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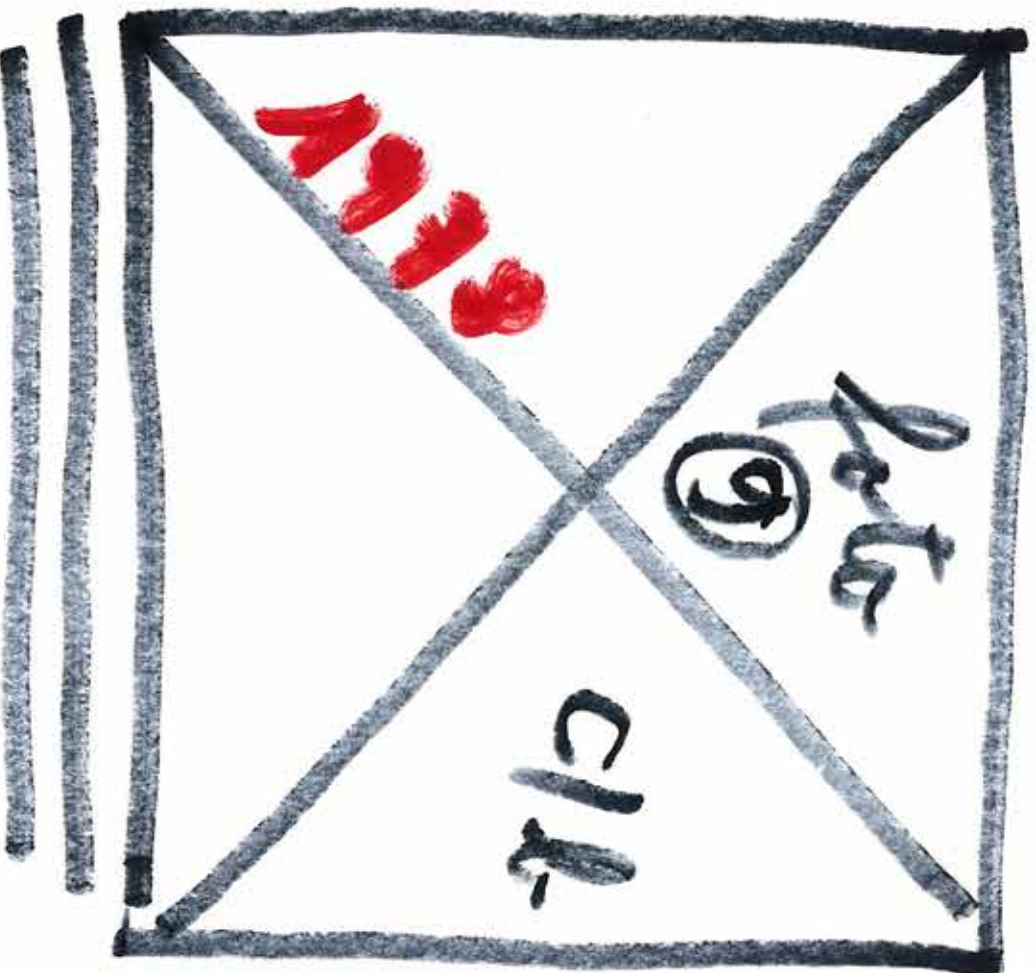
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Sedmerj:
str. 1.

2. telet

3. 1970.

4. 1971.

5. 1972.

6.

7.

8. 1973.

9. 1974.

~~21. 1977.~~
22. 1978.

10. 1972.3. Sols.
11. telet 4.

12. 1975.

13. ctat

14. ctat

15. 1976.

16. telet

17. 1977.

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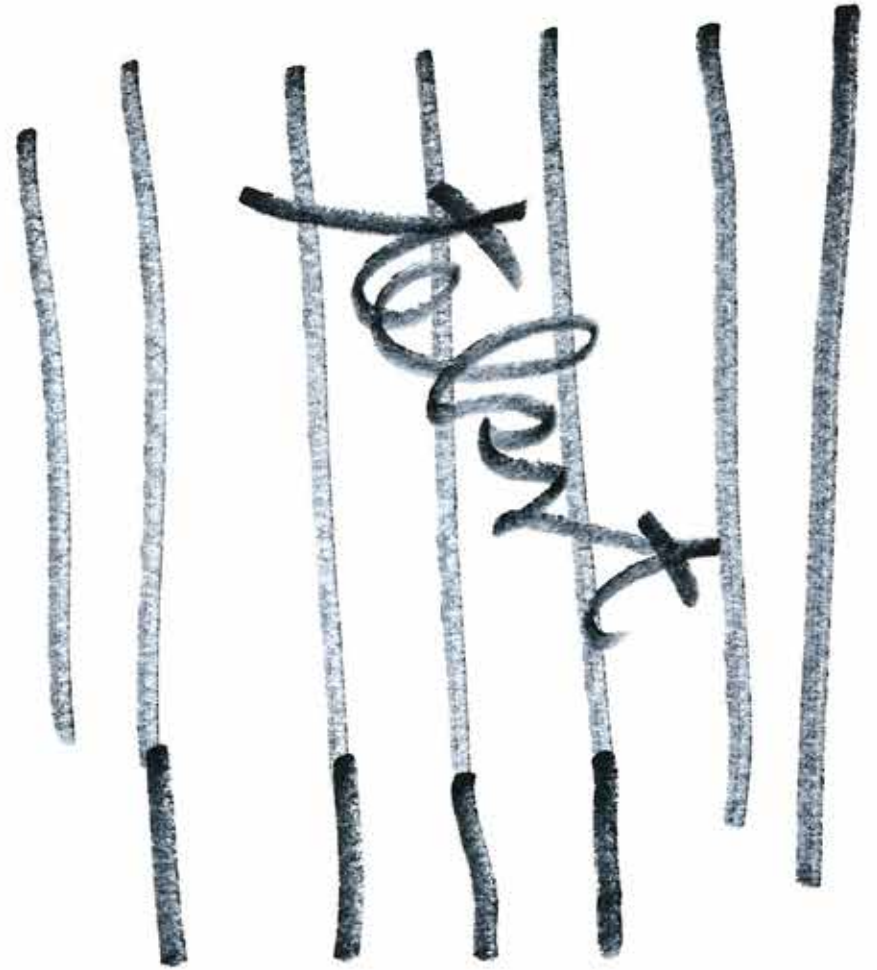
For instance, you make a red colour monograph, reproduce it, scan the red page, process, enlarge, print, get a red monochrome or something else, apply protective spray, frame decently with museum glass, exhibit, sell etc.

