

galerie frank elbaz.

Mladen Stilinović

Mladen Stilinović

Born in 1947 in Belgrade, Serbia.

Lived and worked in Zagreb, Croatia.

Died in 2016 in Pula, Croatia.

Solo Exhibitions (selection)

- 2022 Mladen Stilinović: Because I Could, Galerija Prozori, Zagreb, Croatia
Mladen Stilinović: Red – Pink: Reflection on colour, Gallery Nova, Zagreb, Croatia
- 2021 *Word Images*, Mangelos & Mladen StilinoVIC, 1 Mira Madrid, Spain
Mladen Stilinović, Red / Pink – Reflections about Color, P-74, Ljubljana, Slovenia
Mladen Stilinović, Artist as a Young Man, Julius Koller Society, Bratislava, Slovakia
- 2020 *Mladen Stilinović – If they have no bread, let them eat cake*, Hunt Kastner Gallery, Prague
- 2019 *Primer 1, 2, 3. Films, photographs and collages, 1973-1977*, galerie frank elbaz, Paris, France
Mladen Stilinović – Smiles, Galerie Martin Janda, Vienna, Austria
Mladen Stilinović, Films, Part II, Multi Media Centar, Zagreb
Mladen Stilinović, Films, Part I, Multi Media Centar, Zagreb
- 2018 *Mladen Stilinović – São Paulo's International Art Festival*, Espavisor, São Paulo, Brazil
- 2017 *Mladen Stilinović – O radu / Mladen StilinoVIC – On Work*, Academia Moderna, Zagreb, Croatia
- 2016 *Books and drawings*, World Food Books, Melbourne, Australia
- 2015 *Mladen Stilinović. 1+2* ∓ curated by Alejandra Labastida, MUAC, Mexico City, Mexico
- 2014 *Pain*, galerie frank elbaz, Paris, France
White Absence, Galerie Martin Janda, Vienna, Austria
Nothing Gained with Dice, E-flux, New York, NY, USA
- 2012 *Zero for conduct, A retrospective*, Museum of Contemporary Art, Zagreb, Croatia
- 2011 *Sing!*, Ludwig Museum, Budapest, Hungary
Dialogue – Cvjetanovic, StilinoVIC, galerie frank elbaz, Paris, France
Insulting Anarchy, Galerie Martin Janda, Vienna, Austria
- 2010 *Artist's Books*, E-Flux, New York, NY, USA
VOX, Montreal, Canada
I have no Time, Museum of Modern Art, Warsaw, Poland
- 2009 *Index Gallery, Stockholm, Sweden*

- 2008 Vanabbe Museum, Eindhoven, Netherlands
Centre for Contemporary Art, Glasgow, UK
Galerie in Taxis Palais, Innsbruck, Austria
Trafo, Budapest, Hungary
- 2007 Platform Garanti, Istanbul, Turkey
- 2006 *About Money and Zeroes*, Grazer Kunstverein, Graz, Austria
- 2005 *Artist at Work*, Gallery SKUC, Ljubljana, Slovenia
- 2003 Museum of Contemporary Art, Zagreb, Croatia
- 2001 *White Absence*, Glassstreet Gallery, Melbourne, Australia; The Guss Fisher-Gallery University of Auckland, New Zealand
The Cynicism of the Poor, Museum of Contemporary Art, Zagreb, Croatia
- 1996 North Adelaide School of Art, Adelaide, Australia CBD Gallery, Sydney, Australia
- 1994 *Geometry of Cakes*, Mala galerija – Museum of Modern Art, Ljubljana, Slovenia
- 1988 *The Exploitation of the Dead*, PM Gallery, Zagreb, Croatia
- 1980 *Sing!*, Gallery of Contemporary Art, Zagreb, Croatia
- 1976 Gallery Nova, Zagreb, Croatia

Group Exhibitions (selection)

- 2023 *Collective Exhibition for a Single Body – The Private Score*, The National Center for Dance, Bucharest, Romania
Collages : Julije Knifer, Tomislav Gotovac, Mangelos and Mladen Stilinovic – Curated by Branka Stipančic, galerie frank elbaz, Paris, France
- 2022 *From Scratch: Mangelos, Julije Knifer, Július Koller, Mladen Stilinović, Goran Trbuljak*. Curated by Branja Stipančić, Peter Freeman, New York City, USA
Sedamdesetprva, Hrvatski Povijesni Muzej, Zagreb, Croatia
Unfolds, Colección Susana y Ricardo Steinbruch, Museo Reina Sofia, Madrid, Spain
I am only the housekeeper, but I don't know..., Plečnikova hiša, Ljubljana, Slovenia
How Sleep the Brave, Nest Gallery, Den Haag, the Netherlands
- 2021 *Baltic Triennial 14: The Endless Frontier*, Contemporary Art Center, Vilnius, Lithuania
Poetry&Performance, The Eastern Perspective, Petőfi Literary Museum/ Kassák Museum, Budapest, Hungary
Predsuvremena akcija – postmoderna reakcija, National Museum of Modern Art, Zagreb, Croatia
Bigger Than Myself: Heroic Voices from Ex-Yugoslavia, Museo Nazionale delle Arti del XXI secolo, Rome, Italy
A Show About Nothing, BY ART MATTERS, Hangzhou, China
Eksploatacija smrti, National Museum of Modern Art, Zagreb, Croatia

X, curated by Claude Closky, FRAC Pays de la Loire, Carquefou, France
Communicating Vessels. Collection 1881-2021 / Episode 6 – A Drunken Boat: Eclecticism, Institutionalism and Disobedience in the '80s, Museo Reina Sofia, Madrid, Spain
Enjoy, MUMOK, Vienna, Austria

2020

Time is Thirsty, curated by Luca Lo Pinto, Kunsthalle, Wien, Austria
Vizije.garda / City Visions 1950 – 2000 +, Modern Gallery, Zagreb, Croatia
MONOCULTURE: A Recent History, M HKA Museum of Contemporary Art, Antwerp, Belgium
After the Wall, MoMA, New York, USA
Amuse-bouche. The Taste of Art, Museum Tinguely, Basel, Switzerland
Rock, Paper, Scissors, P74 Gallery, Ljubljana, Slovenia
Art – War – Transition, Museum of Modern and Contemporary Art, Rijeka, Croatia
A Discourse of Uncertainties, 1 Mira Madrid, Spain

