 1964, Photographie imprimée, journaux, poudre, colle / panneau dur, 61 x 61 cm,
Pièce unique

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Tomislav Gotovac

Rothmans I - My jazz, 1964, Printed photography, newspapers, glue / hardboard, 24 x 24 in., Unique
Rothmans I - My jazz, 1964, Photographie imprimée, journaux, colle / panneau dur, 61 x 61 cm, Pièce unique

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Tomislav Gotovac

Untitled (Jugoton), 1964, Plastic wrap, paper, printed paper / hardboard, 24 x 24 in., Unique

Sans titre (Jugoton), 1964, Feuille plastique, papier, papier imprimé / panneau dur, 61 x 61 cm, Pièce unique

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Tomislav Gotovac

BP - My jazz, 1964, Printed photographs, newspapers, labels, glue / hardboard, 18 1/2 x 22 4/5 in., Unique
BP - My jazz, 1964, Photographies imprimées, journaux, labels, colle / panneau dur, 47 x 58 cm, Pièce unique

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Tomislav Gotovac

Domino, 1964, Train and tram tickets, theater tickets, printed matter, wrappers, rope, plastic wrap / corrugated cardboard, 15 1/2 x 17 3/4 in., Unique

Domino, 1964, Tickets de train et de tramway, tickets de théâtre, papier imprimé, emballage, corde, papier plastique / carton ondulé, 39,5 x 45 cm, Pièce unique

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Tomislav Gotovac

Tamara, 1964, Train and tram tickets, cinema tickets, printed matter, rope, plastic wrap / corrugated cardboard, 15 1/2 x 17 3/4 cm, Unique

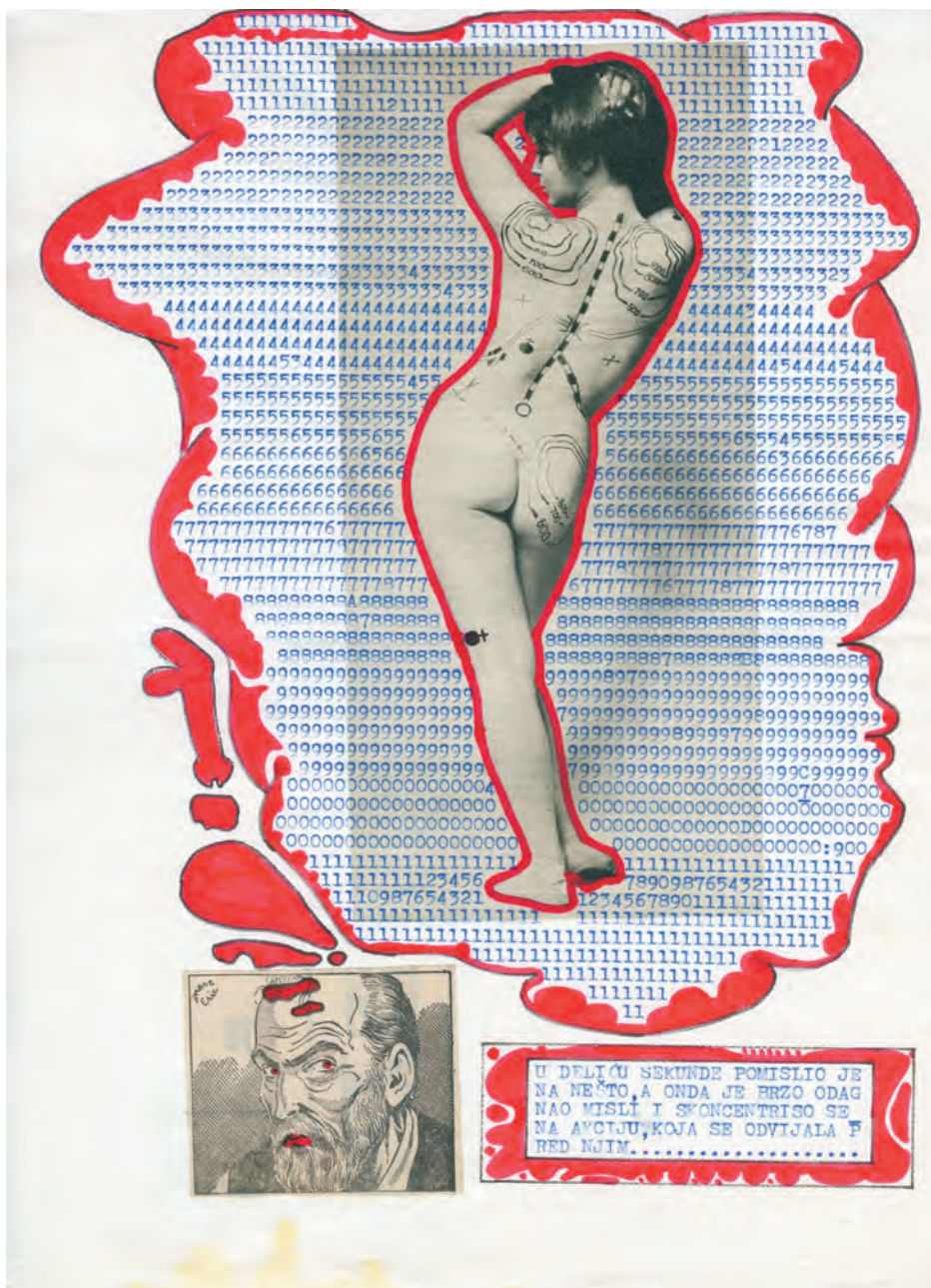
Tamara, 1964, Tickets de train et de tramway, tickets de cinéma, imprimé, corde, plastique / carton ondulé, 39,5 x 45 cm, Pièce unique



Tomislav Gotovac

Untitled (So we did it), 1970, Printed photographs, text and comics on paper, 12 x 10 ³/₇ in., Unique
Sans titre (So we did it), 1970, Photographies imprimées, texte et comics sur papier, 30,5 x 26,5 cm, Pièce unique

galerie frank elbaz.

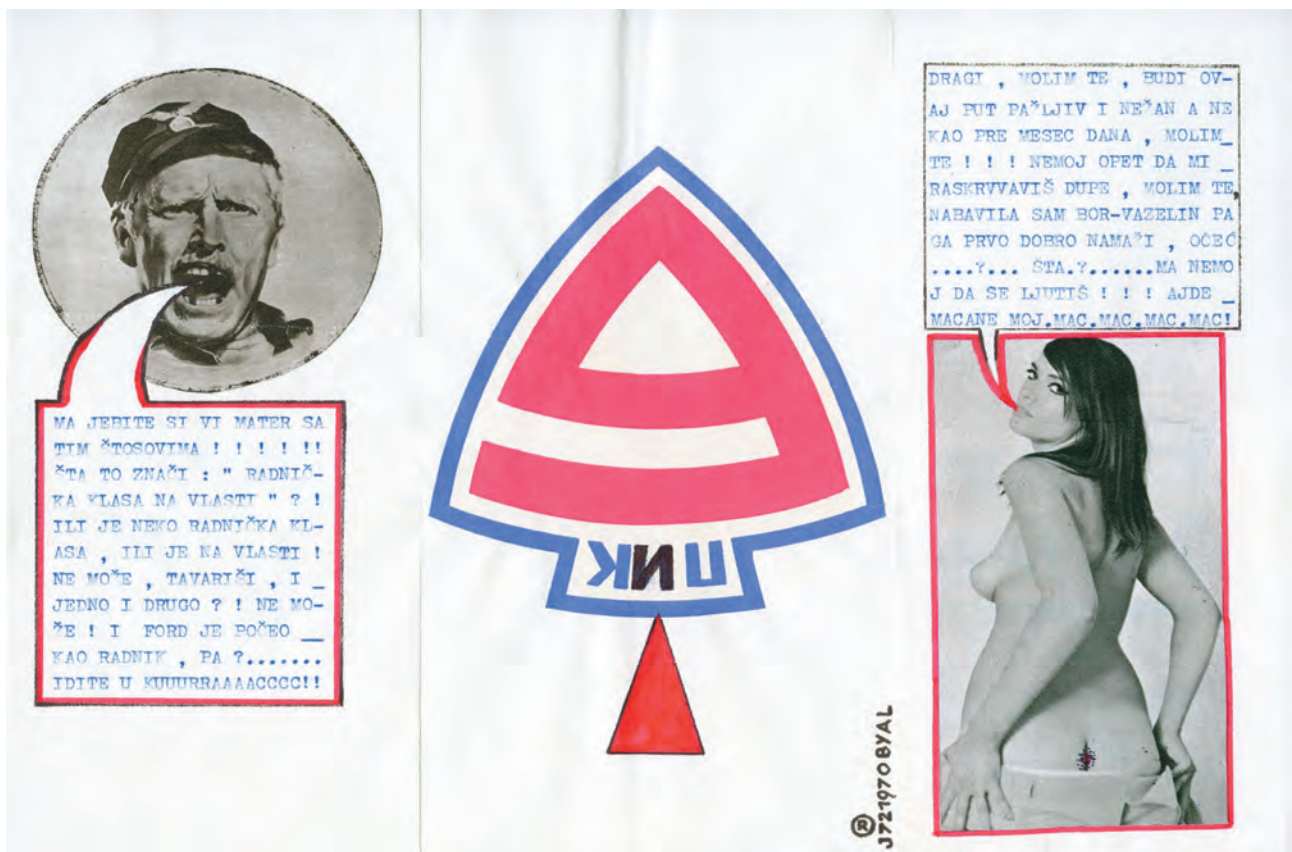


Tomislav Gotovac

Untitled (In a fraction of a second), 1970, Printed photographs and comics, marker, typewritten text on paper, 11 3/4 x 8 1/4 in., Unique

Sans titre (In a fraction of a second), 1970, Photographies imprimées et comics, feutre, texte dactylographié sur papier, 29,8 x 21 cm, Pièce unique

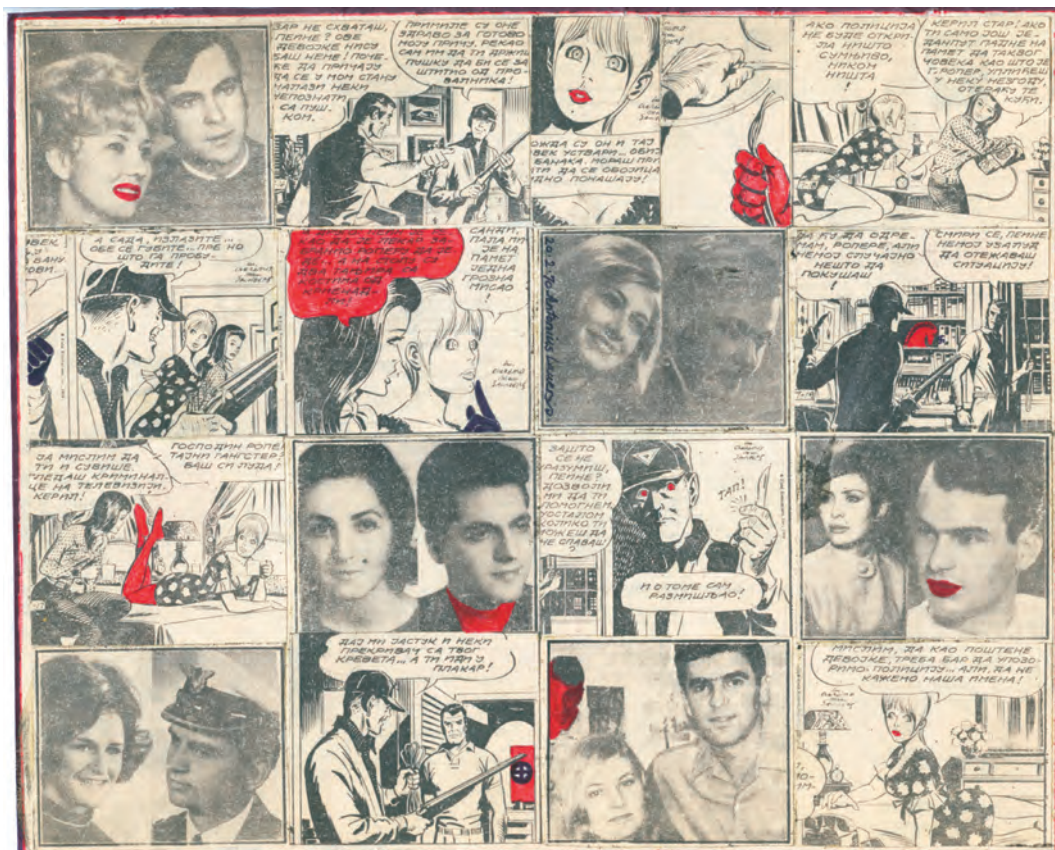
galerie frank elbaz.