Yves Klein did a similar thing in the early 1960s. In his catalogues Yves Peintures and Haguenault Peintures he reproduced several monochrome "paintings" and even listed their dimensions and information about ownership. Later it turned out that the paintings and collectors did not even exist and that the reproductions were in fact only coloured pieces of paper stuck together.

This also seemed like "taking the shortcut". At the very beginning of his career he only wanted to show that he was already acknowledged, he wanted to promote himself as successful, therefore to speed up what would in fact happen only later. Today, with his priceless monochromatic and other works, it is still possible to download for free and print at home his first art booklets that, apparently successfully performed their task. Finally, all of my monographs will be made for the exhibition. White, black and white and colour. There are more than two hundred of them, but it remains an open question whether they will follow Siegelau's, Klein's or another path. Should these monographs be uploaded online for the broadest of audiences or given to Creative Commons for distribution to the interested parties? Will such attempts even be more than two hundred, therefore, as many as they are made? Or, perhaps we should give all the two hundred original monographs the third day after the exhibition opening, when there is no more benevolent and friendly audience, to the people in the street who would want to take them? Or exactly the opposite, should we try to sell every original monograph expensively in an auction and see how many of the two hundred would actually be sold?

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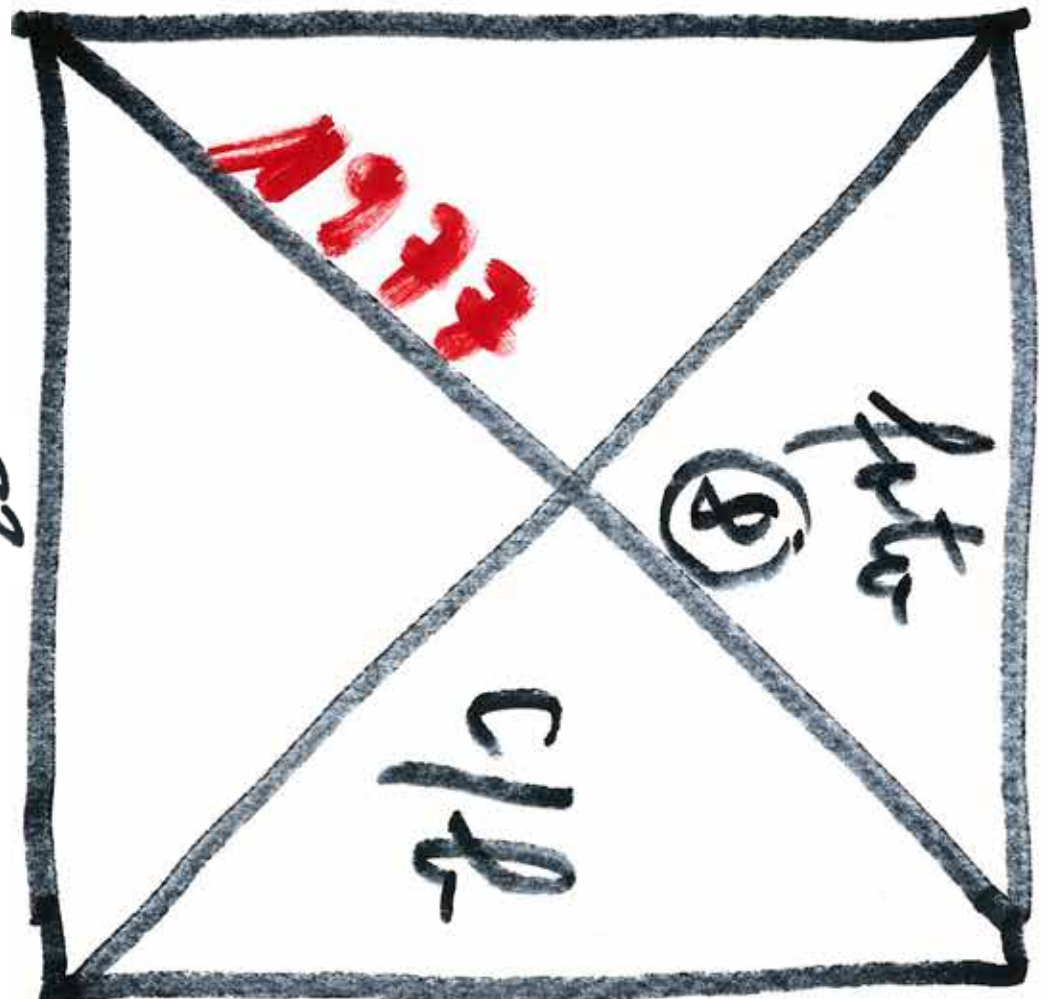


_The seemingly imaginary artist from the first lines would prefer if his numerous monographs remained forever in bookcases, alone, without other artists' work nearby. Thus exposed in a large number of bookcases, permanently covered by glass, they might arouse someone's curiosity. Protected from more detailed flipping, they would not expose their flimsy content, and across a wider time span, when everyone forgets why they were even made, in a semi-dark room with spotlights, they might even appear mystical. The question remains, what would then be on the gallery walls? Well, perhaps this text.

_Goran Trbuljak

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A law office motioned for the destruction of the entire catalogue edition because of copyright infringement. Withdrawn from distribution and museum bookshop, the catalogue became invisible, it was in fact dead. Metaphorically speaking, like in the movie title *When I'm Dead and White*, the catalogue grew white, too.

In fact, in this regard unintentionally, this gesture really did me a favour because it placed me, at least for a moment, on Siegelau's orthodox pathway I was supposed to be permanently removed from (derailed, that is). What could be more immaterial and dematerialised in the art world than an inexistent catalogue, with inexistent works and inexistent artist?

I placed adhesive covers all over the few other "dead" catalogues I was left with, leaving neither text nor photographs visible.

Every other white monograph I made did not even have to be a publication.

I could use any brochure for such covering. In every store today you can get different promotional small catalogues, booklets, and fliers, so I made about a hundred of such white monographs, liberated from their commercial or any other content.