2019

Truth that Lies, Impakt festival, Utrecht
Espaivisor, Arco Madrid
Poetry&Performance, The Eastern Perspective, Project Centre for Contemporary Art, Dresden
Neka jedu kolače / Let them Eat Cakes, Umjetnički paviljon, Zagreb
Collective Exhibition for a Single Body - The Private Score, Wittgenstein House, Wien
Collective Exhibition for a Single Body - The Private Score, GB Agency, Paris
Collective Exhibition for a Single Body - The Private Score, Playground Festival 2019, Leuven
NY Art Book Faire 2019, Zavod P.A.R.A.S.I.T.E. / Printed Matter, Inc., New York
Cinemaniac – Misliti film 2019 / Cinemaniac – Think Film 2019, (Pula Film Festival) MMC Luka, Pula
Art Faire Frieze (Galerie Martin Janda), London
Kad spomenici ožive / Refreshing Memory, Gallery Nova, Zagreb
The Anarchistic Amateur's Alphabet, Rotor - Zentrum fur zeitgenossiscge Kunst, Graz
Staying Here with You - Moving, Bioskop Balkan, Belgrade
Werethings, Galerie Plan B, Berlin
Fokus: NSK State in Time, Viennacontemporary 2019, Wien
Glad – Rad / Hunger – Work, Ateljei Žitnjak, Zagreb
Moderna Museet Collection, Stockholm
Time is Thirsty, Kunsthalle, Wien

2018

Titled Figures of Sleep, Art Museum at the University of Toronto, Toronto
Do it, Mobile Museum of Art, Mobile, Alabama / Clay Center for Arts and Sciences of West Virginia, Charleston / Kalamazoo Institute of Arts, Kalamazoo, Michigan
Left Performance Histories, nGbK, Berlin
Glas umjetnika / I Am the Mouth, Muzej suvremene umjetnosti, Zagreb
Zbirka Kallay, Genija nema / Kallay Collection, There is No Genius, Moderna galerija, Zagreb

- Décor/Avant-poste*, Frac & Hab Galerie, Nantes
Hello World. Revising a Collection, Hamburg Bahnhof – Museum für Gegenwart, Berlin
The Eastern Perspective, Galerija Podroom, Beograd / Shedhalle, Zürich
Like a Rolling Stone. Sisyphus or the Quest of Meaning, Kunstsaele, Berlin
Formula čula / Formula of the Sense, Muzej suvremene umjetnosti, Zagreb
Rez / Cut, Muzej suvremene umjetnosti, Zagreb
(Ne)postojanost prostora, racije i imaginacije / (Un)beständigkeit des raums, *Narrations und Imaginationsräume*, Galerija Prsten, HDLU, Zagreb / Muzej likovnih umjetnosti, Osijek
Kradljivci vremena - reloaded / Time Robbers - Reloaded, Muzej suvremene umjetnosti, Zagreb
Tijelo u akciji – performativne prakse u fotografiji i videu iz fundusa Muzeja moderne i suvremene umjetnosti / The Body in Action – Performative Practices in Photography and Video from the Museum of Modern and Contemporary Art's Collection, Mali Salon, MMSU, Rijeka
Works and Words: Revisiting Film and/as Art from 1970s East Central Europe, De Appel, Amsterdam
Upute za uporabu, prostori nezavisnih / Manual, Spaces of the Independent, MMC Luka, Pula
Invisible Matter, Tobačna 001, Ljubljana
Hello World - Revisions of a Collection: Mesta trajnosti - Paviljoni, manifesti in kripte / Sites of Sustainability - Pavilions, Manifestos and Crypts, MG+MSUM, Ljubljana
Okruženju Usprkos / Despite the Environment, HDLU, Zagreb
Riskiraj promjenu: Bijeg / Risk Change: Escape, Art kino Croatia, Rijeka
Blind Date - Art Book Fair Ljubljana 2018, P74 Gallery & Kapsula
- 2017 *Janje moje malo (sve što vidimo moglo bi biti i drugačije) / My Sweet Little Lamb (Everything We See Could Also Be Otherwise)*, ep. 3, Galerija Nova, Zagreb, ep. 4 i ep. 5, Stan Softić, Zagreb / ep. 6, HDLU, Zagreb, Croatia
Poézia a performancia, Nová synagóga, Žilina, Slovakia
Viva Arte Viva, curated by Christine Macel, 57th Venice Biennale, Venice, Italia
24/7. Conectados, CentroCentro, Madrid, Spain
- 2016 *La Replica Infidel/ The Unfaithful Replica*, CA2M, Madrid, Spain
Der "Geist" ist die Memorie, Galerie Martin Janda, Vienna, Austria
A History. Contemporary Art from the Centre Pompidou, Haus der Kunst, Munich, Germany
Cold Front from the Balkans, Pera Museum, Istanbul, Turkey
- 2015 *Transmission: Art in Eastern Europe and Latin America, 1960–1980*, MoMA, New York, NY, USA
Insecure Scaffolds, Hollybush Gardens, London, UK
General Indisposition. An essay on fatigue, Fabra i Coats – Centre d'Art Contemporani de Barcelona, Barcelona, Spain
Naming, Giving Names, Künstlerhaus Palais Thurn und Taxis, Bregenz, Austria
Hommage a Malevich Black Square Continued, Mestna galerija, Ljubljana,

Slovenia

Demonstrating Minds – Disagreements in Contemporary Art, Kiasma, Helsinki, Finland

Nennen, Benennen, Künstlerhaus Palais Thurm und Taxis, Bregenz, Austria
Art: Work, Landesgalerie, Linz, Austria

The Translator's Voice, MARCO, Vigo, Spain

Conversations at the Edge (Croatian Experimental Films), Gene Siskel Film Center, Chicago, IL, USA

Scenes for a New Heritage: Contemporary Art from the Collection, Museum of Modern Art, New York, NY, USA

Signaling in Latin America and Eastern Europe, GB Agency, Paris, France

The Translator's Voice, Fonds Regional d'Art Contemporain de Lorraine, Metz, France

Grammar of Freedom – Five Lessons: Works from the ArtEast 2000+ Collection, Garage / Museum of Contemporary Art, Moscow, Russia

Art has no alternative (An Archive of Artists in Action) curated by Hajnalka Somogyi, Tranzit, Bratislava, Slovakia

2014

Personal Cuts, Carré d'Art – Musée d'Art Contemporain, Nîmes, France

I would prefer not to, Stedelijk Museum, Amsterdam, Netherlands

Le Mouvement Performing the City, Biel/Bienne 2014, Switzerland

Une histoire (art archi design/ des années 80 à nos jours) / A History (art architecture design, from the 80s to now), Centre Pompidou, Paris, France

artevida (politica), Casa França Brasil, Rio de Janeiro, Brazil

In These Great Times, Kunstnernes Hus, Oslo, Norway

Fragile Sense of Hope, me Collectors Room/Stiftung Olbricht, Berlin, Germany

Un Saber realmente util, Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain

Factory Showroom: Idleness, Jacob Lawrence Gallery, University of Washington, Seattle, WA, USA