Tomislav Gotovac

Untitled (Humor 9), 1970, Marker, color, typewritten text on paper, printed images and sticker, 8 1/4 x 11 2/3 in., Unique

Sans titre (Humor 9), 1970, Feutre, couleur, texte dactylographié sur papier, images imprimées et autocollants., 21 x 29,7 cm, Pièce unique

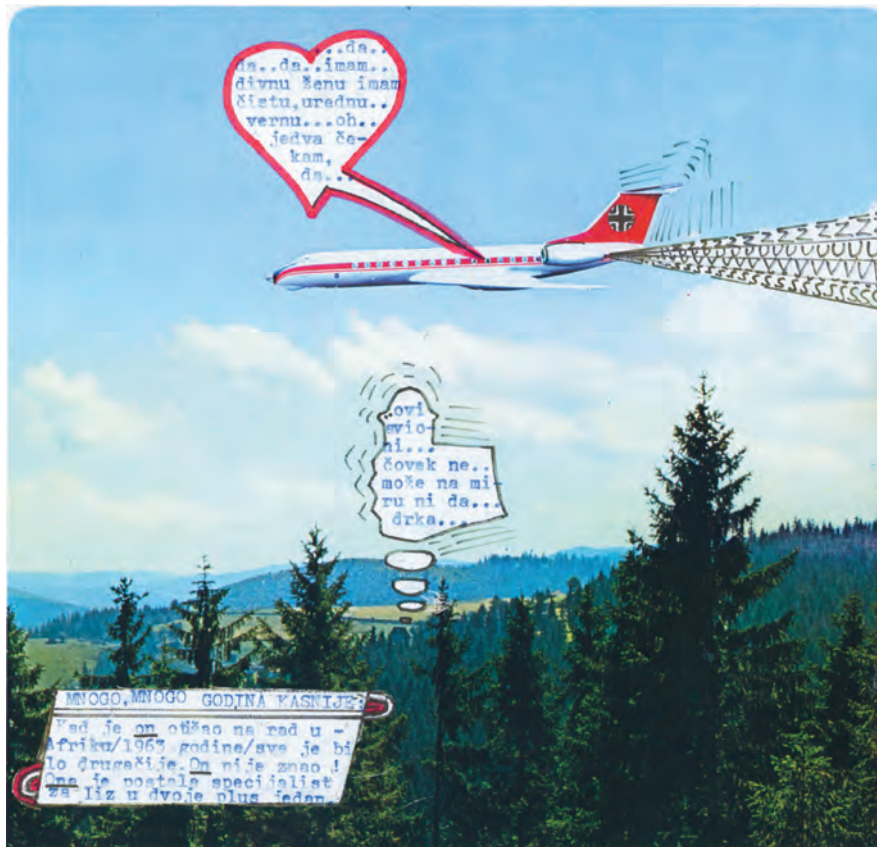


Tomislav Gotovac

Untitled (Comics), 1970, Stamps, printed photographs and comics, marker on paper, 8 1/2 x 10 1/2 in., Unique

Sans titre (Comics), 1970, Timbres, photographies imprimées et comics, feutre sur papier, 21,5 x 26,7 cm, Pièce unique

galerie frank elbaz.



Tomislav Gotovac

Untitled (Humor 7), 1970, Marker, color, typewritten text on paper, 7 7/8 x 8 1/4 in., Unique

Sans titre (Humor 7), 1970, Feutre, couleur, texte dactylographié sur papier, 20 x 21 cm, Pièce unique

galerie frank elbaz.



Tomislav Gotovac

Untitled (Humor 8), 1970, Enveloppe, stamps, color, marker, typewritten text on paper, 4 ⁴/₅ x 6 ⁷/₈ in., Unique
Sans titre (Humor 8), 1970, Enveloppe, timbres, couleur, feutre, texte dactylographié sur papier, 12,2 x 17,5
cm, Pièce unique

galerie frank elbaz.



Tomislav Gotovac

Untitled (Humor 2), 1970, Marker, color, typewritten text on paper, 4 x 16 1/3 in., Unique

Sans titre (Humor 2), 1970, Feutre, couleur, texte dactylographié sur papier, 10,3 x 41,5 cm, Pièce unique

galerie frank elbaz.



Tomislav Gotovac

Untitled (Chewing gum wrappers), 1976, Foil packaging / cardboard, 19 ²/₃ x 25 ¹/₅ in., Unique

Sans titre (Chewing gum wrappers), 1976, Emballage métallisé / carton, 50 x 64 cm, Pièce unique

galerie frank elbaz.



Tomislav Gotovac

Untitled (Cans labels 3), 1976, Cans labels / paper, 39 ¹/₃ x 27 ³/₄ in., Unique

Sans titre (Cans labels 3), 1976, Etiquettes de boîtes de conserve / papier, 100 x 70,5 cm, Pièce unique

galerie frank elbaz.

Exhibition views

Tomislav Gotovac *Zagreb, I love you!*

Commissaire d'exposition : Zarko Vijatovic

Exposition du 1er décembre 2012 au 15 janvier 2013

Mardi - Samedi, 11h00-19h00

Vernissage le samedi 1er décembre

Pour cette exposition intitulée «Zagreb, je t'aime ! », qui aura lieu du 1er décembre 2012 au 15 janvier 2013, la galerie frank elbaz réunit les œuvres majeures de l'artiste Tomislav Gotovac. C'est la première rétrospective critique de Tomislav Gotovac dans une galerie européenne.

Auteur des premiers happenings et performances en ex-Yougoslavie, Gotovac était un artiste pluridisciplinaire. Il débuta sa carrière en 1960 avec des œuvres photographiques comme *Les Têtes* puis *Montrer le magazine Elle* en 1962. Cette même année il tourna son premier film expérimental *La Mort*.

En 1964 il réalisa une importante série de collages. Sa personnalité et sa puissance créatrice ont influencé de nombreux artistes et réalisateurs. (Marina Abramovic...) Sur tous les supports utilisés, son œuvre se réfère à la structure et au langage cinématographique. Il utilisa des citations, des extraits d'images et de la musique, et rendit souvent hommage aux réalisateurs et musiciens qui l'ont inspiré (Godard, Dreyer, Hawks, Billie Holiday etc.).

L'exposition s'articule autour de cinq grands axes de son travail :

- Collages : Les reliques de son quotidien constituent un montage retraçant sa vie.
- Films : Dès 1962 l'artiste réalise les films qui s'inscrivent dans la mouvance des films structurels. Dans *La ligne* (1964), l'un de ses premiers films, la caméra fixée dans un tram suit juste la ligne des rails.
- Corps : D'un physique impressionnant, Gotovac utilisa régulièrement son corps dans ses œuvres. Comme une sculpture vivante, son corps véhicule le concept. Il est aussi bien le réalisateur que l'acteur et l'objet.
- Krajska 29 : À l'instar de ses actions dans l'espace public, il réalisa aussi un travail plus introspectif dans son espace privé. Après la disparition de ses parents il investit l'appartement hérité qui va au fil du temps devenir une immense installation.
- Archives : Pour la diffusion de son travail l'artiste utilisa principalement les journaux. A ses yeux, la publication de ses performances et street-actions ainsi que chaque document relatif à une attitude artistique a la même valeur que le travail lui-même.

La diversité de sa démarche artistique est fondée non seulement sur l'observation, l'analyse et synthèse des processus de création, mais aussi sur la dimension sociale et politique qui aboutit à la réalisation d'une production originale au travers de sa propre existence. Tomislav Gotovac s'était fixé comme but d'offrir une expérience en se situant dans une structure contextuelle définie, et ceci avec la plus grande minutie. Bien souvent il dépassa la limite imposée, en quête d'une libération par rapport à la condition humaine.

Danka Susic

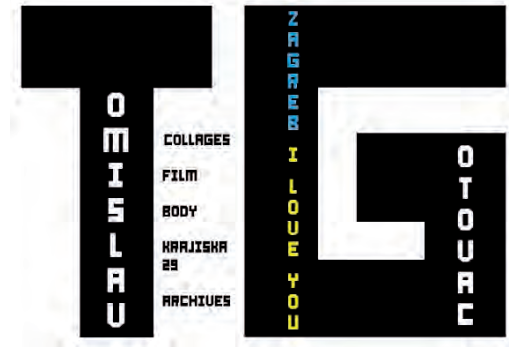
Cette exposition a été réalisée en collaboration avec l'Institut Tomislav Gotovac / Zagreb

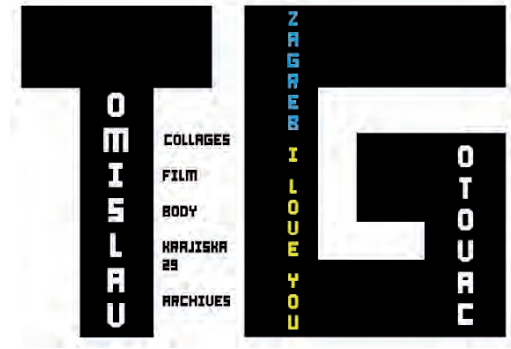
Les projections de films ont été possibles grâce à l'Association du film croate

Né le 09 février 1937 à Sombor et décédé le 24 juin 2010 à Zagreb.

Expositions importantes: Edward Krasinski Studio, Warsaw (2012), 54ème Biennale de Venise, The Croatian presentation (2011); Moderna galerija, Ljubljana (2009) et group shows (The Freedom of Sound: John Cage behind the Iron Curtain - Ludwig Muzeum, Budapest; Naked Men from 1800 to the present - Leopold Museum, Vienna; The Naked Man - Lentos Kunstmuseum, Linz; Ludwig Muzeum, Budapest; Zagreb kino klub; Performance, action & film - Centre Pompidou, Cinema 2, Paris; Yugoslav Experimental cinema - Anthology Film Archive, New York; Una sexta parte de la Tierra. Ecologías de la Imagen / One Sixth of the Earth. Ecologies of Image - MUSAC Museo de Arte Contemporáneo de Castilla y León, León (2012); Museu de les narratives paral·leles / Museum of Parallel Narratives - MACBA, Barcelona; Socialism and Modernity: Art, Culture and Politics 1950 - 1974 - Museum of contemporary Art, Zagreb (2011); Promises of the Past. A Discontinuous History of Art in Former Eastern Europe - Centre Pompidou, Paris; Masqué - Bregenz, Magazin4 Bregenzer Kunstverein (2010); Gender Check - Femininity and Masculinity in the Art of Eastern Europe - Museum Moderner Kunst Vienna (2009) Cutting Realities. Gender Strategies in Art - Austrian Cultural Forum, New York (2008).

Dossier de presse disponible, contacter Sébastien : 01 48 87 50 04 ou sebastien@galeriefrankelbaz.com





Tomislav Gotovac *Zagreb, I love you!*

Curator : Zarko Vijatovic

Exhibition from December 1st, 2012 to January 15th, 2013
Tuesday - Saturday, 11am-7pm

Opening on Saturday, December 1st

The exhibition entitled "*Zagreb I Love You!*" will take place from 1st December 2012 to 15 January 2013 at Galerie Frank Elbaz, showcasing Tomislav Gotovac's major works. This is the artist's first European critical retrospective.