_White monographs have a few advantages and one disadvantage. The advantages are that they seem clean, devoid of text and photographs, and everything superfluous. Seemingly they resemble a "collection" of poetry, a book of blank pages from Cocteau's film.

Such a book by the imaginary young poet Jacques Cegaste appears in the film *Orpheus*, where it is praised by young existentialists and poets. Jean Marais in the scene at *Café des Poetes* angrily or jealously calls it ridiculous and absurd, which is not even such a negative comment in the eyes of the existentialists of the era.

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Such "exhibitions", i.e. only catalogues to inexistent exhibitions ere repeated several more times. Earlier we mentioned that works reproduced in a monograph or catalogue have a different status on the art market. Besides, displaying reproductions, almost cut out from monographs or enlarged to the museum display format, and not original works, is today completely legitimate. The current hit are Van Gogh's paintings (including the famous *Sunflowers*), reproduced via reliefography technique in 3D print. These are not just visible and tangible faithful impasto layers of Van Gogh's brush, but also at the same time the original frame is printed. Soon we can expect a 3D David, printed out together with the stand he is placed on. It is a big question what has so far - among various masterpieces hanging in famous world museums, from *Mona Lisa* onwards - been seen by people in their original form, and what in Epson digital print hidden behind an impermeable glass pane. Standing two or three metres apart, from the first row, squished against the protective railing in front of the painting. And what do those from the third row see, we wonder? However, art has never really cared much for those from the third row, some might say.

_But neither this is true. Aren't they left with monographs to read? Tons of monographs are printed precisely for them, to be bought and to enjoy art in the peace and quiet of their homes. One or two such volumes surely grace their bookshelves. The others, those who do not push against the museum and gallery crowds do not even buy monographs. They get them as a gift from artists, authors, curators, publishers, gallerists, museum etc. so they can immediately pass them on or three times a year, when they perform the regular clean-up of their overstocked home libraries, they take them to local libraries or throw away.

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A Parisian gallery recently exhibited in table showcases early Kiefer's large-scale books with metal pages and glued on photographs. These metal books also reminded me of Žuvela's iron books, which he made well over twenty years ago. However, unlike Kiefer, he cut out of his *Monograph's* iron pages rectangular openings in places where the photographs were supposed to be. Because of that, the pages of his monograph, a homage to a famous artist, attached to the gallery walls, through the aperture in the iron emit only large whiteness.

_My white monographs are not unprinted white paper or openings in a book format, but previously printed and then covered contents. They are simultaneously "obstacles and transparency". Obstacles because the original content is unavailable, and transparency because from time to time something oozes beneath the white labels. They themselves become "images". In this transparency the density of white labels is perceived as a brushstroke over the black letterpress and photographs. They are also tactile because flipping through them it is possible to feel the different thickness of individual pages, depending on the amount of labels, paper smoothness or surface unevenness. White monographs/ monochromes.

This whiteness does not look good if the year of production or the author's name is written. They are anonymous.

And now, if you thought this is their major disadvantage, you were wrong. Their major disadvantage is that those gave me a chance to make black and white monographs and these will make me do colour monographs. This immediately poses a question that might be raised by someone: why didn't you make them in the first place, these colour monographs? This is the normal way, everyone makes colour monographs these days.

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Twenty years later Siegelau also realised a bit naively and romantically that the whole art world had drastically changed. His former ideas were completely in accordance with the artists' ideas on the dematerialisation of the art object and with so appropriate, conscious refusal to participate in the capitalist unequal - for artists (just like for everyone else) - economy. In his view, in the meantime the world of art, galleries, museums, as well as generations of artists, have significantly developed or degenerated from predominant art aficionados into art businessmen without even a tiny bit of political awareness.

_After the black and white photographs, I should now say something about the white monographs, too. In fact, the white monographs were made before the black and white ones. Even earlier on I made several white catalogues. Their covers feature somewhat less letters, and the inside was also short on text. But that is not what I want to discuss. With my first larger catalogue and its text in three languages like on Nestle cereal boxes, I thought there was too much text which made the photographs seem small. I wanted to reprint the catalogue with the identical arrangement of pictures, but with no text. I thought the photographs would then come to the front. The technical performance seemed simple; the existing clichés only had to be covered or the textual parts had to be erased. It turned out all the clichés had to be redone. However, at that point I had no money to do that. In fact, I took that catalogue and covered the parts with text or captions with white adhesive labels in order to get closer to my original idea. Here is where I continued with the idea of *Obstacles*, initialised somewhat earlier, but with some other materials. This need for whiteness and liberation from text in fact proved to anticipate what would happen later, ten years after that catalogue was printed.

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MONOGRAPHS (BLACK AND WHITE, WHITE AND COLOUR)

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When an artist comes of age he likes to see his works in a slightly thicker book about art. The ideal book for him is the one with no other artist included, where he is alone on each and every page - in both image and text. Such a book is called a monograph.

_I myself came to the idea that I should make a monograph. But why just one? When I'm at it, why can't I just make a hundred of them? Artists even younger than me, fresh from the Academy, have got several. Perhaps in a wish to compensate for the time lost and wasted, I decided to make more than a hundred of them myself, maybe two or three hundred...