2013

One Step Forward, two Steps Back, Times Museum, Guangdong, China

Dear Art, Calvert 22 Foundation, London, UK; Gallery 400, Chicago, IL, USA

Ways of Working: the incidental object, Fondazione Merz, Torino, Italy

2013 Carnegie International, Carnegie Museum of Art, Pittsburgh, PA, USA

0 Performance – The Fragile beauty of crisis, Moscow State Exhibition Hall “New Manage”, Moscow, Russia

5th Moscow Biennial, Moscow, Russia

2012

For You, Muzeum Sztuki, Lodz, Poland

How Much Fascism? BAK, Utrecht, Netherlands

The Desire for Freedom. Art in Europe since 1945, Deutsches Historisches Museum, Berlin, Germany

Doing what you Want, Tensta konsthall, Stockholm, Sweden

Our work is never over, Centro de Creacion Contemporanea, Madrid, Spain

2011

Ostalgia, The New Museum of Contemporary Art, New York, NY, USA

Internationale, MACBA, Barcelona, Spain

The NY Art Book Fair, 2011, Printed Matter in MoMa PS1, New York, NY, USA

- 2010 *The Promises of the Past*, Centre Pompidou, Paris, France
Uneven Geographies: Art and Globalization, Nottingham Contemporary, Nottingham, UK
- 2009 *The Quick and the Dead*, Walker Art Center, Minneapolis, MN, USA
Take the Money and Run, De Appel, Amsterdam, Netherlands
What Keeps Mankind Alive?, 11th Istanbul Biennial, Istanbul, Turkey
Poetry Marathon, Serpentine Gallery, London, UK
New Old Cold War / Post-Socialist Countries Experience, Red October Chocolate Factory, Moscow, Russia
- 2008 *As soon as I open my eyes I see a film*, Museum of Modern Art, Warsaw, Poland
U-Turn, Copenhaguen, Denmark
- 2007 Documenta 12, Kassel, Germany
- 2006 *Sydney Biennale*, Sydney, Australia
- 2005 *Absent*, Centre d'Art Passerelle, Brest, France
Worker's Club at International Biennale of Contemporary Art, National Gallery, Prague, Czech Republic
Essence of Life, Ludwig Museum, Budapest, Hungary
- 2004 *New Video – New Europe – A Survey of Eastern European Video*, The Renaissance Society, Chicago, IL, USA; Tate Modern, London, UK; Contemporary Art Museum, St. Louis, MO, USA
New Europe and the Balkans, Stills Gallery, Edinburgh, UK
Les Collections d'art moderne et contemporain / Collection of Modern and Contemporary Art, Centre Pompidou, Paris, France
De ma fenêtre – des artistes et leurs territoires / Through My Window – Artists and Their Territories, Ecole nationale supérieure des beaux-arts, Paris, France
- 2003 *In den Schluchten des Balkan / In the Gorges of the Balkans*, Kunsthalle Fridericianum, Kassel, Germany
Individual Systems, 50th Biennale di Venezia, Venice, Italy
Imaginary Balkans, Cornerhouse, Oxford, UK
Parallel Actions – Conceptual Tendencies in Central European Art from 1965 to 1980, Austrian Cultural Forum, New York, NY, USA
- 2000 *Aspects/ Positions – 50 Years of Art in Central Europe*, Ludwig Museum, Budapest, Hungary; Fundacio Miro, Barcelona, Spain; Hansard Gallery, Southampton, UK
- 1999 *After the Wall*, Moderna Museet, Stockholm, Sweden
Aspekte / Positionen, Museum moderner Kunst SLW, Wien, Austria
- 1998 *Eat!*, Museum of Contemporary Art, Sydney, Australia
Remanence, Former Magistrates' Court, Melbourne Festival, Melbourne, Australia
- 1992 9th Sydney Biennial, Sydney, Australia
- 1991 *The Interrupted Life*, New Museum of Contemporary Art, New York, NY, USA
- 1979 *Works and Words*, De Appel, Amsterdam, Netherlands

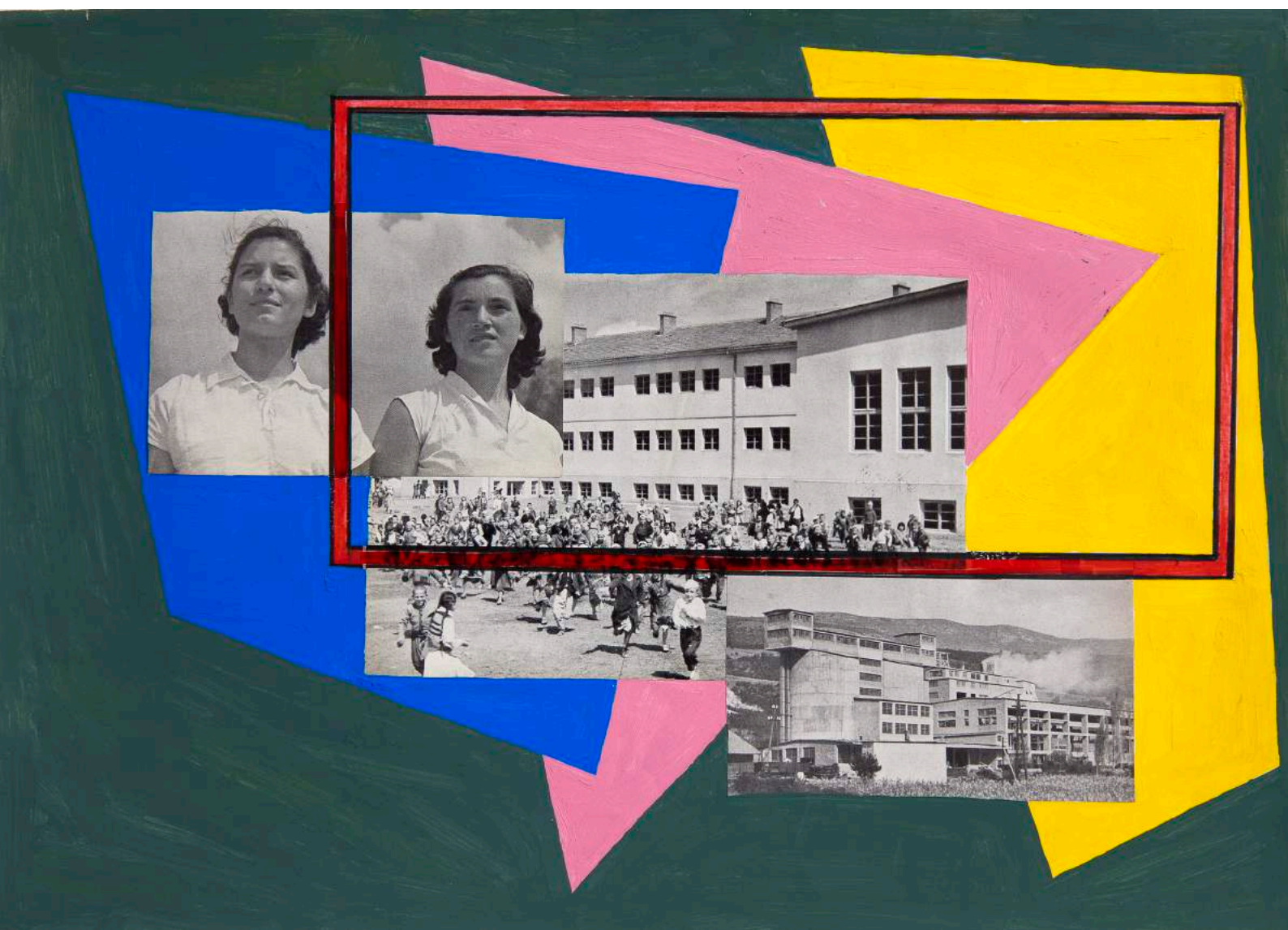
Experimental Films, Stedelijk Museum, Amsterdam, Netherlands