Gotovac was a multidisciplinary artist and a pioneer of former Yugoslavia's happenings and performances. His career began in 1960 with photographic works such as *Heads* and in 1962, *Showing Elle*. That same year he shot his first experimental movie, *Death*.

In 1964 he produced a major collage series. His personality and his abundant creative output influenced many artists and directors such as Marina Abramovic. Through a wide spectrum of media, he always referred to the structures and language of cinema. He worked with quotes, image and music excerpts, often paying tribute to directors and musicians that inspired him – Godard, Dreyer, Hawks, Billie Holiday, among others.

The exhibition revolves around five major aspects of his work:

- Collages: Remnants from his day-to-day life in the form of a montage spanning his career.
- Films: As early as 1962, the artist directed films that fit in to the Structural film movement. In *Straight Line* (1964), one of his earliest filmed works, a single camera follows the rails from a tram.
- Body: Gotovac, with his impressive appearance, frequently used his body in his work. Similar to a living sculpture, he conveyed concepts through his own body, becoming simultaneously director, actor and subject.
- Krajiska 29: Following public, outside actions, he moved on to produce more introspective works in his own private space. After his parents passed away he began to occupy the apartment he inherited from them, gradually turning it into a giant installation.
- Archives: The artist mainly publicised his work through the newspapers. He valued the idea of publishing each performance and street action – every single piece of information relating to an art project – as much as the work itself.

The diversity of his artistic approach is based not only on observation, analysis and synthesis of creative processes, but also on social and political aspects that went on to influence his original productions throughout his life. Gotovac intended to provide experiences by working within a sharply defined contextual framework. He often went beyond self-imposed limits, in search of a liberation from the human condition.

Danka Susic

The exhibition was produced in collaboration with the Tomislav Gotovac Institute, Zagreb.

The screenings were made possible by the Croatian Film Association.

Born February 9th, 1937 in Sombor and died June 24th, 2010 in Zagreb.

Important Exhibitions: Edward Krasinski Studio, Warsaw (2012), 54ème Biennale de Venise, The Croatian presentation (2011); Moderna galerija, Ljubljana (2009) and group shows (The Freedom of Sound: John Cage behind the Iron Curtain - Ludwig Muzeum, Budapest; Naked Men from 1800 to the present - Leopold Museum, Vienna; The Naked Man - Lentos Kunstmuseum, Linz; Ludwig Muzeum, Budapest; Zagreb kino klub; Performance, action & film - Centre Pompidou, Cinema 2, Paris; Yugoslav Experimental cinema - Anthology Film Archive, New York; Una sexta parte de la Tierra. Ecologías de la Imagen / One Sixth of the Earth. Ecologies of Image - MUSAC Museo de Arte Contemporáneo de Castilla y León, León (2012); Museu de les narratives paral·leles / Museum of Paralel Narratives – MACBA, Barcelona; Socialism and Modernity: Art, Culture and Politics 1950 – 1974 – Museum of contemporary Art, Zagreb (2011); Promises of the Past. A Discontinuous History of Art in Former Eastern Europe - Centre Pompidou, Paris; Masqué – Bregenz, Magazin4 Bregenzer Kunstverein (2010); Gender Check - Femininity and Masculinity in the Art of Eastern Europe - Museum Moderner Kunst Vienna (2009) Cutting Realities. Gender Strategies in Art - Austrian Cultural Forum, New York (2008).

For press release, please contact Sébastien : 01 48 87 50 04 or sebastien@galeriefrankelbaz.com

galerie frank elbaz.



Tomislav Gotovac

View of the exhibition *Zagreb, I love you!*, galerie frank elbaz, Paris, 2012

Vue de l'exposition *Zagreb, I love you!*, galerie frank elbaz, Paris, 2012

galerie frank elbaz.



Tomislav Gotovac

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galerie frank elbaz.



Tomislav Gotovac

View of the exhibition *Zagreb, I love you!*, galerie frank elbaz, Paris, 2012

Vue de l'exposition *Zagreb, I love you!*, galerie frank elbaz, Paris, 2012

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition *Rethorical Image*, 1990, New Museum of Contemporary Art, New York, USA
View of the exhibition *Rethorical Image*, 1990, New Museum of Contemporary Art, New York, USA

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Tomislav Gotovac

Vue de l'exposition *Point Blank, Installation and performances*, 1994, Franklin Furnace Archive, New York, USA

View of the exhibition *Point Blank, Installation and performances*, 1994, Franklin Furnace Archive, New York, USA

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition *Speaking of Pictures*, 2003, Museum of Contemporary Art, Zagreb, Croatie
View of the exhibition *Speaking of Pictures*, 2003, Museum of Contemporary Art, Zagreb, Croatia

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Tomislav Gotovac

Vue de l'exposition *Tomislav Gotovac a.k.a. Antonio G. Lauer & BadCo*, 2011, 54th Biennale di Venezia, the Croatian presentation, Arsenale, Venise, Italie

View of the exhibition *Tomislav Gotovac a.k.a. Antonio G. Lauer & BadCo*, 2011, 54th Biennale di Venezia, the Croatian presentation, Arsenale, Venezia, Italy

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition *Museum of Affects. In the framework of L'Internationale*, 2011, Museum of Contemporary Art Metelkova, Ljubljana, Slovénie

View of the exhibition *Museum of Affects. In the framework of L'Internationale*, 2011, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia

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foto: Bartosz Stawiariski

Tomislav Gotovac

Vue de l'exposition solo, 2012, Institut Avantgarde / Studio Edward Krasinski, Varsovie, Pologne
View of the solo exhibition, 2012, Instytut Awangardy / Edward Krasinski Studio, Warsaw, Poland

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition *The Present and Presence: Repetition 2*, 2012, Museum of Contemporary Art Metelkova, Ljubljana, Slovénie

View of the exhibition *The Present and Presence: Repetition 2*, 2012, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition *Nackte männer von 1800 bis heute / Hommes nu de 1800 jusqu'au présent*, 2012, Leopold Museum, Vienne, Autriche

View of the exhibition *Nackte männer von 1800 bis heute / Nude men from 1800 to the present*, 2012, Leopold Museum, Wien, Austria

galerie frank elbaz.



Tomislav Gotovac

Vue de l'exposition Zero Point of Meaning. Non-functional, non-representational, elementary, experimental and conceptual photography in Croatia, 2013, Camera Austria, Graz, Autriche
View of the exhibition Zero Point of Meaning. Non-functional, non-representational, elementary, experimental and conceptual photography in Croatia, 2013, Camera Austria, Graz, Austria

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Texts

EXPOSITION

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09

LE QUOTIDIEN DE L'ART | JEUDI 11 DEC. 2014 *numéro 112*



Vlado Martek,
Shakespeare parmi
nous, 2005,
sérigraphie sur papier,
70 x 100 cm. Courtesy
Vlado Martek, Zagreb.
© Vlado Martek.

PERSONAL CUTS. ART À ZAGREB DE 1950 À NOS JOURS –
Carré d'art, Nîmes – Jusqu'au 11 janvier 2015

Des coupures personnelles dans l'art de Zagreb

Le Carré d'Art à Nîmes organise « Personal cuts », une importante exposition sur la scène artistique de Zagreb de 1950 à nos jours, curatée par la commissaire croate Branka Stipančić. Un panorama d'une scène artistique florissante qui pose la question de l'écriture de l'histoire de l'art. *Par Cédric Aurelle*

C'est une grande tache rouge sur fond noir qui accueille le visiteur de l'exposition « Personal cuts » au Carré d'Art : une peinture murale de Vlado Martek, *Rivières navigables*, de 2013. Comme une carte surréaliste d'un monde artistique, elle reprend la liste des artistes de l'exposition et les affecte chacun à un des bras de rivière nervurant la carte. La métaphore fluviale y inscrit les artistes dans un réseau mouvant d'influences qui suggère en retour une « expertise réseau » pour parvenir à les décrypter ou, en d'autres termes, à tenter d'en faire l'histoire. Une entreprise à laquelle s'attache la curatrice croate avec une quinzaine d'artistes et un nombre important d'œuvres et documents, ainsi qu'un catalogue en forme d'essai exhaustif. C'est pourtant « sous un angle personnel » qu'elle présente son projet. Or, l'histoire des scènes artistiques de l'Est de l'Europe reste trop mal connue pour ne pas faire l'objet d'une tentative d'objectivité ; elle demeure une page en train de s'écrire dans un processus de rattrapage auquel contribue chacune des expositions qui en constituent les bornes milliaires pour le futur ⁽¹⁾. Le parcours se déroule de manière chronologique, des années 1950 à nos jours, et le visiteur peut être frappé par la porosité des pratiques d'artistes d'avant la chute du mur avec celles de leurs contemporains à l'Ouest. La Yougoslavie, dès les années 1950, s'inscrit dans le mouvement des pays non alignés et les citoyens y étaient libres de voyager. Les documents relatant les réunions du groupe Gorgona et les peintures réduites à l'essentiel de Julije Knifer



Gorgona Group,
Action Gorgona
à l'exposition de Julije
Knifer à la galerie
d'art contemporain
de Zagreb, 1966,
photographie n/b,
40 x 50 cm. Photo :
Branko Balić.
Courtesy Institut
de l'histoire de l'art,
Zagreb. © Gorgona
Group.

(1) On constate l'absence de Braco Dimitrijević qui a apporté une importante contribution à la scène de Zagreb dans les années 1970. Pour plus d'éléments sur la question de la construction de l'histoire de l'art de l'Est de l'Europe, lire la critique des « Promesses du passé » au Centre Pompidou par Nena Dimitrijević, Art Press n°367, mai 2010.

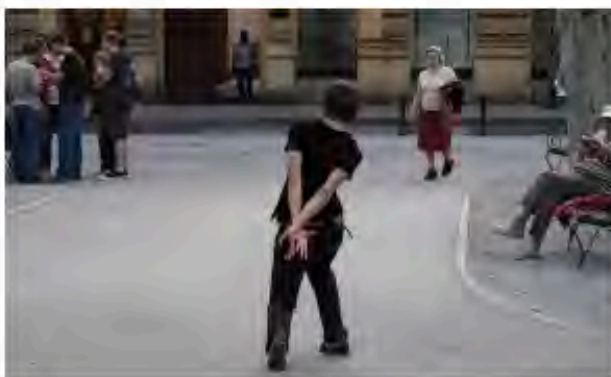
EXPOSITION

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LE QUOTIDIEN DE L'ART | JEUDI 11 DEC. 2014 N°1021 112