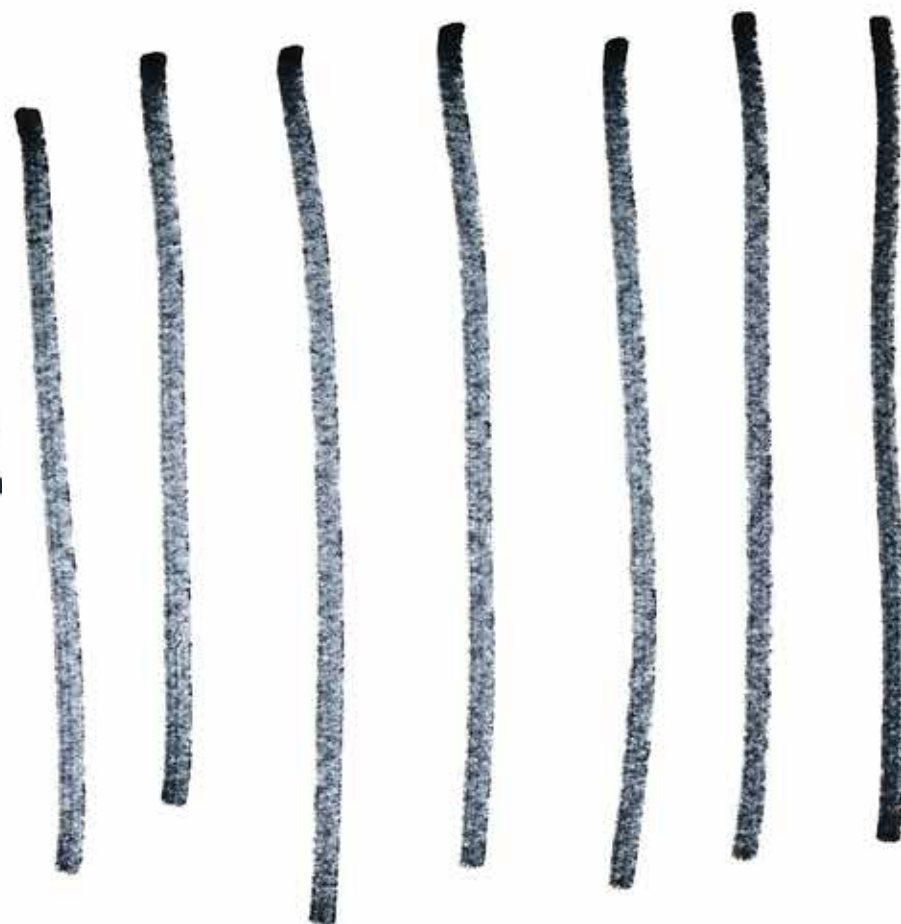
For a larger number of monographs I needed more paper so I started using all the paper available. I gathered empty notebooks, clean white papers, empty grocery bags, envelopes and cardboards from different boxes which I used as covers of these books. Every empty piece of paper was welcome. I did not even mind if it was slightly greasy from a donut or crumpled.

_The second important decision was to make the monographs in black and white. Most works I wanted to include in the monograph were made in the period when everything was anyway documented only in black and white photographs. In fact, all the monographs I made have only a marked place on the page where the photographs are supposed to be. Each of them also features the years the works were made (mostly early 1970s), page numbers and finally the content which lists what is included in the monograph and where.

All the hundred monographs mostly repeat more or less the same works. The monographs are different in format, size and thickness, but the format rarely exceeds the pocket size.

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Many outsiders, marginal, naive and other non-artists and artists that in their old age, similarly obsessively like myself now begin to draw out of nowhere, using a quill, pen or pencil on the first piece of paper that crossed their path, finally getting their monographs.

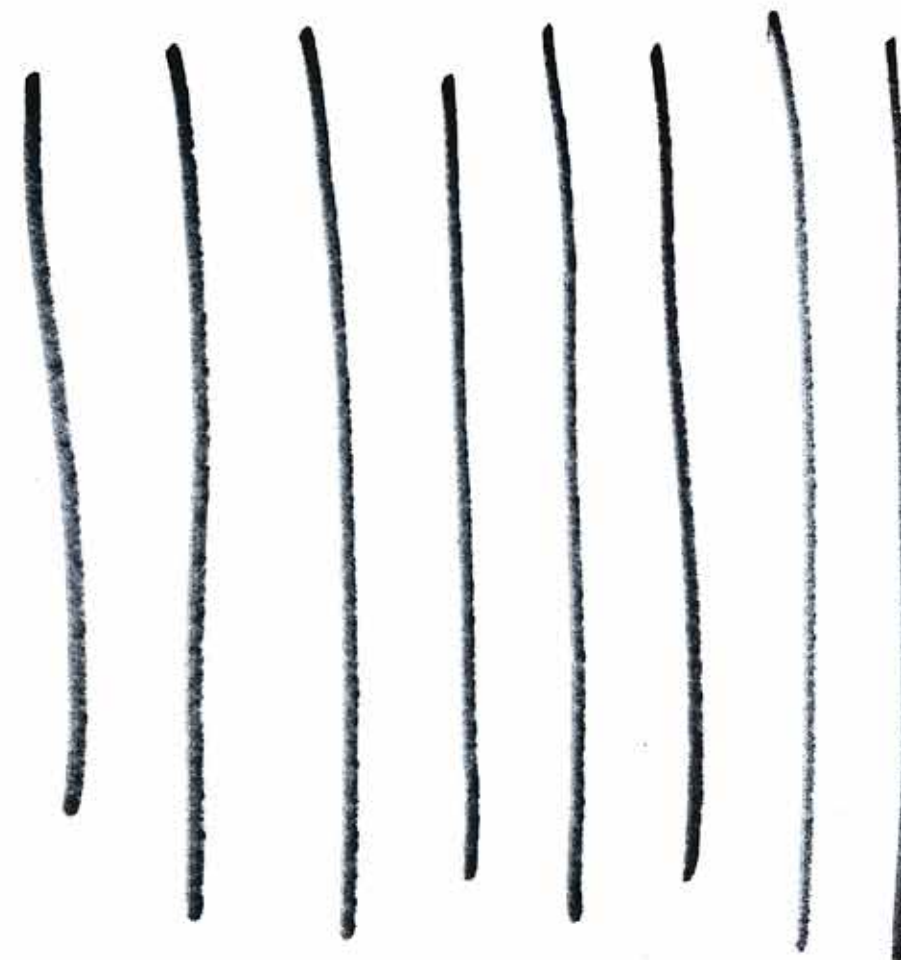
However, their drawings, paintings and other works are then printed in their monographs on fine, glossy, good quality paper, magnificently hard-covered. My drawings in pencil on creased or scruffy paper and in the monographs are similar, somewhat creased and scruffy. I make my drawings directly in the monographs or, better said, I make my monographs by hand, I draw them immediately.

That is how I take the shortcut.

_I decided to exhibit particular pages on thus drawn monographs, as well as the monographs themselves. Some of these pages I could scan and print substantially enlarged on good archive paper, frame and put on display. In order for these works to become famous, sought for and to be bought by museums and private collectors, they need to be published, either in a newspaper, catalogue or book. Nevertheless, I believe it is much better when they appear in a monograph. This was done here. But I significantly shortened the procedure. From the usual process where the works are first displayed and then reproduced in catalogues and artists' monographs and hence become famous, here we could apply a reverse, but more direct procedure - reproducing the monograph pages, turning reproductions into works of art - and thus significantly accelerate the artistic circulation of goods. In fact, Seth Siegelau has already realised, but with a different idea in mind, that it is enough to make a catalogue to the exhibition, but without the exhibition itself. As a curator, he printed the catalogue Douglas Huebler November 1968 with the artist's works, without even displaying the works.