1977 10ème Biennale de Paris, Paris, France

Public Collections

Australia	The Art Gallery of New South Wales, Sydney Museum of Contemporary Art Australia, Sydney
Austria	Kontakt - der Sammlung der Erste Bank-Gruppe, Wien Museum moderner Kunst Stiftung Ludwig, Wien Neue Galerie, Graz
Croatia	Muzej suvremene umjetnosti, Zagreb Moderna galerija, Zagreb Muzej moderne i suvremene umjetnosti, Rijeka Galerija umjetnina, Split
France	Centre Georges Pompidou, Paris Musée national d'art moderne, Paris
Germany	René Block, Berlin
Italy	Fondazione Fotografia - Fondazione Cassa di Risparmio, Modena
Hungary	Ludwig Museum, Budapest
Netherlands	Van Abbemuseum, Eindhoven
Serbia	Muzej savremene umetnosti, Belgrad
Slovenia	Moderna galerija, Ljubljana
Sweden	Moderna Museet, Stockholm
Switzerland	Kadist Foundation, Zurich
USA	Carnegie Museum of Art, Pittsburgh, PA, USA The Museum of Modern Art, New York, NY, USA

galerie frank elbaz.



Mladen Stilinović

Exploitation of Dead, 1991

Collage: acrylic, printed paper, plastic foil on paper

14 x 19 in. / 35 x 49 cm

galerie frank elbaz.



Mladen Stilinović

Exploitation of Dead, 1991

Collage: acrylic, printed paper, plastic foil on paper
14 x 19 in. / 35 x 49 cm

galerie frank elbaz.



Mladen Stilinović
Exploitation of Dead, 1991
Collage: paper on paper
13 x 9 in. / 32 x 23 cm

galerie frank elbaz.



Mladen Stilinovic
Untitled (La chaise dans l'étoile), 1983
Acrylic on artificial silk
57 x 39 in. / 145 x 100 cm

galerie frank elbaz.



Mladen Stilinović

From Exploitation of The Dead, 1985

Acrylic on artificial silk

39,3 x 55 in. / 100 x 140 cm

galerie frank elbaz.



Mladen Stilinovic

Igra Bol / The Pain Game, 1977

Table, dice, instruction (pencil on wood)

28 x 24 3/8 x 24 3/8 in. / 71 x 62 x 62 cm

galerie frank elbaz.



Mladen Stilinović

He who works fears no hunger, 1991

Plastic plate and acrylic

Ø 8 in. / Ø 22 cm

galerie frank elbaz.



Mladen Stilinović

A u kurac / And to hell, 1982

pastel on paper

11 3/4 x 16 1/2 in. / 30 x 42 cm

galerie frank elbaz.



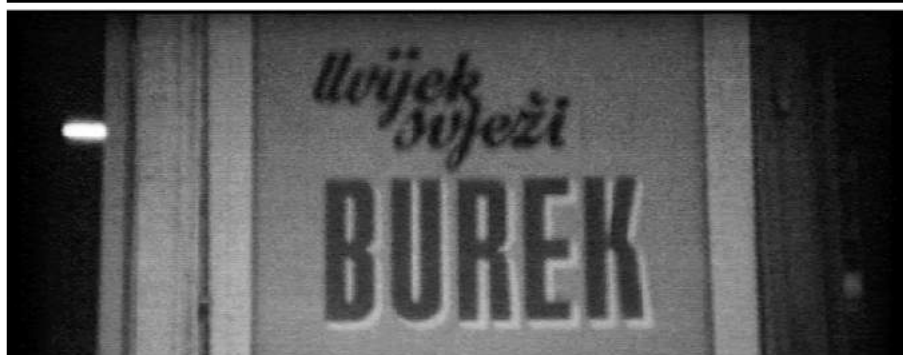
Mladen Stilinović
Zajebi / Fuck, 1981
pastel on paper
12 5/8 x 19 5/8 in. / 32 x 50 cm

galerie frank elbaz.



Mladen Stilinović
Tišina / Quiet!, 1983
Tempera on newspapers
18 7/8 x 22 7/8 in. / 48 x 58 cm

galerie frank elbaz.



Mladen Stilinović

Počelnica 1, 2, 3 / Primer 1, 2, 3, 1973

16mm film, black and white, silent, 5'07"

Edition of 7 + 2 AP

galerie frank elbaz.



Mladen Stilinovic
Zidovi, kaputi, sjene / Walls, Coats, Shadows, 1975
8 mm film, color, silent, 7'25''
Edition of 7 + 2 AP

galerie frank elbaz.



Mladen Stilinovic

Autoportreti / Autoportraits, 1973

Black and white photographs with color interventions

11 1/4 x 17 3/8 in. / 28,7 x 44 cm

galerie frank elbaz.



Mladen Stilinović

A?, 1973

Felt tip pen, tempera, letraset, newspaper on paper

8 3/8 x 11 3/4 in. / 21,2 x 29,7 cm

galerie frank elbaz.



Mladen Stilinovic

Događaji dana – zemlja / Events of the day – the Country, 1973

Collages, pastel, newspapers on paper

8 1/4 x 11 3/4 in. / 21 x 29,7 cm

galerie frank elbaz.



Mladen Stilinovic

Što to pušiš / What Are You Smoking, 1973

Felt tip pen, newspaper on paper

8 1/4 x 11 3/4 in. / 21 x 29,7 cm

galerie frank elbaz.

Exhibition views

galerie frank elbaz.



Mladen Stilnovic

View of the exhibition *Hello World. Revisiting a Collection*, Hamburger Bahnhof, Berlin, Germany, 2018

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Viva Arte Viva*, Biennale di Venezia, Venice, Italy, 2017

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Transmissions: Art in Eastern Europe and Latin America, 1960–1980*, MoMA, New York, USA, 2016

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Pain*, galerie frank elbaz, Paris, France, 2014

galerie frank elbaz.