DES COUPURES
PERSONNELLES
DANS L'ART DE
ZAGREB

SUITE DE LA PAGE 09 témoignent de l'introduction rapide de l'art conceptuel dès les années 1960. Une pratique « contre » l'art établi qui se manifeste dans le vocabulaire des membres de Gorgona : anti-peinture, anti-magazine, anti-art et se développe sur la tabula rasa d'après guerre, passant par la réinvention d'un vocabulaire comme par exemple avec Mangelos qui retourne à l'alphabet slave glagolitique. Plus loin, les grands collages de Tomislav Gotovac des années 1960 font écho aux Nouveaux Réalistes ou aux *Combine paintings* de Rauschenberg. Mais ce qui marque le plus, c'est une pratique de l'absurde qui prend tout son sens dans le contexte du régime autoritaire d'alors : en 1972, Goran Trbuljak fait une performance dans les rues de Zagreb intitulée *Référendum* : il demande aux passants de voter pour savoir si oui ou non Goran Trbuljak est un artiste, autrement dit de juger d'un sujet pour lequel ils ne disposent pas nécessairement des compétences, pour un résultat qui sera arbitraire et sans conséquence sur la carrière de l'artiste. Une belle métaphore critique du régime autoritaire qui gouverne au nom du peuple. En écho, figure une installation de 90 éléments graphiques de Mladen Stilinović, *Rose-Rouge* (1973-81) avec le rouge comme dénominateur commun, la couleur d'une idéologie. Une posture critique que poursuit aussi Sanja Iveković : lors d'une parade présidentielle



passant sous ses fenêtres, elle réalise une performance sur son balcon où elle se masturbe, se sachant observée par les services de sécurité (*Triangle*, 1979) :

l'intrication du contrôle, de l'intimité et du pouvoir. Dans *Alerte générale*, une vidéo plus récente de 1994, un *soap* mexicain est diffusé alors qu'apparaît un message d'alerte (on est alors en pleine guerre en ex-Yougoslavie). Irréalité de la guerre vécue au quotidien où l'on retrouve un sentiment d'absurdité. L'espace public, l'intimité et les questions de pouvoir traversent nombre de pratiques avant la chute du mur. Elles sont également reprises par une nouvelle génération d'artistes comme Igor Grubić dans son installation *East Side Story* (2008) : deux vidéos diffusent en parallèle l'une des agressions verbales et physiques à l'encontre de participants aux Gay Pride de Belgrade (2001)

et Zagreb (2002), l'autre la retranscription de la gestuelle de la violence par des danseurs. Une pratique activiste en réaction à l'intolérance et aux modèles dominants. Face aux promesses non tenues de la démocratie, David Maljković revient dans son travail sur un passé dont il interroge l'héritage, s'intéressant particulièrement au « modernisme » architectural socialiste. Son *Pavillon perdu* de 2008 est une maquette d'un pavillon américain de la foire de Zagreb de 1956. La maquette du passé au secours du présent comme pour comprendre ce qui n'a pas marché et poser une manière de réenvisager le futur.

PERSONAL CUTS. ART À ZAGREB DE 1950 À NOS JOURS, jusqu'au 11 janvier 2015,

CARRÉ D'ART, 16 Place de la Maison Carrée, 30000 Nîmes, tél. 04 66 76 35 70,

www.nimes.fr



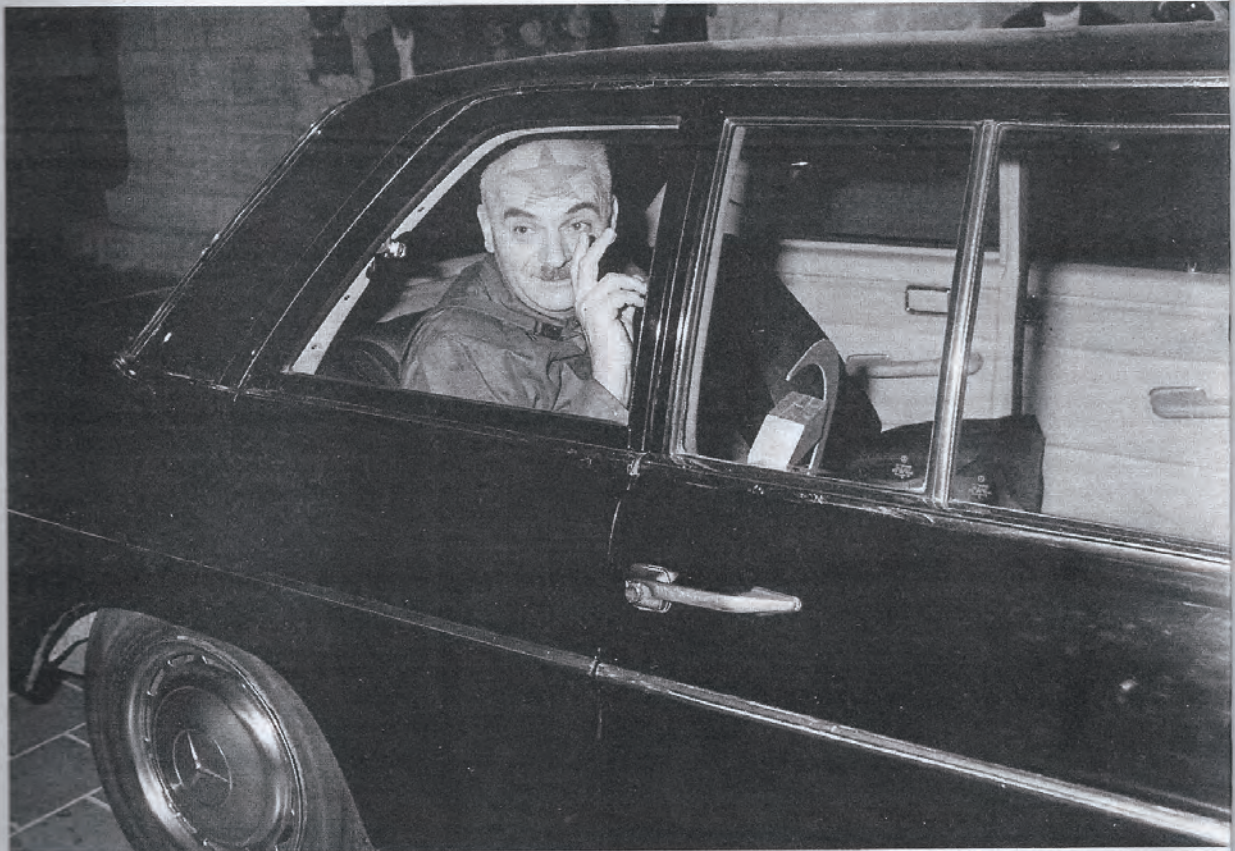
Igor Grubić, *East Side Story*, 2008, double vidéo projection, vidéo couleur, son, 14', 2 DVD. Courtesy Kontakt. Collection d'art du Groupe Erste et de la Fondation ERSTE, Vienne. © Igor Grubić.

Schöllhammer, Georg. Faun, Narcissus, Silenus. Tom. "Tomislav gotovac" in the catalogue *One Needs to live Self-Confidently... Watching*, The Croatian presentation at the 54th Biennale di Venezia, 2011 pp 6-11

6

Faun, Narcissus, Silenus. Tom.

Georg SCHÖLLHAMMER



■ Antonio G. Lauer a.k.a. Tomislav Gotovac,
Paranoia View Art, Hommage to Glenn Miller,
Das Gläserne U Bot Krems-Stein, 1988,
PHOTO: NINO SEMIALJAC

"Gotovac deals with nothing else than the unquenched need, with almost desperate effort, to push from him everything that would make him faceless, tame and limit him."

Ješa Denegri, "The Individual Mythology of Tomislav Gotovac", in the monograph *Tomislav Gotovac*, Croatian Film Clubs' Association, Museum of Contemporary Art, Zagreb, 2003

1. BRIEF PROLOGUE:

A TRIBUTE TO GLENN MILLER

★ I still have vivid memories of that nighttime performance, of the dramatically lit film set passing before my eyes, of those bizarre scenes looking like a shoot for a monstrous genre film whose plot remained but a fragment. An ageing, cynically grinning faun, hand raised in a dismissive greeting, sporting a fake Hitler moustache, a Tito star painted in red on his forehead, clad in a pilot outfit and sitting in a black Mercedes 600. Holding wooden theatre props, a hammer and sickle, in the other hand, he solemnly glides by in his 1970s state coach, through the doorway and into the nave of a medieval church. He is a



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UNIVERSAL CITY STUDIOS, INC.

1. SLEPENOŠĆI PAR INOZEMNOG POGLEDI ZA
PR INOZEMNOSTI
1988

■ Antonio G. Lauer
a.k.a. Tomislav
Gotovac, *Paranoia*
View Art, *Rhetorical*
Images, New Museum
of Contemporary Art,
New York, 1990

man of impressive stature, swinging the sickle as he steps out of the car and then crossing it with the hammer to create the emblem of socialism, after which he proceeds in dictatorial posture through the various stations of a stage set draped around the church interior: he takes a seat alone at a candelabra-laden table for a lonely banquet, pausing to ruminate; then, after posing in an empty wooden stretcher frame for a heroic portrait with dog, he sits down at an old German antique desk and strikes the pose of a head of state, talking on the telephone and gesticulating. Finally, he climbs up onto the desk and, legs planted wide apart, stretches his arms upward, crossing the hammer and sickle once again in a victory gesture. That is my first encounter with Tomislav Gotovac.

It sets me to thinking: What does it mean, this bizarre replica of Chaplin's portrayal of the crazed dictator, full of distorted and twisted references to the instruments, scenes and gestures, to the illusionary world of classic narrative cinema? Have I been witness to a grotesque travesty of the post-punk provocations of Neue Slowenische Kunst and Laibach? Who is this performer who came out of an avant-garde in the former Yugoslavia, an avant-garde that in the mid-1980s vanished completely from the horizon of the art world in which the scene depicted here was enacted (an art world that was just seeing itself step away more self-confidently from the fringes of the Iron Curtain on its path westward)? The performance stayed in my memory as an erratic incident. But it did stay.

It was not until a few years later and after some reading that I realised that Ljubljana was more likely the student of this man and not vice-versa, and that this performance, *Paranoia View Art (Homage to Glenn Miller)*, presented in 1988 at the Donaufestival in Krems, Lower Austria, might have been meant as a sarcastically smiling salute to that city. And then I also understood that Tomislav Gotovac's cynical commentary on totalitarianism was not directed only, as I had thought at the time, at Austria's guilt-squelching and complacent present, this country that, 50 years after its 'Anschluss' to Nazi Germany still hid behind the facade of the neutral model nation between the opposing blocs – but that it was instead aimed homeward, at Yugoslavia, which, under the pre-modern nationalist rhetorics increasingly banded about by the elites of its republics in

postmodern media scenarios toward the end of the 1980s, had begun to fall to pieces. War was on the horizon.

That this Tomislav Gotovac was well-known and esteemed in many diverse cultural realms was something I would only learn a few years later. I didn't discover this through the contexts of visual art however – they were still too busy with the Rhineland and New York – but rather from Kurt Kren, the modest, shy hero of western avant-garde film. Had I heard about this Yugoslav, he asked me, who had shot and edited those wonderful incunabulas of European avant-garde film, of experimental, underground cinema, in the 1960s? *The Forenoon of a Faun* (1963); the trilogy *Straight Line (Stevens-Duke)*, *Circle (Jutkevič-Count)* and *Blue Rider (Godard-Art)* (1964); or *Ella* (1966) – Tomislav Gotovac from Zagreb?

Admittedly, at that time I was not yet aware of how, in the references alone to these, my first two encounters with the person, name and work of Tomislav Gotovac, the most important fields of endeavour, themes and aesthetic reference figures of an oeuvre had unfurled that insisted on the possibilities of demonstratively leading a public life as an artist. Now, in retrospect, after having consumed his energy, it becomes all the more evident what an immense legacy he has left behind, an archive of inestimable dimensions. A system of references to two cultures: (*Stevens-Duke*), (*Jutkevič-Count*) and (*Godard-Art*), *Ella* – the Soviet cinema and Hollywood up to and including the 1950s (Sergei Yutkevich and George Stevens), the Nouvelle Vague (*Godard*), as well as all the Dreyers,

Bressons and Hawks, the Keatons, Gances and Pudovkins – and the films of Breckhage or Mekas; Jazz, here Duke Ellington, Count Basie and Ella Fitzgerald, especially Swing, which came to Europe in 1945 with the American relief forces and radios, providing a soundtrack for Gotovac's anarchist lifestyle. It was a lifestyle marked in a very broad sense by an interest in movement, movement in lines, loops and spirals, not only in films but also in the curves that his work later took, in ritornelles and self-quotes, in the consistency with which for example he pursued his performative work using his own body; movement that also demonstrated radically ideologically mutating formations of a local public – alone, in pairs, in triangles and back to himself; movement in actions, performances, public displays. In artistic terms, this movement pursued methods of fragmentation, of displacement and reassembly, of roaming around and observing; i.e. movement of the eyes and of the gaze. And also the fact that Gotovac's practice risked something much broader, much more volatile and dangerous, aiming at grounding an existence, at taking that emancipatory and yet libertine, anarchic path of the – publicly showcased – enjoying oneself at what one did, of which Foucault would later speak, is something that only gradually became clear to me.