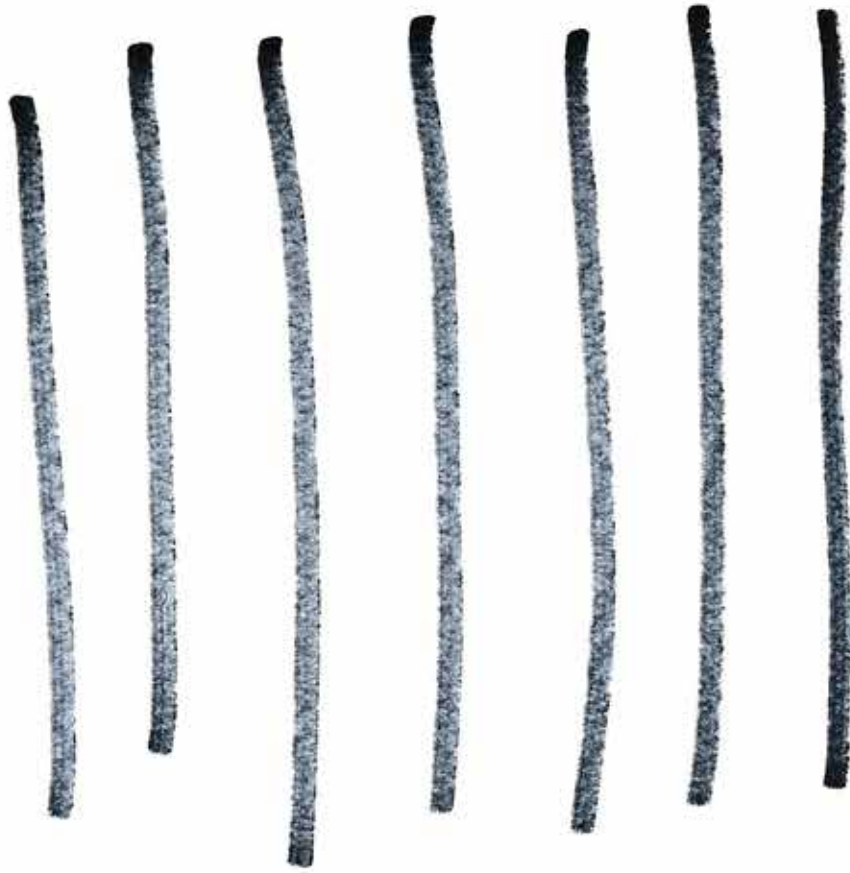
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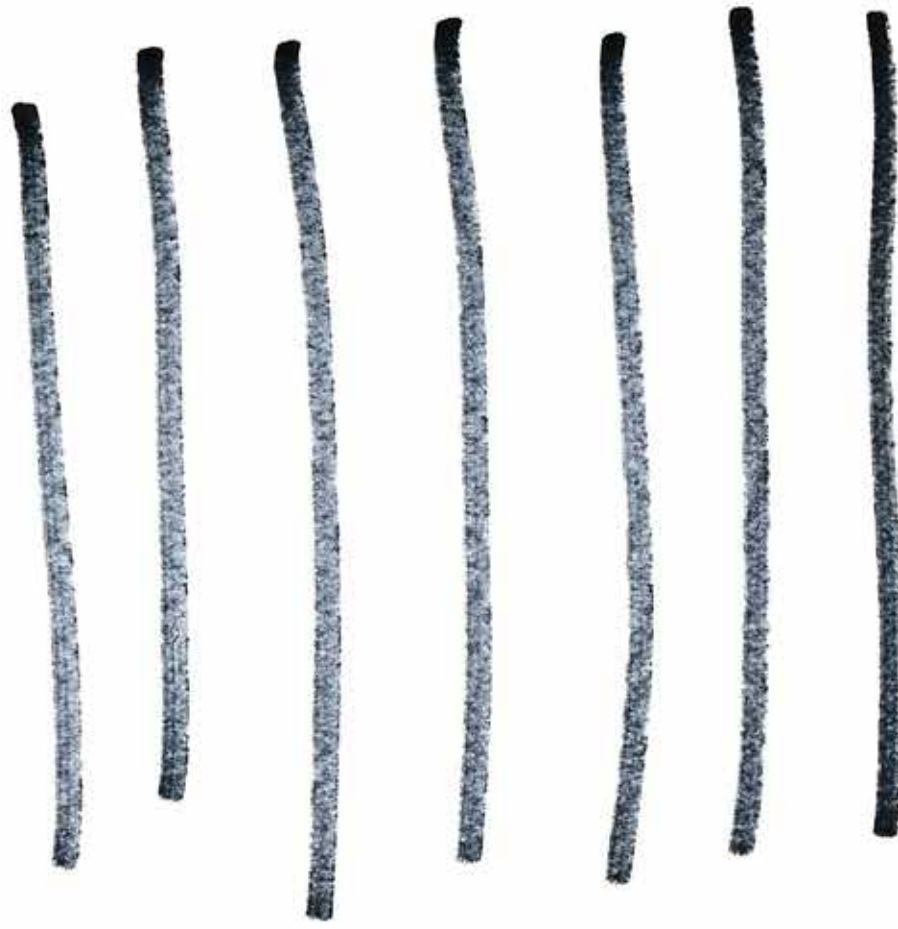