Mladen Stilinovic

Igra Bol / The Pain Game, 1977

Table, wood: 80 x 100 x 100 cm

Dice, wood: 2.5 x 2.5 x 2.5 cm

Instruction (pencil on paper), Ed. 1/ 3 + 1 AP

galerie frank elbaz.

LE JEU DE LA DOULEUR
UN SEUL JOUEUR
LE DÉ EST LANCÉ
À SON PROPRE RYTHME
LE JEU DURE 7 MINUTES

Mladen Stilinovic

Igra Bol / The Pain Game, 1977 (detail)

galerie frank elbaz.



Mladen Stilinovic
Igra Bol / The Pain Game, 1977 (detail)

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Carnegie International*, Carnegie Museum of Art, Pittsburgh, USA, 2013

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Sing!*, Ludwig Museum, Budapest, Hungary, 2011

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Dialogue*, galerie frank elbaz, Paris, France, 2011

galerie frank elbaz.



Mladen Stilinovic

View of the exhibition *Dialogue*, galerie frank elbaz, Paris, France, 2011

galerie frank elbaz.



Mladen Stilinovic

View of Exploitation of the Dead, 1984–90, Documenta 12, Kassel, Germany, 2007

galerie frank elbaz.

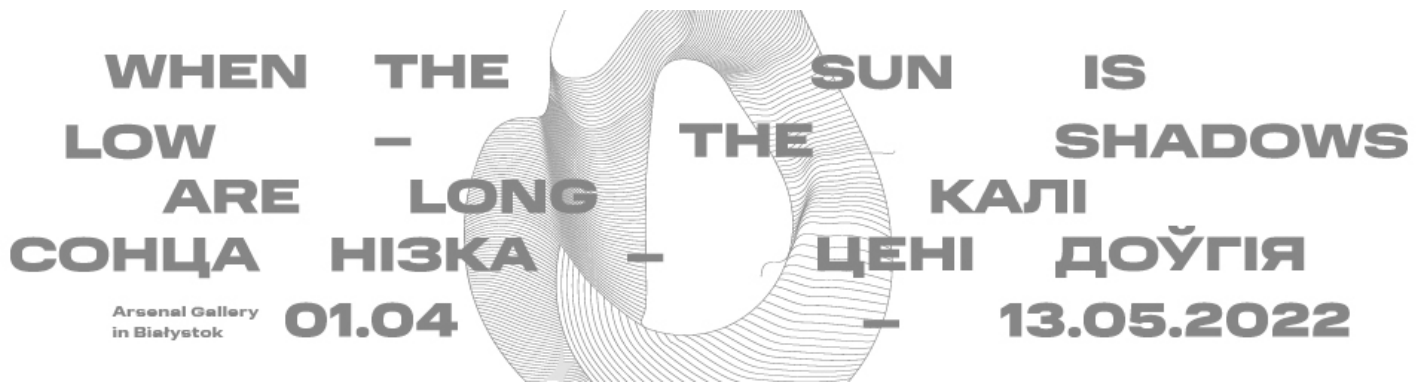
Texts

Mladen Stilinović: A Portrait of the Artist as a Young Man “Films, Photographs, and Collages” 1973–1978 at Július Koller Society



The young man will gaze at the table thoughtfully, resting his head on his hand and flicking the ash off his cigarette for as long as the swirling lines on the surface of the photograph last. The lines shoot out and pulsate like fireworks between entropy and order, balancing between psychic automatism and critical examination, oscillating between the chimeras of mass culture and the heightened senses of the poet. The first solo exhibition in Bratislava by one of the crucial figures of European art – Mladen Stilinović introduces his early works. At the time, it was not yet quite clear what direction he would take. Even so, it contains everything Stilinović would later so aptly express in his mature oeuvre. The driving force of these early works is in poetry and film, which enter into the explosively spontaneous visuality of his photomontages and collages on the one hand and the analytic precision of the photographic works on the other.

The self-portrait is a frequent motif in the photographic works. A series of black-and-white photographs with integrated drawings titled *Autoportraits* (1973) even makes do with a single shot. On it, we see the artist in his study, sitting at his table with open notebook, drinking a cup of coffee, while resting his head on his hand and flicking the ash off his cigarette into an ashtray. The strange thing about this series is that the manipulation effects a deep transformation in every image despite the identical *mise-en-scène*. This is not simply about transforming a positive into a negative or a left-right flipping of the image – the drawings on the surface opens up an entry point into the thought process, into the imagination between the everyday routine of the world outside and a concentrated examination of it in private.



Inactivity acts as the foundation of progress. Mladen Stilinović described this with great precision in his 1993 text *The Praise of Laziness* (which was only published later), in which he described his experience as an artist between the former East and West. Another apt commentary is the often exhibited photographic work *Artist at Work* (1978). At first sight a banal series of eight photographs that capture the artist lying in bed suggests that work is a process that takes place between the individual images. The series of photographs can be interpreted in various ways: through the paradox of sleep and daylight, the contradiction of activity and immobility, and also through the prism of the artist's later meditations on the harmfulness of work and the praise of laziness, which reach all the way to a critique of the very principles of the production of profit in a capitalist system. The entire series brings up questions: Why is the artist wearing a shirt? Why is the scene repeated eight times? The series' repetition is, once again, only a mirage, as each image brings new doubt to the whole. During this time, Mladen Stilinović worked analytically with the photographic image, as documented by other exhibited works: *Low Angle* (1978), *The Foot-Bread Relationship* (1977), *Body* (1977), *Photographed Photographs* (1975), and others. These photographic works are closely tied to various cinematic methods.

Between 1970 and 1977, the artist made around thirty short films and one feature-length film, which were presented at festivals of short and experimental films at the time of creation and later within the context of his exhibitions. As examples of his cinematic oeuvre, we selected for the exhibition four films shot on 8, 16, and 35 mm cameras: *Primer 1, 2, 3* (1973), *Write about Un-loneliness 2* (1973), *Walls, Coats, Shadows* (1975), and *Time 1* (1977). The films are digitised and three of them were also restored, so they can be presented publicly again after many years. Film has a privileged position within Stilinović's artistic system. It works as an autonomous language. And just like his work with adopted phrases from everyday language, it is linked to quotidian life and an interest in social questions.

The collages manifest Stilinović's interest in language, which forms a part of most of his pieces. The interaction of words and images, the overlapping of everyday speech imbued with politics, mediates a poetic line of thinking and points to a primary desire to use language non-ideologically. "The question is how to manipulate that which manipulates you so obviously, so shamelessly, but I am not innocent either – there is no art without consequences." Poverty, social inequality, and the arrogance of those in power are Stilinović's central themes. The factors that cause oppression and humiliation are the starting point for his interest in language – inversions, metaphors, wordplay, and irony. They have a liberating effect on anyone who can feel them.