2. TOM: CINEMA; JAZZ; MOVEMENT

In interviews, Tomislav Gotovac often spoke of the cinema as his initiation experience, of himself as a thirteen-year-old cinemagoer

“Gotovac’s films last longer than is necessary to appreciate the planned pattern, it is not mere only to make the plan itself apparent, but to give chance to chance. Gotovac’s films always last ‘too long’ in the minds of the casual viewer because they are not directed at the casual viewer, rather they are directed at the loyal and committed viewer. The films last long so as to enable the committed viewer to become familiar with any given film, with its approach and ‘catches’, to enable the viewer to surrender to the unique type of emotionality it offers.”

Hrvoje Turković, “Tomislav Gotovac: Observation as Participation”, in the monograph *Tomislav Gotovac*, Croatian Film Clubs' Association, Museum of Contemporary Art, Zagreb, 2003



■ Antonio G. Lauer a.k.a. Tomislav Gotovac, *Ella*, 1966



and later cinephile, as a film person for whom the American and European cinema in the early postwar years opened up both an abyss and a lifelong fascination. He claimed to have found in cinephilia an enthusiastic counter-draft to postwar modernism with its soberly constructivist social concepts, and to the constricting forms of socialisation available in bureaucratically ossified socialism, which, despite the rhetoric of the Yugoslavian self-management ideology, he sceptically rejected. Watching films frequently, the same ones over and over again, analysing them, succumbing to them, was for him more than a ritual. It was a way of life. From this pursuit emerged an artistic manifesto for a paradigm change toward jouissance and toward individual immersion.

For the performance in 1988, Tomislav Gotovac had at the time given me the opaque title *Hommage to Glenn Miller*. This had little to do with music; it was instead a biographical reference to his own earlier cinematic/performative work *Glenn Miller 1* from 1977, an abstract, minimalistic showpiece of late structuralist film made up of 360-degree pans across a children's playground – and to one of the gods of his cinephilic pantheon, Anthony Mann. In concrete terms, he alludes here to a scene in Mann's *Glenn Miller Story* in which black-and-white documentary material from the Second World War is in experimental film fashion nightmarishly intercut into a scene, breaking with Hollywood conventions.

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

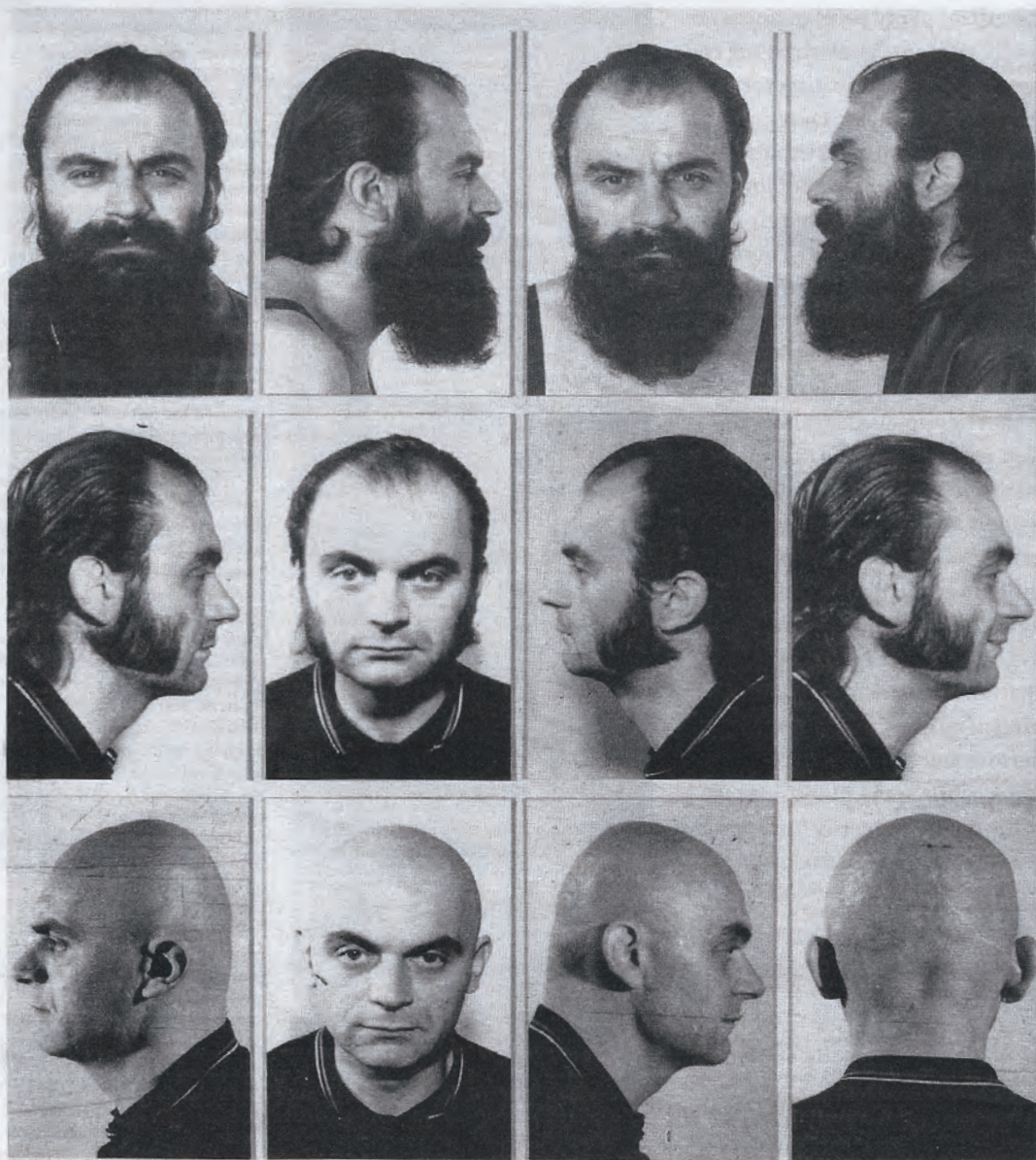
For example, *The Forenoon of a Faun*, a structuralist triptych about the idea of the fixed camera on a tripod (at eye level), a treatise with the sequences: frozen, pan, zoom in zoom out, but whose images seem to stem from the world of a situationist *dérive*. The voyeuristically observed movement of vaguely delineated figures on the sun terrace of a hospital is followed by a Wols-like gaze at the texture of a scratched wall and then, with all the erotic overtones of the rhythmic back-and-forth, a zoom onto a tree-lined intersection, with passersby and that consumer fetish of the era, the car (to which Gotovac incidentally later dedicated his own small study with the 1979 film *M*). Without making any reference to the materiality of the film, he provides the first scene with the wholly non-diegetic sound from Jean-Luc Godard's *Vivre sa vie*, and the second with sound from *The Time-Machine* by George Pal. It is not only in these allusions to the contextual power of sound, of music, within the cinematic, which in parallax to the structure of the film's visual space forms a second, basal, emotional realm, it is also when Gotovac speaks of films that he takes the position of the cinephile, almost an erotomaniac

of film, who is in love with the dark yet visible symbolic systems in film, displaced out of the narration and shifted to the structure of the camera position and movement, to the editing and framing and to the soundtrack and then connected with one another by the lines of the composition. He speaks with passion in favour of the formal microcosm, the fabric of a scene, fragments; of films as commentary on films, of Godard as commentator on Ford and Lang, of Bresson's reflection for example on Stevens. As a filmmaker, however, he does not set off on this search for traces in a heroic and abstract manner, in the style of the semiology-keen avant-garde, but instead builds into his rigidly constructed films *detours* into the concrete, into biography. In 29 (1967) it's the view of the back courtyard from the windows of his own apartment, while in other films, *detours* reveal his relish in the partial object, as well as his identification with and naive devotion to the structural experience of the cinema: *Circle (Jutkević-Count)* features a single, long, spiralling, 360-degree pan upward from the roof of a house in Belgrade, as though it were a counterpoint to Hitchcock's beloved trope of the 360-degree tracking shot around his kissing heroes. Here once again, the experience relies on an awareness of the body. It is a fleeting and yet continuous experience, which is bound to a public and yet intimate setting that he revisits again and again: the cinema; because this one obscure object of desire is available nowhere else.

Out of this cinephilia develops his first practice: Gotovac photographs himself, and later has himself photographed, first in a series of melancholy existentialist self-portraits or decorated as a GI (*Heads*, 1960), then with naked upper body in the forest, posing as a leftist, impishly smiling Yugo beatnik, reading French *Elle* (1962) and demonstratively holding up as the epitome of the diametrically opposed chic and decadent middle-class lifestyle the section: Sports and Divertissements. Nearly a decade later, his own face is again featured in a series of pictures, showing him in profile, first as a bearded, long-haired satyr, then with half-shaven head and finally bald (*Heads*, 1970). This motif, too, becomes a recurring element of his work.

This is due to the fact that, as in Gotovac's films, the pictorial arrangement and links between the images seem to be subject to the polar swings triggered by the mobilisation of the cultural underground and system of references of the image, as the energetic potential of an oscillation or, more precisely, as a constant vibration. Even though the concept of the photographs may seem banal, and the placement of the camera in the films, their framing and editing, may appear straightforward and simple that just causes them to get caught up all the more intricately in the combinatory system with its various rhythms – it is as though the works tell of both the conscious and unconscious aspects of their content.

The descriptive narrative form of Hollywood cinema (one might just as well add the adjective 'illustrative' and 'figurative') is so fascinating



“There’s one thing which cannot be explained easily, that is, I can’t explain it well... It was that we started to recognize – not the content of the films and not their genres, but the rhythm which every individual person brings, the lifeblood and breathing which that person gives to each film. You feel that behind every film stands – if the film is good – a person who is, for example, nervous, who enjoys pans, tracking shots, who is keen on close-ups, who has a certain rhythm of cuts... we talked about these things. The content interested us only in relation to a procedure.”

“It is all a movie”, A conversation with Tomislav Gotovac by Goran Trbuljak, Hrvoje Turković, in the magazine Film, № 10-11, 1977, reprinted in the catalogue Tomislav Gotovac, Croatian Film Clubs’ Association, Museum of Contemporary Art, Zagreb, 2003

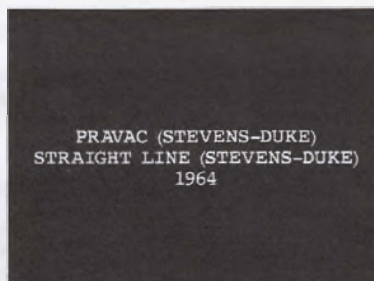
■ Antonio G. Lauer a.k.a. Tomislav Gotovac, Heads, 1970, PHOTO: JUAN-CARLOS FERRO DUQUE



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

“Art is Reality”, Tomislav Gotovac in conversation with Branka Stipančić, first published in newspapers *Vijenac*, 3.10.1998, № 123/V1, Zagreb

for Gotovac because it masks the severity and rigidity of his compositions. In many of his later works, which he enriches with quotes from Hollywood movies or which consist of such quotes (*Feelings*, 1999/2000; *Place in the Sun and Readymade*, 2000) he questions the categories of montage and sequence shot, takes issue with the representational functions of the cinematic image and deconstructs the space-formation concept of the ‘classic’ Hollywood film just like the New Hollywood and Nouvelle Vague directors he so admires, but, unlike them, he uses the structural means of experimental film to undertake his analysis. He marvels at Howard Hawks’s eye-level camera work, the strictness of his arrangements based on the number three, which will become a model for his forenoon of a faun. He mobilises the level



■ Antonio G. Lauer a.k.a. Tomislav Gotovac, *Straight Line (Stevens-Duke)*, 1964

of description and narration against that of structural abstraction, and begins to read films, or film figures, as allegories of cinema as a whole, and to depict this microcosm as an allegorical one: take George Stevens for example – the material from whose films (such as *The Greatest Story Ever Told*) becomes for Gotovac an allegory for his own life: love, radio, the life of the outlaw who makes himself into a public figure in George Stevens’s adaptation of Theodore Dreiser’s *A Place on the Sun*. Although Gotovac launched his cinematic examinations with the question of movement in the narrowest sense, in films like *Straight Line*, which consists of a camera mounted in a fixed position in the driver’s cabin of a tram, emulating the primal scene of the cinema using one of its camera techniques, many other dimensions of cinema are likewise always involved: the technical and structural levels, film history, the emotions and thinking of the cinema.