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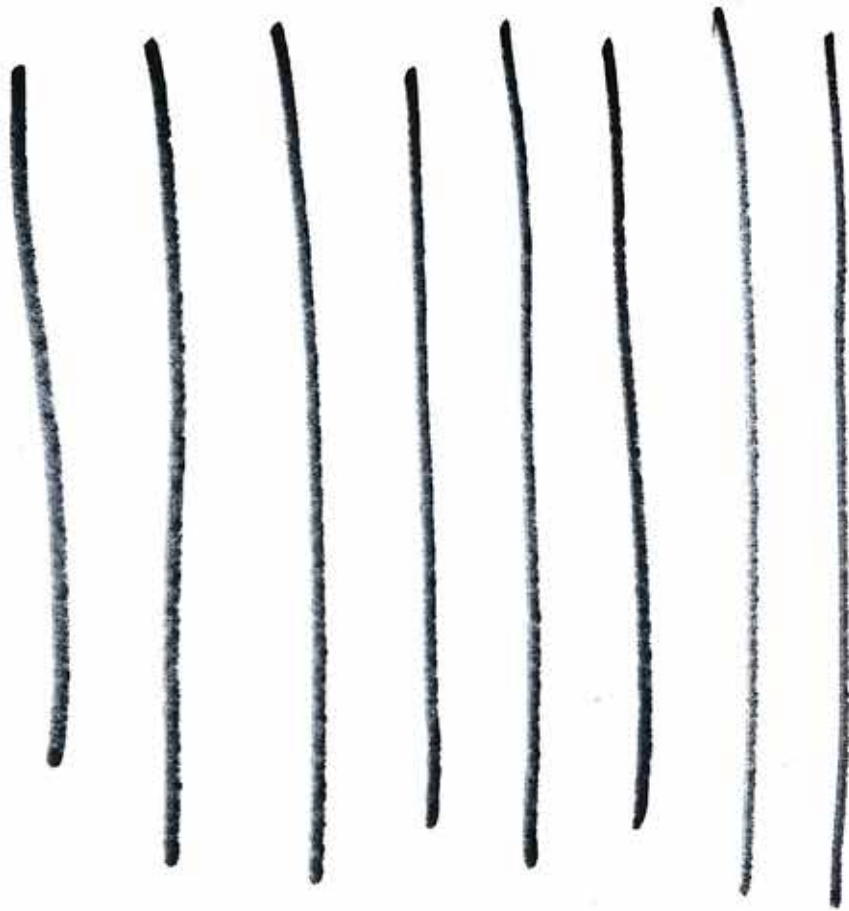
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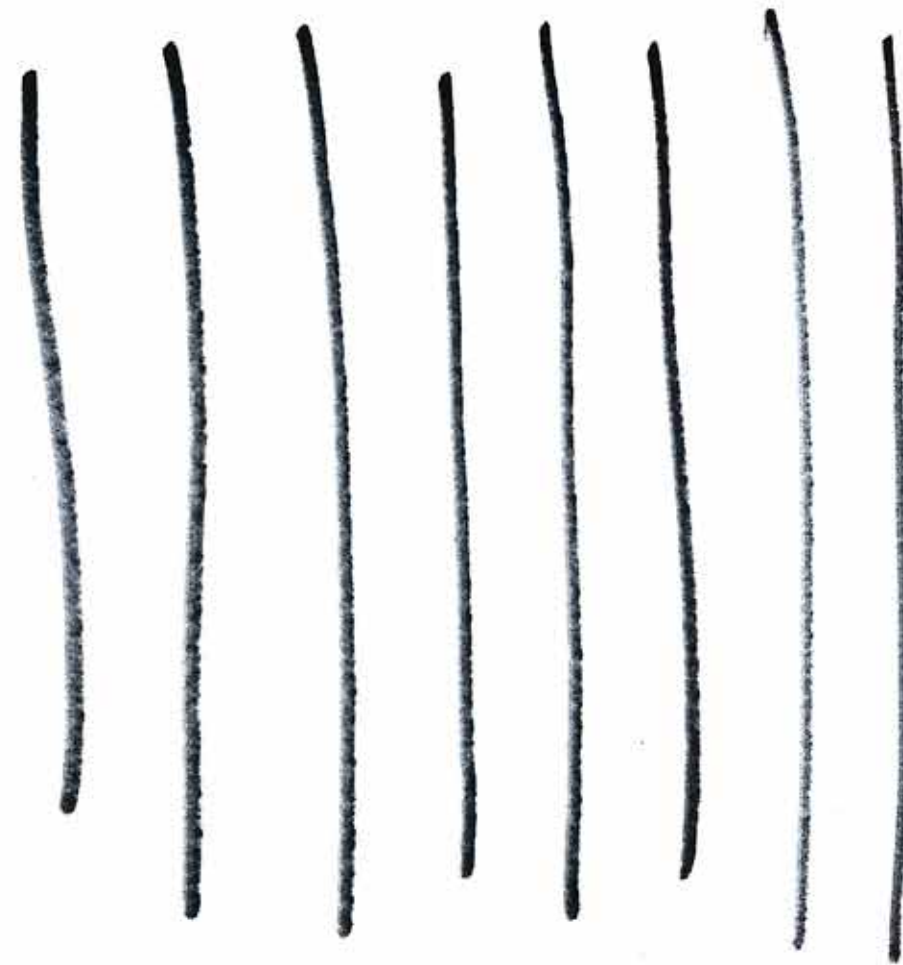
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Napraviš, na primjer, crvenu kolor monografiju, reproduciraš, skeniraš crvenu stranicu, obradiš, povećaš, isprintaš, dobiješ crveni monokrom, ili nešto drugo, posprejaš zaštitnim sprejom, uokviriš u pristojan okvir s muzejskim staklom, izložiš, prodaš, itd.

Nešto slično učinio je već ranih šesdesetih godina Yves Klein. U "katalozima" Yves Peintures i Haguenaault Peintures reproducirao je nekoliko monokromih "slika" za koje je čak naveo dimenzije i podatak u čijim se zbirkama nalaze. Kasnije se ispostavilo da slike i kolekcionari uopće ne postoje i da su reprodukcije djela zapravo samo ulijepljeni monokromno obojeni papiri.

I tu se, izgleda, radilo o postupku "skraćivanja puta". On je na samome početku karijere želio samo pokazati da je već priznat, promovirati se kao uspješan, dakle ubrzati ono što će se stvarno dogoditi tek kasnije. Danas, uz njegove neprocjenjive monokrome i ostale radove, moguće je ipak besplatno downloadati i kod kuće isprintati te prve art knjižice koje su, očigledno, uspješno obavile svoj posao.