Artist Mladen Stilinović

Exhibition *A Portrait of the Artist as a Young Man "Films, Photographs, and Collages" 1973–1978*

1.10. 2021 – 13. 2. 2022

Branka Stipančić and Daniel Grúň

Website juliuskollersociety.org/

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ARTFORUM



Mladen Stilinović, *Artist at Work*, 1978, eight C-prints, each 11 × 15 1/8".

Mladen Stilinovic

GALERIE MARTIN JANDA

Mladen Stilinović (1947–2016) was one of the most important Croatian artists and is today widely recognized as one of the main figures of international Conceptual art. His widow, the critic and curator Branka Stipančić, remains the leading authority on his work. For this exhibition, “Smiles,” Stipančić put together a show as exciting as it was emotional. It drew us into the Zagreb of the 1970s, when Stilinović was writing poems and publishing them in the literary magazine *Republika*. Together with friends, he founded the amateur film club Pan 69, whose discussions and artistic productions operated beyond the social and political structures of the day, and began his experimental film work. To present these rarely shown but legendary documents of a radical and subversive antiart, Stipančić decided on a classic video monitor, awkwardly positioned on the floor—quite appropriate to the radical nature of works such as *Panika* (Panic), 1971; *Počtnica* (Primer), 1973; and *Vrijeme* (Time), 1977. Meanwhile, the master himself gazed down mildly on his artistic origins from the wonderfully faded vintage photographs making up his four-part work *Donji rakurs* (Low Angle), 1978, on the wall behind.

As the cost of filming began to exceed his impecunious circumstances, Stilinović and five other artists, including his brother Sven, united to form the Grupa šestorice Autora (Group of Six Artists), dedicating themselves to performance art. Their “exhibition-actions” never lasted more than a couple of hours, and left temporary works all over Zagreb, from the center of the city to its periphery, from Republic Square to the banks of the Sava River. For the Vienna show, Stipančić presented two such pieces: Korak gaze (Cotton Pad Step), 1975, and Osmjesi (Smiles), 1975/2019. The first records the reactions of pedestrians upon encountering a strange object on the street via a sequence of eight photographs. The second, also presented in period photos, could be experienced live during the opening, when visitors—depending on their temperaments—either nimbly jumped over or simply trampled across a repeated image, glued to the floor, of a woman’s grin, taken from a toothpaste advertisement published in the German magazine *BurdaStyle*. Outside the door the crowd negotiated a remake of *Trava*, *Trava, Zabranjeno hodati pločnikom* (Grass, Grass, Walking on the Sidewalk Prohibited), 1975/2019: Signs stuck to the sidewalk (vainly) ordered passersby not to step on it: This sparkling commentary on failed authoritarian attempts at indoctrination is as relevant today as it was then.

In the gallery’s main room, Stipančić had set out a marvelous selection of collages, a body of work Stilinović produced for a few years starting in 1972. Using felt-tip pens, various kinds of found imagery, newspaper and magazine clippings, transfer lettering, textiles, and scraps of photos, he developed an aesthetic somewhere between *Arte Povera* and a sort of dirty Minimalism. The textual components of the collages are always handwritten in Stilinović’s native Croatian, but he often translated their titles into English—since, as the title of a work of his from 1992 would have it, “an artist who cannot speak English is no artist.” For Stilinović, words and phrases are like images: They are lines connected to other lines that may signify or represent anything from manipulated everyday language or worn-out political jargon to flashes of insight, Communist symbols, Snow White’s seven dwarves, bread, a telephone, wristwatches. Forming utterly delightful arrangements, his combinations of words and images become by turns a loose picture puzzle, the fragments of a witty remark, a ridiculous dirty joke, or an absurd piece of slapstick.

Finally, Stilinović’s canonical, *Artist at Work*, 1978, was also present. This series of eight black-and-white photographs shows the artist lying in bed asleep. The gesture is as radical as its implications are clear: Creativity needs time off, and lots of it.

Translated from German by Nathaniel McBride.

— Brigitte Huck

artpress

PARIS

Mladen Stilinovic

Galerie Frank Elbaz / 29 novembre - 27 décembre 2014

Dans la continuité des expositions consacrées à des figures historiques (Mangelos, Julije Knifer) de la scène ex-yougoslave, la galerie Frank Elbaz présente une sélection de travaux de Mladen Stilinovic autour de la thématique de la douleur. Celle-ci traverse toutes les périodes de cet artiste né en 1947 à Belgrade. Performances, photographies, installations, dessins, peintures, sculptures. Autant de déclinaisons qui permettent à Stilinovic de distiller, à travers des formes d'expressions diversifiées et une panoplie stylistique en permanent renouvellement, ce mot entêtant pour ne pas dire étouffant : *Bol* (douleur), *pain* ou *Schmerz* dans leurs variantes anglaise et allemande. Le langage occupe à ce titre une place prépondérante dans l'esthétique postconceptuelle de cet artiste qui ne cesse de l'associer à des signes graphiques et picturaux tributaires, entre autres, de l'histoire de l'abstraction géométrique. Esseulé, répété et/ou soumis à des jeux de langage et des effets de variation et permutation (on songe au Bruce Nauman de *One Hundred Live and Die*), ce mot scande œuvres et espaces de l'exposition afin de prendre en otage un spectateur qui ne saurait s'y soustraire. Impossible en effet d'échapper à la douleur comme l'atteste le pernicieux *Jeu de la douleur* de 1977. Une table. Un dé sur les faces duquel est inscrit invariablement le mot *bol*. Le joueur est invité à le lancer à son propre rythme pendant 7 minutes. Absurde et sisyphean.

Erik Verhagen

In a sequence of shows dedicated to artists from what was once Yugoslavia (Mangelos, Julije Knifer),

the Frank Elbaz gallery presented a selection of the work of Mladen Stilinovic around the theme of pain, which runs through all of his practice. Born in 1947 in Belgrade, he has worked in diverse media—performance, photography, installation, drawing, painting and sculpture—and a panoply of constantly renewed styles, to create variations on the distillation of the meaning of the word *bol*, translated as pain in English and *Schmerz* in German. Language occupies a central place in the postconceptual aesthetics of this artist who always associates it with graphic signs and other visual references to geometric abstraction, among other historical movements. Forsaken, repeated and/or subjected to language games and other forms of variation and permutation (in the vein of Bruce Nauman's *One Hundred Live and Die*), this word reoccurs in his pieces and exhibition spaces until it grabs visitors, renders them helpless and holds them hostage, unable to escape the pain. His 1977 *The Game of Pain* consists of a table and a die on whose identical four sides is written the word *bol*. Players can toss the die as often as they want for seven minutes. Absurd and Sisyphian.

Translation, L-S Torgoff

Vue de l'exposition. À dr./right:

« *Bol/Pain* ». 1990. Acrylique sur matelas.