His is a cinematic way of thinking, which penetrates far into the private realm and explicitly incorporates private aspects into the films. The movement of the naked body running through the cityscape of the Yugoslav capital Belgrade, an unexpected image that will later become one of the icons of Gotovac the performer. He calls this action *Streaking* (1971), which just happens to also be a term used to describe a process in film. This performance is a private after-image of his Samuel Beckett/Buster Keaton replica *Don’t know where we are going* (1966), which was still indebted to the theatre of the absurd and worked with Hitchcockian suspense motifs. In later versions as well, such as *Lying Naked on the Asphalt, Kissing the Asphalt (Zagreb, I love you)*, *Homage to Howard Hawks and His Film Hatari!* from 1981 – which of course refers very directly to the repressed connection between Catholicism and Fascism, which would be fractured again in the Tudman years – the action is incorporated into a broad cinematic context. Even the view from his own courtyard in *I feel all right* (1966) – Gotovac cites James Stewart in Hitchcock’s *Rear Window* as inspiration here – shows only at first glance the overt sequence of camera movement, while really alluding to a series of ‘shifts’ that, because they appear so profane and self-evident, can be addressed as images. Much more could be said about these works and their frameworks, which break with the linearity of what Gotovac gleaned from the immanent qualities of cinematic momentum. Many concepts of the moving image are discernible in this work in their dual constitution: no shot without phase frames, no perception and thinking without objects ‘cut out’ of reality, no film without photographic foundation and no aesthetic without preparatory elements and their embedding in a (for example narrative) form. The ‘true movement’ that Gotovac develops here always has two faces; it is not a simple alternative to representationalist misunderstanding, but rather one that the ‘cinematographic illusion’ recognises as necessary and from which it at the same time attains transcendent dimensions. Gotovac’s moving image always has a second face, though, because

it also points to the opening of the work, toward a social aspect that is not given.

My reading of Gotovac's 1988 performance presumably also got caught up in these kinds of concrements, entanglements and sediments of form, film history and contemporary criticism. And that is probably why it continued to haunt me, just like the glaring light illuminating the scene. Such concrements, whose recombinations keep that moment of fuzziness visible in which the make-up and structure of his aesthetic object – a gesture for example, viewed from a specific historical perspective – open up into a space for the imagination that is rife with references, are what Tom Gotovac was working on. And not, as a surface reading alone might indicate, on the scandal of nakedness, on provocation or exhibitionism. Tom's love of himself and of the cinema, of the form of freedom harboured within it, Tom's anarchy, went deeper than that.

3. POSTSCRIPT:

THE LOVER IN MANY GUISES

And then this body of Tom Gotovac – in the poses of his portraits and self-portraits, in the gestures and figures in which he shows himself publicly, sometimes grotesque and clownish, and then other times static, for example as a monument standing on the roof ridge of the neoclassical Zagreb Artists' House (*Liberté, Fraternité, Egalité, Fuck it, the Fall of Bastille*, 1991) and makes himself base with his nudity – changes into a strange mood, into the mild, gentle modality of the melancholy, self-contemplating Narcissus. Gotovac pits the images of his own nakedness against the petit bourgeois sexual revolution of the 1960s in the double-standard-permeated Yugoslavia of the Tito years. He commented on these years in *S* (1966) as well, in which pinups and 'Swedish' porn magazines and their commercial figurations of sex are deployed to create a structural film that is no longer about the voyeuristic appeal of sexual activity for these media. A few years later, two additional smaller films appeared, which Gotovac called *Family Film I and II* (1971/1973). Back then they were probably superficially classified as sex films. The first one shows, like after-images of shepherds and nymphs, a striptease by a woman who was his lover at the time, and then he himself taking his clothes off in the woods and balancing eurhythmically. This is followed by a fellatio scene. In their temporality, the cinematic means Gotovac deploys in these observations of self likewise seem to constitute constant self-modifications of the form. They cling to what they shape – closely and flexibly.

The second 'family' film, made two years later, is succinctly titled *End of Love*. In terms of what is portrayed, initially this end is not shown. The short film begins with a scene of a couple in an improvised shower consisting of a simple tap in Gotovac's tiny apartment, followed by a relaxed and tranquil sex act with autoerotic elements, and then ending back in the shower. And yet this banal dramaturgy, this level of representation, is riddled with something just as unportrayable as the fragility of the historical constellation of a



■ Antonio G. Lauer a.k.a. Tomislav Gotovac, *Circle (Jutkevič-Count)*, 1964

sexual relationship. Gotovac and his cameraman Slobodan Šijan use a simple metaphor to capture this mood: the materiality of hair, which literally grows out of the blurriness of the space, whose soft, tousled quality encapsulates the moment, seeming like a new formula for the protagonists' paradoxical search for a way out of their routines. Once again, the way Gotovac highlights these two elements, structure and emotion, plays a fundamental role here, particularly with respect to the self-perception of cinema and the ability of the cinematic image to modulate between various states and genres.

The same melancholy mood can be felt in a similar form in a work from the year 1987. Tom Gotovac photographs his mother's apartment after her death, the inventory of an honest woman (*After Beška's Death*); he relates this series to *Cara Dušana II*, a series of photos of the Bohemian apartment where he lived from 1971 to 1979, which consisted of a large room looking onto a narrow turn-of-the-century courtyard in which the second *Family Film*, from 1973, the tragic end-of-the-relationship study, also takes place and winds up in its melancholy manner.

Gotovac is the lover, the lover in many poses, the mischievously grinning lover, always in an erotic relationship with himself and his media mirrors, the lover spun up in psychically dramatised role masks as model of an existence, an existence that always eludes the grasp; a singular satyr and faun, Narcissus and Pan – and finally Silenus (*Foxy Mister*, 2002). In the depictions of his body over the decades he captures the dominant states of cultural modalities, follows the intellectual, cultural and political currents that fuse during a specific historical period into the milieu of an era, illustrates the moments of crisis, just as he describes the emergence of a new kind of subjectivity. Gotovac's inquiry into subjectivity is never purely self-reflexive, but rather always addresses at the same time the connection to a historical position and reflection.

The equal measures of fragility and cockiness that characterise Tomislav Gotovac's work, the imperturbability of his working method, his rejection of any self-historicisation, are exemplary; a body that refuses any alien ascriptions and that tries to convey how more has been inscribed in it and continues to be inscribed there than can be explained with the help of theory, whether structuralist or neo-Marxist, psychoanalytical or deconstructionist; a body that won't let itself be subjugated or articulated, but that strives instead to articulate its own experience and knowledge. It is your body, Tom, which you most recently dubbed Antonio Lauer, that speaks. Tom, you faun. Narcissus. Silenus. ¶

Tomislav Gotovac

Born in 1937 in Sombor, Kingdom of Yugoslavia, today Serbia. Died in Zagreb in 2010

Education

- 1976 Graduated from the Academy of Performing Arts, Belgrade
1967-71 Academy of Performing Arts, Belgrade
1955-56 University of Zagreb, Faculty of Architecture, Zagreb

Solo Exhibitions / Screenings

- 2024** Museum of Contemporary Art, Zagreb, Croatia
- 2022** *Tomislav Gotovac and Július Koller. Cosmology of Uncertainty*, 1MiraMadrid, Madrid, Spain
Tomislav Gotovac as Superman, Gallery AK, Koprivnica, Croatia
Tomislav Gotovac: Performance Marathon, Gallery Flora, Dubrovnik, Croatia
- 2021** *The Non-Canonical Gospel according to Tomislav Gotovac **also known as Antonio G.Lauer*, curated by Pierre Bal-Blanc, National Gallery of Art, Tirana, Albania
Tomislav Gotovac: Unknown Performances, MM center, Zagreb, Croatia
- 2020** *Tomislav Gotovac: Happ our and other stories*, AŽ Gallery, Zagreb, Croatia
Tomislav Gotovac: Film Screening, Charlama Art centar, Sarajevo, Bosnia and Herzegovina
Tomislav Gotovac: Breathing the Air, City Museum, Križevci, Croatia
Kino Antonio Lauer, Gallery K2, Križevci, Croatia
- 2019** *Tomislav Gotovac: Film Retrospective*, Austrian Filmmuseum, Vienna, Austria
Total Portrait of the City. Tomislav Gotovac and Július Koller in dialogue with Vjenceslav Richter, Vjenceslava Richtera Collection, Zagreb, Croatia
Tomislav Gotovac: Film by All Means, Apoteka Space for Contemporary Art, Vodnjan, Croatia
Tomislav Gotovac: Writting and Reading, Art Workshop Lazareti, Dubrovnik, Croatia
- 2018** *Pin me up - Turn me around*, Michaela Stock Gallery, Vienna, Austria
ViGo – Potentially Important Activities, Museum of Fine Arts, Split, Croatia
Proposals, dreams and utopias from Zagreb - A selection of unrealized and refused art projects by MoRE Museum, Museum of Contemporary Art, Zagreb, Croatia
Fokus Grupa: Invisible Matter, Tobacco 001 Cultural Centre, Ljubljana, Slovenia
Despite the Environment, House of Croatian Artists, Zagreb, Croatia
Poetry and Performance. Eastern European Perspective, Shedhalle, Zurich, Switzerland
(In)Constancy of Space – Spaces of Narration and Imagination, Museum of Fine Arts, Osijek, Croatia
Tomislav Gotovac – Don't Ask Where We're Going, Museum of Contemporary