Na kraju će za izložbu biti napravljene sve moje monografije. Bijele, crno-bijele i kolor monografije. Ima ih i više od dvjestotinjak, ali ostaje dilema i nejasno žele li one sada slijediti Siegelaubovu, Kleinovu ili neku treću prugu. Treba li te monografije staviti na internet pred najširu publiku ili ih darovati u Creative Commons distribuciju svima koji ih žele printati? Hoće li takvih pokušaja uopće biti više od dvjestotinjak, dakle, onoliko koliko ih i ima nacrtanih? Ili, možda treba svih dvjestotinjak originalnih monografija, treći dan nakon otvaranja izložbe kada više nema dobrohotne i prijateljske publike, na ulici, ispred galerije, dati onima koji bi ih željeli uzeti? Ili baš obrnuto, svaku originalnu monografiju pokušati skupo prodati na nekoj aukciji i vidjeti koliko bi od njih dvjestotinjak stvarno bilo prodano?

_Onaj pak, prividno fiktivni, umjetnik iz prvih rečenica teksta najviše bi volio kad bi njegove mnogobrojne monografije zauvijek ostale u stolnim vitrinama, same, bez djela drugih umjetnika u blizini. Tako izložene u većem broju vitrina, trajno pokrivene staklom, mogle bi djelovati na znatiželju gledatelja. Zaštićene od pomnijeg listanja ne bi razotkrivale ni svoj tanak sadržaj, a kroz neko dulje vrijeme, kada bi se zaboravilo zašto su uopće napravljene, u poluzamračenoj prostoriji samo sa spot-svjetlima na sebi, počele bi se doimati možda i mistično.

Ostaje pitanje što bi onda bilo na zidovima galerije? Pa, tamo bi mogao biti ovaj tekst.

_Goran Trbuljak

Preko jednog odvjetničkog ureda zatraženo je uništavanje kompletne edicije kataloga radi povrede autorskih prava. Povučeni iz distribucije i knjižare muzeja, katalog je postao nevidljiv, zapravo bio je mrtav. Metaforički, slično kao u naslovu filma Kad budem mrtav i beo i on je "pobijelio".

U stvari, u tom pogledu nehotično, ovom gestom mi je zapravo učinjena usluga jer sam njome bio bar za trenutak postavljen na onu pravovjernu Siegelaubovu tračnicu s koje sam trebao (mislilo se, isključiti) biti trajno izbačen. Što je to nematerijalnije i više dematerijalizirano u art svijetu od nepostojećeg kataloga, s nepostojećim radovima i nepostojećim umjetnikom?

Sljedećih nekoliko "mrtvih" kataloga koji su mi još preostali cijele sam oblijepio ne ostavljajući više ni tekst ni fotografije vidljivima. Svaka sljedeća bijela monografija koju sam proizveo više nije ni morala biti publikacija koja bi imala ikakvu vezu sa mnom. Bilo koja brošura poslužila bi mi za obljepijavanje. U svakoj trgovini danas možete dobiti razne promidžbene kataloziće, booklete, deplijane pa sam takvih bijelih monografija, oslobođenih od njihovog komercijalnoga ili bilo kojeg drugog sadržaja, napravio stotinjak.

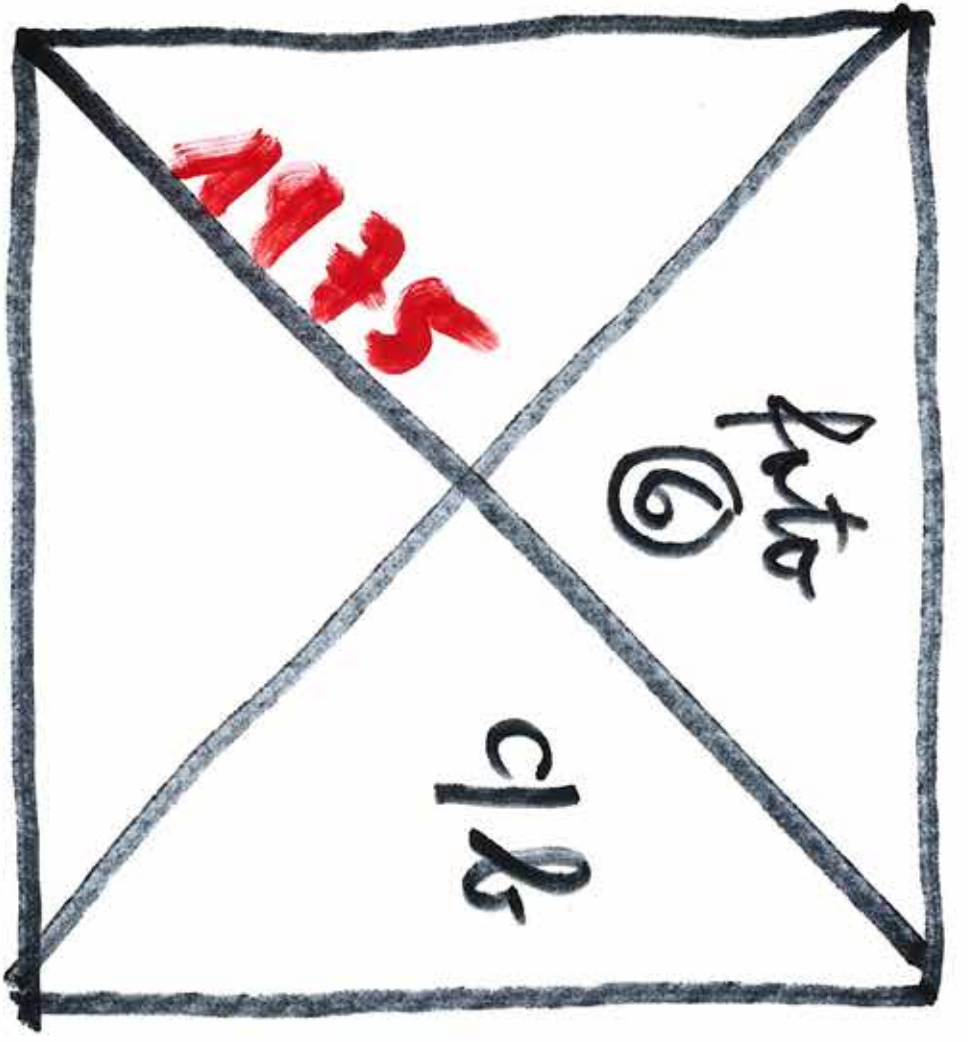
_Bijele monografije imaju nekoliko prednosti i jednu manu. Prednosti su što djeluju čisto, riješene teksta, fotografija - svega nepotrebno, itd. Prividno su i nalik na "zbirku" poezije, knjigu potpuno bijelih stranica iz Cocteauova filma. Takva knjiga izmišljenog mladog pjesnika Jacquesa Cegastea pojavljuje se u filmu Orfej gdje je mladi egzistencijalisti i pjesnici pohvalno komentiraju. Za nju, u sceni u lokalu Café des Poetes, Jean Marais kao Orfej kaže s ljušnjom ili ljubomorom, da je smiješna, apsurdna, a što i nije neko negativno određenje u očima egzistencijalista onoga vremena.