60 x 180 x 20 cm. Acrylic on mattress

« *Bol/Pain* ». 1988. Acrylique sur papier.

32 x 23 cm. Acrylic on paper

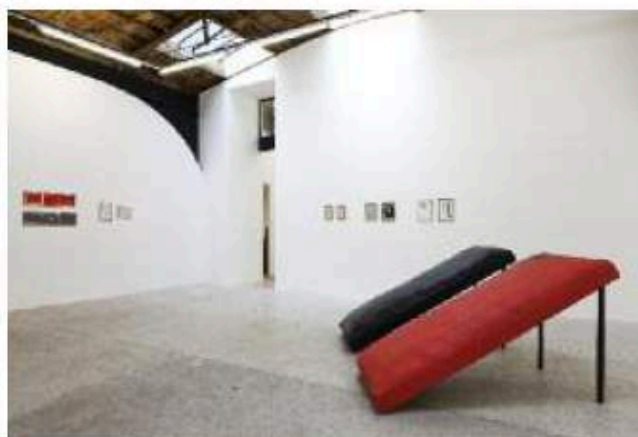
À g./left: « *Bol-Idylla/Pain-Idyll* ». 1980.

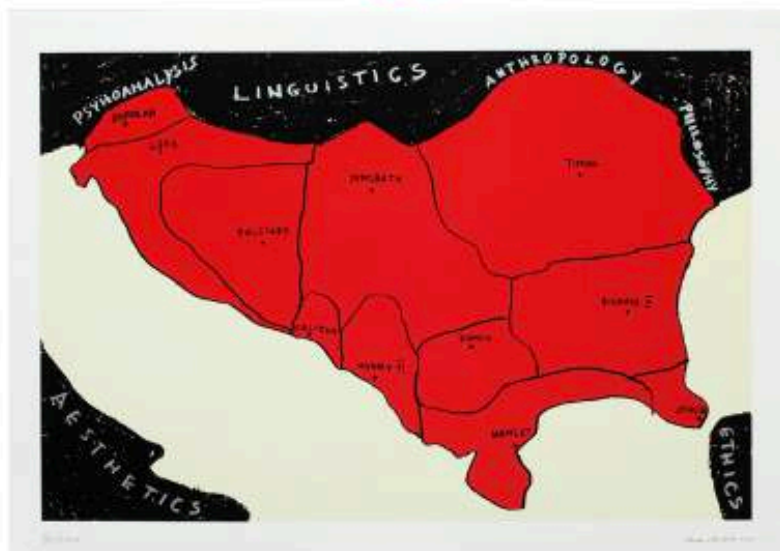
Pastel/papier. 29 x 20 cm. Pastel on paper

« *Bol-Bol/Pain-Pain* ». 1980. Stylo

feutre et crayon sur papier. 17 x 26 cm.

Felt tip pen and pencil on paper





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

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.

frieze

Mladen Stilinović

Ludwig Museum

Born in Belgrade when it was the capital of a newly independent Yugoslavia, and now living in Zagreb, Mladen Stilinović is revered as a leading figure of Conceptual art in Central and Eastern Europe. Despite his 40-year career, though, he has yet to attract more widespread acclaim. Visitors to 'Sing!' – Stilinović's first full-scale retrospective – not previously acquainted with his work may have been caught off-guard by the exhibition's breadth, as well its dashes of vibrant colour. In fact, in its diversity and quality, this was a show that moved well beyond the experimental black and white photography and esoteric performance pieces often associated with early Conceptual art in the region, and presented Stilinović as an artist deserving of an international stage.

Central to Stilinović's work is his engagement with absurdity: of the individual, of the artist, and of the world. Here, his oeuvre coalesced as an existentialist enquiry pursued through art, a cyclical process where the life of the artist, his practice and his need to survive become part of the work. Along with the essential notion that life is inescapably absurd, Stilinović pursues recurring themes that he sees as integral to the way in which society operates – primarily money and human suffering, the latter represented by Stilinović simply as 'pain'. A key work in this vein is *Dictionary–Pain* (2000–3), in which Stilinović replaced the definition of every word in an English dictionary with the word 'pain'. Installed at the Ludwig in its entirety, the relentless, repetitive pages were individually framed and hung across the gallery walls in rows. The works *Pain* (1990) and 'Buried Pain' (2000) took a more physical approach to human trauma: the first was an installation of two wall-mounted coffins, one black one red; the latter a series of large photographs documenting the burying of mattresses, all marked with the word 'bol', Serbo-Croat for 'pain'.

Stilinović is still probably most widely known for his works dealing with the influence and corrosive power of money in the art world. 'Sing!' took its title from the seminal 1980 work of the same name – a photographic headshot of the artist with a banknote stuck to his forehead. Linking the role of the artist to that of a musician who must perform for his fee, Stilinović illustrates the artist's dilemma whereby the twin desires of self-expression and material reward compete. A similar concern is expressed in *Money Environment* (1980/2011), installed and updated at the Ludwig by

About this review

Published on 01/09/11

By *Richard Unwin*



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Stilinović himself. Making appropriate use of Hungarian forints, the installation invited visitors to walk over coins strewn across the floor, while a ceiling of notes hung above their heads – an allusion, in part, to the contrary position of being simultaneously encouraged to save and spend.

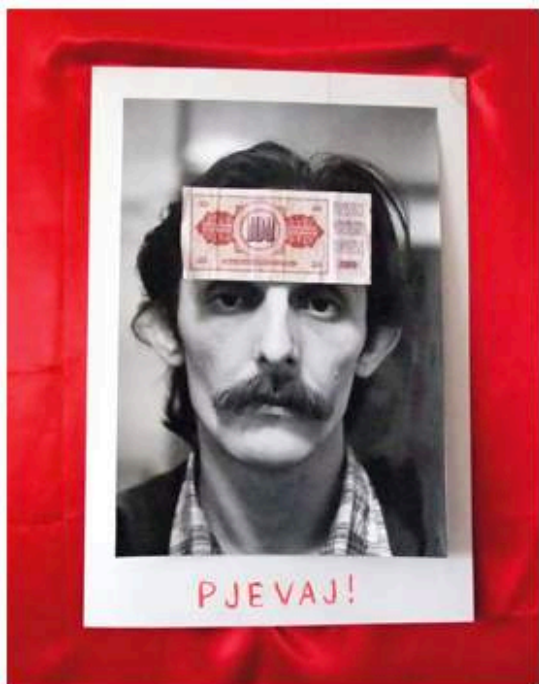
Consisting in many cases of installations made of small, individual works, 'Sing!' continually engaged with philosophical and political themes, but in a playful and at times exuberant manner. Rather than monotonous, Stilinović's recurring palette choices are red and pink, respectively referencing Communist iconography and the liberal-bourgeois connotations that the artist sees as its antithesis. This dichotomy was intricately explored in *Red–Pink* (1973–81), a 90-part installation incorporating collage, drawing, painting and photography. Evolving out of the same diverse use of media, *Exploitation of the Dead* (1984–90) – a 200-part installation mixing Constructivist-inspired imagery with cartoons reminiscent of Philip Guston's painting – resembled a mad, Eastern European incarnation of Mexico's Day of the Dead. The diversity of influences and interests make Stilinović both difficult to categorize and repeatedly engaging, an auteur who sings with a voice that is as universal as it is self-reflective.