- Art Matelkova, Ljubljana, Slovenia
- 2017** *Crisis Anticipator – Don't Ask Where We're Going*, Museum of Modern and Contemporary Art, Rijeka, Croatia
Tomislav Gotovac, Museum of Modern and Contemporary Art, Rijeka, Croatia
Tomislav Gotovac: Marshal tito Square, I love you !, Institute for Contemporary Art, Zagreb, Croatia
- 2016** *Tomislav Gotovac: Circles*, Galerija Gregor Podnar, Berlin, Germany
Tomislav Gotovac: Strategies of Ready-Made, Institute for Contemporary Art, Zagreb, Croatia
- 2015** *Tomislav Gotovac: Reading Daily Mail*, Institute for Contemporary, Art, Zagreb, Croatia
Tomislav Gotovac, Galerija Gregor Podnar, Berlin, Germany
- 2014** *Tomislav Gotovac: Public and Intimate*, Alexander Gray & Associates, New York, NY, USA
Tomislav Gotovac: Newspaper Art, Gallery VN, Zagreb, Croatia; P74 Gallery, Ljubljana, Slovenia
Tomislav Gotovac: Pure Words, Galerie Michaela Stock, Wien, Austria
Tomislav Gotovac: Total Gotovac, Espaivisor, Valencia, Spain
- 2013** "Zagreb, I love you" by Tomislav Gotovac in frame of Ivan Posavec, Radnička galerija, Zagreb, Croatia
Speak Quietly, Filmprogramm, Kunsthalle Wien Karlsplatz, Wien, Austria
- 2012** *Zagreb, I love you!*, galerie frank elbaz, Paris, France
It all started on the Rio Grande, where I Was a Male War Bride and saw the Tragic Hunt on the Battle Ground and heard The Glenn Miller Story, Instytut Awangardy / Edward Krasinski Studio, Warsaw, Poland
Tomislav Gotovac a.k.a. Antonio G. Lauer: One Needs to Live Self Confidently... Watching, Galerija Nova, Zagreb, Croatia
- 2011** *Tom & Tom presents: Divine Engine, Outside (Hardware)*, Muzej Mimara, Zagreb, Croatia
- 2009** *Gone with the Wind*, Museum of Modern Art, Mala galerija, Ljubljana, Slovenia
- 2008** *Krajiška 29*, Gallery Waldinger, Osijek, Croatia
- 2006** *Steel Net*, Modern Gallery, Studio Josip Račić, Zagreb, Croatia
- 2005** *Tomislav Gotovac a.k.a. Antonio G. Lauer*, Galerija Nova, Zagreb, Croatia
- 2003** *Speaking of Pictures*, Museum of Contemporary Art, Zagreb, Croatia
- 1994** *Point Blank, Installation and performances*, Franklin Furnace Archive, New York, NY, USA
Déjà vu Films of Tomislav Gotovac, Kinoteka, Zagreb, Croatia
- 1992** *Point Blank*, Karas Gallery Salon, Zagreb, Croatia
- 1990** *Hot water, collages and films*, Moderna Vremena Bookstore, Zagreb, Croatia
- 1988** *Collages*, Dom JNA Gallery, Zagreb, Croatia
Collages, Sesame Gallery, Dubrovnik, Croatia
- 1986** *Paranoia View art, Retrospective of Documents 1956-1986*, DDT Gallery,

- Zagreb, Croatia
- 1984** *Twenty Years Before Collages 1964 (II)*, PM Gallery, Zagreb, Croatia
- 1982** *Reading the Daily News*, Galerija SKUC, Zagreb, Croatia
- 1981** *Films - Komunales Kino*, Frankfurt (on tour: Duisburg, Dortmund, Hamburg, Berlin, München, Germany; Vienna, Austria)
- 1979** *Collages 1964*, Studio of Gallery of Contemporary Art Gallery, Zagreb, Croatia
Films, Screenings, Netherlands Filmmuseum, Amsterdam, The Netherlands (on tour: Shaffy Theatre, Amsterdam; Film Huis, Utrecht; Gemeentemuseum, Den Haag; Akademia Minerva, Groningen; Centre Pompidou, Paris; Rijksmuseum Kröller-Müller, Otterlo; Film Makers Co-op, London; London Collage of Printing, London; Slade School of Fine Art, London)
- 1978** *Retrospective of films*, Kino-klub Zagreb, Croatia; Kino Zlatna vrata, Split, Croatia
Films, Galeria Sztuki LDK Labirynt, Lublin, Poland (on tour: Lodz, Warsaw, Poland)
- 1977** *Films of Tomislav Gotovac*, MM Center SC, Zagreb, Croatia
- 1976** *Tomislav®*, Gallery of the Student Cultural Centre (SKC), Belgrade, Serbia

Group Exhibitions / Screenings (selection)

- 2023** *Collective Exhibition for a Single Body—The Private Score*, The National Center for Dance, Bucharest, Romania
Multiple Realities: Experimental Art in the Eastern Bloc, 1960s–1980s, Walker Art Center, Minnesota, USA
Body and Territory. Cross-border Dialogues, Kunsthaus, Graz, Austria
Bohemia: History of an Idea, 1950–2000, Kunsthalle Praha, Prague, Czech Republic
The City. The place of identity. Museum of Contemporary Art, Belgrade, Serbia
Collages: Julije Knifer, Tomislav Gotovac, Mangelos and Mladen Stilinovic, curated by Branka Stipancic
- 2022** *Tabula Rasa*, SKD Prosvjeta, Zagreb, Croatia
Common Photographic Narratives, Museum of Fine Art, Osijek, Croatia
Common Photographic Narratives, Gallery Striegl, Sisak, Croatia
Gallery Ilica: Open Book, Ilica, Zagreb, Croatia
This is not my world, Lauba, Zagreb, Croatia
This is not an object, Ethnographic Museum of Istria, Pazin, Croatia

- 2021** *Dissimulation of the Mask*, AK Gallery, Koprivnica, Croatia
The Night Will Drive a Heart, Wrocław Contemporary Museum, Wrocław, Poland
To be continued... Comics and visual culture in Croatia, Museum of Fine Arts, Osijek, Croatia
Bigger than Myself. Heroic Voices from ex Yugoslavia – Rim, MAXXI Poetry and Performance. Eastern Europe an Perspective, Kassak Museum, Budapest, Hungary
REALIZE! RESIST! REACT! Performance and Politics in the 1990s in the Post-Yugoslav Context, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia
Social processes, Ilica, Zagreb, Croatia
Collective Exhibition for a Single Body - The Private Score, Galeria Quadrum, Lisbon, Portugal
Beyond ART groups, Gallery P74, Ljubljana, Slovenia
Poetry and Performance. Eastern European Perspective, Dnipro Center for Contemporary Culture, Dnipro, Ukraine
- 2020** *Poetry and Performance. Eastern European Perspective*, Wrocław Contemporary Museum, Wrocław, Poland
Posing and other films. Early photographs of Tomislav Gotovac, Museum of Arts and Crafts, Zagreb, Croatia
Discurso de Incertidumbres, 1MiraMadrid, Madrid, Spain
Solidarität als Störung, 66th International Short Film Festival, Oberhausen, Germany
Portraits and the Sky (Yugoslav Experimental Films, 1963-1989), Pacific Film Archive, Berkeley, USA
Poetry and Performance. Eastern European Perspective, Regional Gallery, Liberec, Czech Republic
- 2019** *Total portrait of the city. Tomislav Gotovac and Julius Lokker in conversation with Vjenceslav Richter*, curated by Daniel Grun, Vjenceslav Richter collection, Zagreb, Croatia
Through a forest wilderness, Kunsthalle, Wilhelmshaven, Germany
Collective Exhibition for a Single Body – The Private Score – Vienna 2019, Haus Wittgenstein, Lidl Filiale Wiedner Hauptstraße, Tanzquartier, Vienna, Austria.
Poetry and Performance. Eastern European Perspective, Motorenhalle, Dresden, Germany.
1989. The End of the 20th Century, IVAM Institut Valencià d'Art Modern, Valencia, Spain
Parallel Naratives, Art Gallery, Split, Croatia
Collective Exhibition for a Single Body – The Private Score, M Leuven, Leuven, Belgium
- 2018** *Despite the Environment*, House of Croatian Artists, Zagreb, Croatia
Sixties in Croatia – Myth and Reality, Museum of Arts and Craft, Zagreb, Croatia
The body in action – Performative practices in photography and video from the Museum of Modern and Contemporary Art's Collection, Museum of Modern and Contemporary Art, Rijeka, Croatia
(In)Constancy of Space – Spaces of Narration and Imagination, Museum of

Fine Arts, Osijek, Croatia
(In)Constancy of Space – Spaces of Narration and Imagination, House of HDLU, Zagreb, Croatia
Poetry and Performance. Eastern European Perspective, Cultural Center – Podroom Gallery, Belgrade, Serbia
Left Performance Histories, Neue Gesellschaft für Bildende Kunst, Berlin Germany
Farewell to Spring: Revolutionary Youth Magazines, 1968. Nr 2, Galeria Centralis / Vera and Donald Blinken Open Society Archives, Budapest, Hungary
Kallay Collection, Modern Gallery, Zagreb, Croatia
Stranger than Paradise, MeetFactory, Prague, Czech Republic
CUT / REZ – Examples of collage in artistic practices in Central and Eastern Europe from the Avant-garde until today, Museum of Contemporary Art, Zagreb, Croatia
18th Art Biennial: Agents of Space, The Cultural Centre – Gallery of Contemporary Art, Pančevo, Serbia
Face to Face with The Winner, Gallery ULUS, Belgrade, Serbia
Expanded Photography, Gallery Spot, Zagreb, Croatia
Sixties in Croatia – Myth and Reality, Museum of Arts and Crafts, Zagreb, Croatia
Left Performance Histories, Neue Gesellschaft für bildende Kunst, Berlin, Germany

2017

Poézia a performancia, Nová synagóga, Žilina, Slovakia
documenta 14, EMST – National Museum of Contemporary Art, Athens, Greece ; Neue Galerie, Kassel, Germany
Non-Aligned Art – Marinko Sudac Collection, Ludwig Museum of Contemporary Art, Budapest, Hungary
Forms and Politics of Yugoslav Experimental Film, Pera Museum, Istanbul, Turkey
Der Canaletto-Blick, permanent installation, Erste Campus, Vienna, Austria

2016

Cold Front from the Balkans, Pera Museum, Istanbul, Turkey
My sweet little lamb (Everything we see could also be otherwise), Galerija Nova and other venues, Zagreb, Croatia
Non-Aligned Modernity. Eastern-European Art from the Marinko Sudac Collection, FM Centro per l'Arte Contemporanea, Milan, Italy
Facing the Future. Art in Europe 1945-1968, ZKM Center for Art and Media, Karlsruhe, Germany
Monuments Should Not Be Trusted: Art and Society in Yugoslavia from 1960s to 1980s, Nottingham Contemporary, Nottingham, UK

2015

Construction to Transmission: Art in Eastern Europe and Latin America, 1960–1980, Museum of Modern Art, New York, NY, USA
Art of Appropriation / Interpictoriality / Performance, Galerie Michaela Stock, Vienna, Austria
Eighties – Sweet Decadence of Postmodern, Home of HDLU, Zagreb, Croatia
Gender as a camera performance, Galeria Fotografii pf, Poznań, Poland
Avant-Garde Cinema from Ex-Yugoslavia, 1950s–1980s: Ex-Film from an Ex-

Land, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, USA
Chercher le garçon, MAC/VAL Musée d'art contemporain du Val de Marne, Vitry-sur-Seine, France

Avant-Garde Cinema from Ex-Yugoslavia, 1950s-80s, Anthology Film Archives, New York, NY, USA

My Body is the Event - Vienna Actionism and International Performance, Museum Moderner Kunst MUMOK, Vienna, Austria

Grammar of Freedom / 5 lessons, Garage Museum of Contemporary Art, Moscow, Russia

Shifters : Signaling between Latin America and Eastern Europe, gb agency Level One, Paris, France

Art has no alternative (An Archive of Artists in Action), tranzit.sk, Bratislava, Slovakia

2014

Artevida: corpo, Casa França Brasil, Rio de Janeiro, Brazil

Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960 – 1990 : Experimental Film in Croatia and Serbia, National Gallery of Art, Washington, USA

Personal Cuts: Art Scene in Croatia from 1950's to Now, Carré d'Art – Musée d'Art Contemporain, Nîmes, France

Personal (Hi-)stories, Project Space of Garage Museum of Contemporary Art, Moscow, Russia

Le Mouvement: Performing the City: The City Performed, Kunsthaus CentrePasquArt, Biel/Bienne, Switzerland

Helsinki Photography Biennial, Hippolyte Photographic Gallery Helsinki, Finland

Extravagant bodies: Extravagant age, Museum of Modern and Contemporary Art, Rijeka, Croatia; Cultural Center, Belgrade, Serbia

Report on the Construction of a Spaceship Module, New Museum, New York, NY, USA

2013

The Present and Presence: Repetition 4 - Micro-political Situations, Museum of Contemporary Art, Ljubljana, Slovenia

Biographical Forms. Construction and Individual Mythologies, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain

Extravagant bodies: Extravagant age, Klovićevi dvori, Zagreb, Croatia

Cinema by Other Means, Muzej savremene umetnosti Belgrade; Galerija-legat Milice Zorić i Rodoljuba Čolakovića, Belgrade, Serbia

Video, television, anticipation, Salon Muzeja savremene umetnosti, Belgrade, Serbia

... Was ist Kunst? ... Resuming Fragmented Histories, Künstlerhaus Halle für Kunst & Medien, Graz, Austria

The Naked Man, Ludwig Múzeum, Budapest, Hungary

Zero Point of Meaning. Non-functional, non-representational, elementary, experimental and conceptual photography in Croatia, Camera Austria, Graz, Austria

Tomislav Gotovac & Sandro Đukić: Speak quietly, Galerie Michaela Stock, Wien, Austria

The Present and Presence: Repetition 3, The Street, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia

- 2012** *The Freedom of Sound: John Cage behind the Iron Curtain*, Ludwig Múzeum, Budapest, Hungary
Nude Men from 1800 to the present, Leopold Museum, Wien, Austria
Der Nackte Mann / The Naked Man, Lentos Kunstmuseum, Linz, Austria
The Present and Presence: Repetition 2, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia
Week-end croate / Croatian Weekend, MAC/VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France
Zagreb kino klub, Performance, action & film, Centre Pompidou, Cinema 2, Paris, France
Yugoslav Experimental Cinema, Anthology Film Archive, New York, NY, USA
The Present and Presence: Repetition 1, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia
Print/Out, MoMA, New York, NY, USA
Spirit of Internationalism, Van Abbemuseum, Eindhoven, Netherlands
One Sixth of the Earth. Ecologies of Image, MUSAC Museo de Arte Contemporáneo de Castilla y León, León, Spain
- 2011** *Zero Point of Meaning. Non-functional, non-representational, elementary, experimental and conceptual photography in Croatia*, Umjetnički paviljon, Zagreb, Croatia
Museu de les narratives paral-leles / Museum of Parralel Naratives, MACBA, Barcelona, Spain
We can't promise to do more than an experiment: Experimental film and beyond in Yugoslavia in 60s and 70s, MACBA, Barcelona, Spain
Tomislav Gotovac a.k.a. Antonio G. Lauer & BadCo, Croatian Pavilion, 54th Biennale di Venezia, Venice, Italy
Zagreb, I love you!, Galerija Klovićevi dvori, Zagreb
Accomplices. The Photographer and the Artist around 1970, Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw, Poland
Socialism and Modernity: Art, Culture and Politics 1950-1974, Museum of Contemporary Art, Zagreb, Croatia
Museum of Affects. In the framework of L'Internationale, Museum of Contemporary Art Metelkova, Ljubljana, Slovenia
Festival des Cinémas Différents et Expérimentaux de Paris, Cinéma Les Voûtes, Paris, France
- 2010** *Les Promesses du passé. Une histoire discontinue de l'art dans l'ex-Europe de l'Est / Promises of the Past. A Discontinuous History of Art in Former Eastern Europe*, Centre Pompidou, Paris, France
As Soon as I Open My Eyes I See a Film, former Gallery of Contemporary Art, Zagreb, Croatia
Workers Leaving the Workplace, Muzeum Sztuki Lodz, Poland
This is all film: Experimental film in Yugoslavia 1951-1991, Museum of Modern Art, Ljubljana, Slovenia
An Idea for Living, Realism and Reality in Contemporary Art in Slovenia, U3 - Triennial of Contemporary Slovenian Art, Ljubljana, Slovenia
Gender Check Femininity and Masculinity in the Art of Eastern Europe, Zacheta National Gallery of Art, Warsaw, Poland
Masqué, Magazin4, Bregenzer Kunstverein, Bregenz, Austria
- 2009** *As soon as I open my eyes I see a film: Experiment in the Art of Yugoslavia in*

- the 60's and 70's*, Visual Introspection center, Bucharest, Romania
Gender Check - Femininity and Masculinity in the Art of Eastern Europe, Museum Moderner Kunst Stiftung Ludwig, Wien, Austria
Performing the East, Salzburger Kunstverein, Salzburg, Austria
- 2008** *Kontakt... Works from the Art Collection of Erste Bank Group*, Institute of Contemporary Art, Dunaújváros, Hungary
Why here is always somewhere else, Badischer Kunstverein, Karlsruhe, Germany
Cutting Realities. Gender Strategies in Art, Austrian Cultural Forum, New York, NY, USA
As soon as I open my eyes I see a film: Experiment in the Art of Yugoslavia in the 60's and 70's, Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw, Poland
- 2007** *Romantischer Konzeptualismus*, Bawag Contemporary, Bawag Foundation, Wien, Austria
Romantischer Konzeptualismus, Kunsthalle Nürnberg, Nürnberg, Germany
Kontakt Belgrade... works from the Collection of Erste Bank Group, Museum of Contemporary Art, Belgrade, Serbia
On Unknown Works, Galerija ŠKUC, Ljubljana, Slovenia
- 2006** *Antonio Lauer: Stupid Antonio Presents*, Galerija Klovičevi dvori, Zagreb
On Unknown Works, Galerija Nova, Zagreb; Galerija Otok, Dubrovnik; Galerija ŠKUC, Ljubljana, Croatia and Slovenia
- 2005** *EAST ART MUSEUM. An exhibition of the East Art Map, A (Re)Construction of the History of Contemporary Art in Eastern Europe*, Karl Ernst Osthaus-Museum, Hagen, Germany
Insert, Museum of Contemporary Art Zagreb, Croatia; Museum of Modern and Contemporary Art Rijeka, Croatia
Kontakt - ... aus der Sammlung der Erste Bank-Gruppe, Museum Moderner Kunst Stiftung, Ludwig, Wien, Austria
- 2004** *Collected Views from East of West*, Generali Foundation, Wien, Austria
Flipside, Artists Space, New York, NY, USA
Arteast 2000+, selection of works from international and national collection, Museum of Modern Art, Ljubljana, Slovenia
Ailleurs, ici, Musée d'Art Moderne de la Ville de Paris (ARC), Paris, France
- 2003** *In the Gorges of the Balkans*, Kunsthalle Fridericianum, Kassel, Germany
Utopia Station, 50th Biennale di Venezia, Venice, Italy
Marking the Territory, Irish Museum of Modern Art, Dublin, Ireland
The Slowness of Light, Kyoto Biennale, Kyoto, Japan
- 2002** *The Misfits*, Expo Park, Moscow Kunstraum Kreuzberg / Bethanien, Berlin, Germany; Muzej na sovremenata umetnost, Skopje, Macedonia
Here Tomorrow, Glyptothek, Sculpture Museum, Zagreb, Croatia
In search of Balkania, Neue Galerie Graz, Universalmuseum Joanneum, Graz, Austria
Helle Nächte, Stadtkino, Basel, Switzerland
ARTEAST 2000+, *The Art of Eastern Europe*, ZKM, Karlsruhe, Germany; Čifte amam, Skopje, Macedonia
- 2001** *Ausgeträumt ...*, Wiener Secession, Wien, Austria

- Retrospective of Croatian experimental film*, Sao Paolo, Brazil
Digital Orgy: The Third Bangkok Experimental Film Festival, Bangkok, Thailand
Body and the East, Exit Art, New York, NY, USA
ARTEAST 2000+ The Art of Eastern Europe, Orangerie Congress, Innsbruck, Austria
What, how and for whom - on the occasion of 153rd anniversary of Communist Manifesto, Kunsthalle Exnergasse, Wien, Austria
Project Broadcasting: dedicated to Nikola Tesla, Tehnički muzej, Zagreb
- 2000** *2000+ The Art of Eastern Europe in Dialogue with the West*, Museum of Modern Art, Ljubljana, Slovenia
What, how and for whom - on the occasion of 152nd anniversary of Communist Manifesto, Dom hrvatskih umjetnika, Zagreb, Croatia
Small country for a big vacation, Galerija ŠKUC, Ljubljana, Slovenia
- 1999** *Aspects/Positions: 50 Years of Art in Central Europe*, Museum Moderner Kunst Stiftung Ludwig, Wien, Austria; 20er Haus, Wien, Austria; Ludwig Muzeum, Budapest, Hungary; Fundació Joan Miró, Barcelona, Spain; Hansard Gallery, Southampton, UK; City Gallery, Southampton, UK
- 1998** *Avant-Garde Film and Video of Central Europe*, London, UK
Body and the East, Museum of Modern Art, Ljubljana, Slovenia
33rd Zagreb Salon: Cityscape, Klovićevi dvori, Zagreb, Croatia
- 1994** *Keep that Frequency Clear*, Dom hrvatskih likovnih umjetnika, Zagreb, Croatia
Words & Images, Museum of Contemporary Art, Zagreb, Croatia
- 1992** *Requiem in Croatia*, Art radionica Lazareti, Galerija Sesame, Dubrovnik, Croatia
- 1991** *Artist in the Landscape of War*, Museum of Contemporary Art, Zagreb, Croatia
For Defense and Reconstruction of Croatia, Umjetnički paviljon, Zagreb, Croatia
- 1990** *Avant-Gardes Yougoslaves / Yugoslav Avant-Garde*, Musée d'Art, Toulon; Musée des Beaux Arts, Carcassonne; Musée de l'Abbaye Sainte Croix, Les Sables d'Olonne, France
Rethorical Image, New Museum of Contemporary Art, New York, NY, USA
- 1988** *Glass Submarin*, Minoriten Kirche, Krems/Stein, Austria
- 1987** *Glamour Behind the Velvet Curtain: Egoist Arts & Parts*, Galleria Il Diaframma, Milano, Italy
- 1980** *The New Aspects of European Experimental Cinema*, Cinema Ritz, Il Gergo Inquieto, Genova, Italy
- 1980** *New Screenings*, Museum of Modern Art, Oxford, UK
- 1979** *2nd New Exhibition in Podroom*, Podroom, Zagreb, Croatia
Sequences, SKC Gallery, Belgrade, MM Center SC, Zagreb, Croatia
Themes and Functions of the Medium of Photography, Museum of Contemporary Art, Belgrade, Serbia

- Experiment '79*, Stedelijk Museum, Amsterdam, Netherlands
Works and Words, De Appel, Amsterdam, Netherlands
- 1978** *Posters / Works by artists*, Museum of Contemporary Art Salon, Belgrade, Salon Tribine mladih, Novi Sad, Serbia
For Art in Mind, Podroom, Zagreb, Croatia
Motovun Art Meetings, Motovun, Croatia
Works in Podroom, Podroom, Zagreb, Croatia
The New Art Practice in Yugoslavia 1966 – 1978, Gallery of Contemporary Art, Zagreb, Croatia
T-6, New Tendancies 6, Centre for Culture and Information, Zagreb, Croatia
- 1976** *New Photography 2: Photography as Art*, Salon of Museum of Contemporary Art, CEFFT, Zagreb, Croatia; Razstavni salon Rotovž, Maribor, Slovenia
- 1970** 4th Genre Film Festival GEF, Zagreb, Croatia
- 1967** 3rd Genre Film Festival GEF, Zagreb, Croatia
- 1965** 2nd Genre Film Festival GEF, Zagreb, Croatia
- 1963** 1st Genre Film Festival GEF, Zagreb, Croatia

Collections

Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France
 Cultural center, Vela Luka, Croatia
 Kontakt. The Art Collection of Erste Group, Wien, Austria
 Modern Gallery, Zagreb, Croatia
 Museum of Contemporary Art, Zagreb, Croatia
 Museum of Modern and Contemporary Art, Rijeka, Croatia
 The Museum Of Modern Art, New York, NY, USA
 Museum of Contemporary Art, Belgrade, Serbia
 Museum of Modern Art, Ljubljana, Slovenia
 National Museum, Zadar, Croatia