Richard Unwin

Frieze

3-4 Hardwick Street, London EC1R 4RB, 020 7833 7270

Ludwig Museum - Museum of Contemporary Art



Mladen Stilinović, "PJEVAJ! / SING!," 1980.
Pastel on paper and b/w photograph, 55 x 47 cm.

SING! Mladen Stilinovic Retrospective

SING! Mladen Stilinović Retrospective 22 April–3 July
2011 **Opening:** Thursday, 21 April, 6 p. m. H-1095 Budapest
Komor Marcell u. 1. www.ludwigmuseum.hu curated by
Branka Stipančić coordinated by Katalin Székely

Mladen Stilinović, (1947, Belgrade) who started his career in the early seventies, is one of the most significant representatives of Central European neo-avant-garde art. The retrospective show in Ludwig Museum is his first exhibition of such large scale in Hungary as well as in the region, presenting his most important installations, collages, photographs, artist's books, films, paintings and objects. Most of his films are shown in an exhibition for the first time. Throughout his diversified work, Stilinović explores ideological signs and their social aspects. His works criticise the language of politics, the institutional hierarchy within art, and the role of money and labour in society using the devices of irony, paradox and manipulation.

From 1975 he was member of The Group of Six Artists with his brother and friends, whose outside exhibitions-actions were an occasion for talk about art with a public that otherwise would never have gone into a gallery. An interest in language was at the base of most of his earlier works: primarily language related with the visual sign in collages in which he used poetic speech, political and everyday expressions. In his artist's books, Stilinović started to use slogans on the theme of work in which production and progress were celebrated, Marxist phrases about the revolution of the working class, metaphors and symbols, particularly the symbolism of red. In many of his works, like the installation Red-Pink (1970s), Stilinović attempted to have a more normal and de-ideologised use of the colour.

During the 1980s, he created a group of works comprised of several hundred pieces under the title, *Exploitation of the Dead*, in which he explored “dead signs”; i.e., emptied signs that had lost their meaning, whether they belonged to symbols of Communist ideology or to bygone artistic practices, such as the Russian avant-garde or Socialist Realism. Stilinović believes that an artist, including himself, has to be aware of the fact that using these dead symbols means exploitation.

His critical interest in the social significance of money, in the rituals, conventions and ideologies that define the functions of money in society, is displayed in the *Works with Money* in its many facets. *Sing!* (1980), a work from which the exhibition took its title, shows the artist with a banknote pasted on his forehead, ironically referring to the position of an artist exposed to the functioning of society, whereby he must sing as others tell him to. The role of an artist is in the focus of several other works, such as the *Artist at Work* (1978), a photographic series belonging to the Ludwig Museum’s collection (being showcased at the exhibition of the collection), or the caption that has become one of his signature works, stating that *AN ARTIST WHO CANNOT SPEAK ENGLISH IS NO ARTIST* (1992). Accompanying to the exhibition a comprehensive catalogue is going to be published, including essays by Branka Stipančić, Igor Zabel, Georg Schöllhammer, Ellen Blumenstein, Ana Janevski and Katalin Székely. The exhibition is supported by: Embassy of the Republic of Croatia in Budapest / Ministry of Culture of the Republic of Croatia



REVIEWS JUN. 09, 2010

Mladen Stilinović

NEW YORK,
at e-flux project space

by Mary Rinebold



In 1921, working as Soviet power was being established and its principles cemented, Kazimir Malevich satired the nationalistic veneration of labor, declaring, “I want to remove the brand of shame from laziness and to pronounce it not the mother of all vices, but the mother of perfection.” In 1978, Croatian artist Mladen Stilinović demonstrated the “lazy” method by photo-documenting himself in various states of sleep, and pointedly titled the piece *Artist at Work*. Following the fall of Communist Yugoslavia in 1993, Stilinović formally expanded upon Malevich’s polemic, insisting, “There is no art without laziness.” Working at the end of a complicated but communist regime in Zagreb, Stilinović maintained optimism for a model of art production outside of what he identified in capitalism as a commerce-initiated complex of “insignificant factors.”

In spite of—or as he’d have it, because of—his preoccupation with laziness, Stilinović is prolific in a variety of media, evidenced by an extensive output of self-published, hand-made books, currently available for interaction at New York’s E-flux gallery. Initiating viewers to the show with his penciled cursive handwriting, Stilinović inscribes his name onto the wall, repeating beneath it a dozen times the mantra, “I have no time, I have no time, I have no time...” Nearby on a table, Stilinović’s staple-bound book, *I have no time*, repeats the statement across nearly 20 pages.

On the first two pages of the book, Stilinović introduces his playful meditation on time by speaking to the reader directly, advising, “I wrote this book/ when I had no time/ the readers are requested/ to read it when they have no time.” This suggestion reflects a strategy that spans the 34 years of his book-making: wry humor that belies serious examination of the forces of regimentation and efficiency—the feeling of having “no time” for consideration, which he regards as a powerful control of various production systems.



Each page of *Subtracting Zeros* (1993) features mathematical equations multiplication and division of the number zero; the first page of *Ten Fingers* (1974) opens with one fingerprint in blue ink, and adds a fingerprint on each of the subsequent nine pages. Alongside that, a 2006 book entitled *BAAA* begins, “I am your shepherd,” followed on the next page by “I forgot my lines,” cleverly followed by blank pages.

On initial glance, the publications have a naive appearance. But in installation, tables and chairs are arranged to oblige visitors to handle and read the books instead of merely passing by them. The content builds: one book lists the days of the week, followed by “bol,” the Croatian word for pain; an adjacent work lists the letters of the alphabet, similarly appended; another is a dictionary. Both the mundane manuals that the artist critiques, and Stilinović’s technique, strike as similarly absurd. Self-publishing, and subverting the functional operations of serialized publications, was Stilinović’s response to the Communist exclusion of unsanctioned information. Today, his methods speak to the flexibility of traditional media and distribution as it slides to conform to information technologies.

Unlike many New York exhibition openings, the Artist’s Books opening was subdued. Visitors sat at tables and paged through Stilinović’s books (those too fragile for handling were in vitrines), most of which are archival and historic. Encouraging direct involvement with archival artworks, the artist created an anti-exhibition and an anti-opening, an event that didn’t aspire to control activity or vision, and testified to Stilinović’s ethic of opposites.