U jednoj pariškoj galeriji nedavno, u stolnim vitrinama, bile su izložene rane Kieferove velike knjige metalnih stranica s nalijepljenim fotografijama. Te metalne knjige podsjetile su me i na Žuveline željezne knjige koji ih je radio također prije dobrih dvadeset godina. Ali kod njega, za razliku od Kiefera, iz željeznih ploča stranica Monografija izrezane su pačetrovine na mjestima gdje bi trebale biti fotografije. Zbog toga iz stranice njegove monografije, hommagea nekom poznatom umjetniku, pričvršćene na bijeli zid galerije, kroz nastalu šupljinu u željezu, na mjestu za fotografiju isijava samo velika bjelina.

_Moje bijele monografije nisu neotisnuti bijeli papir ili šupljine u formatu knjige, već ranije otisnuti, a zatim prekriveni sadržaji. One su istovremeno "prepreke i transparentnost". Prepreka, zato što je originalni sadržaj nedostupan, a transparentnost jer nešto ispod bijele etikete tu i tamo proviruje. One same postaju i "slike" u kojima se transparentnost i gustoća bijelih etiketa doživljava kao potez kista preko crnina slova, fotografija, a pritom su i taktilne jer je, listajući ih, moguće osjetiti razičite debljine pojedinih stranica, ovisno o količini zalijepljenih etiketa, glatkoći papira ili neravnine površina.

Bijele monografije/monokromije. Na toj bjelini ne izgleda dobro ako se napiše godina proizvodnje ili ime autora. One su anonimne.

I sada, ako ste mislili da je to njihova najveća mana, prevarili ste se. Njihova najveća mana je što su mi one otvorile mogućnost da radim crno-bijele monografije, a ove će me pak natjerati da radim kolor monografije. Pitanje koje bi netko mogao postaviti glasi: a zašto ih nisi napravio odmah, te kolor monografije? To je normalan put, svi danas rade kolor monografije.



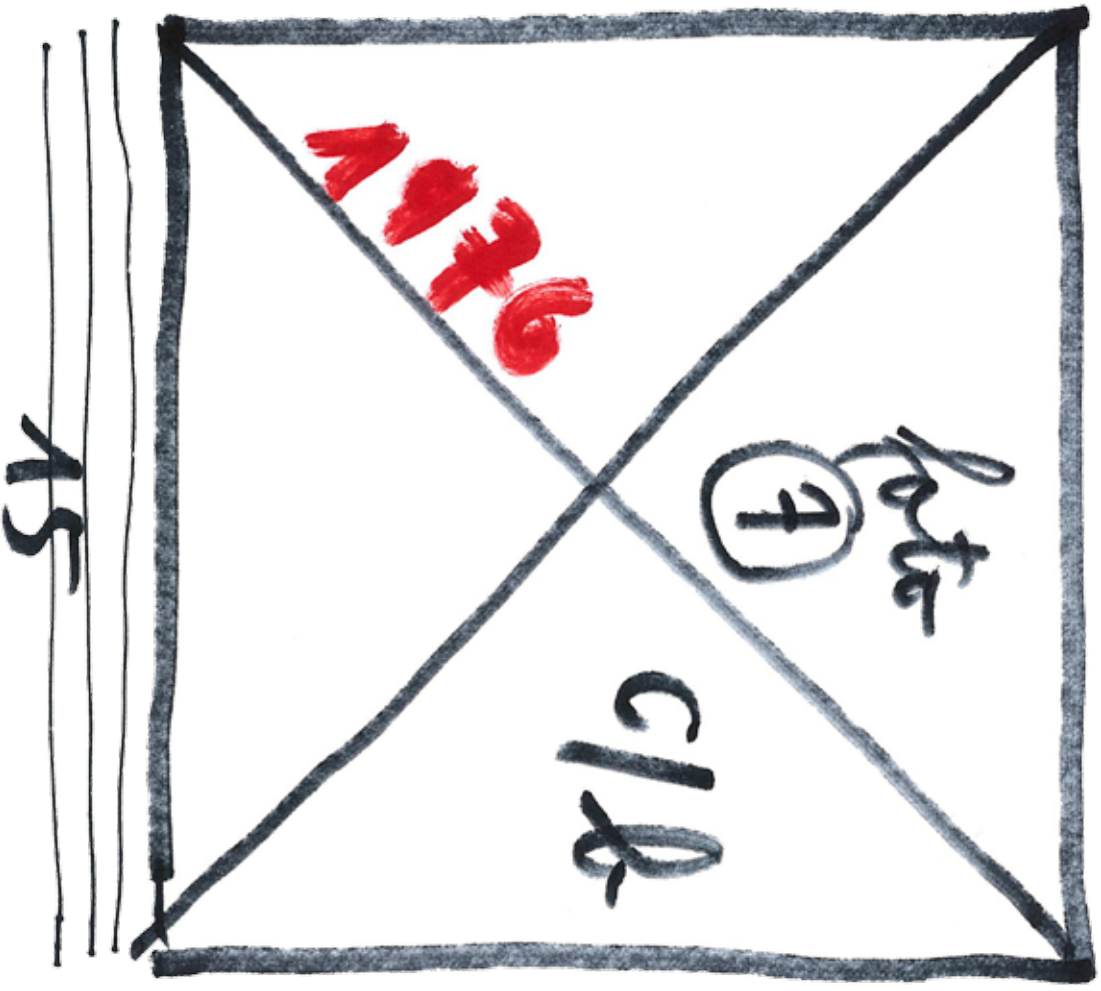
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Takove "izložbe", odnosno samo kataloge nepostojećih izložbi, ponovio je još nekoliko puta.

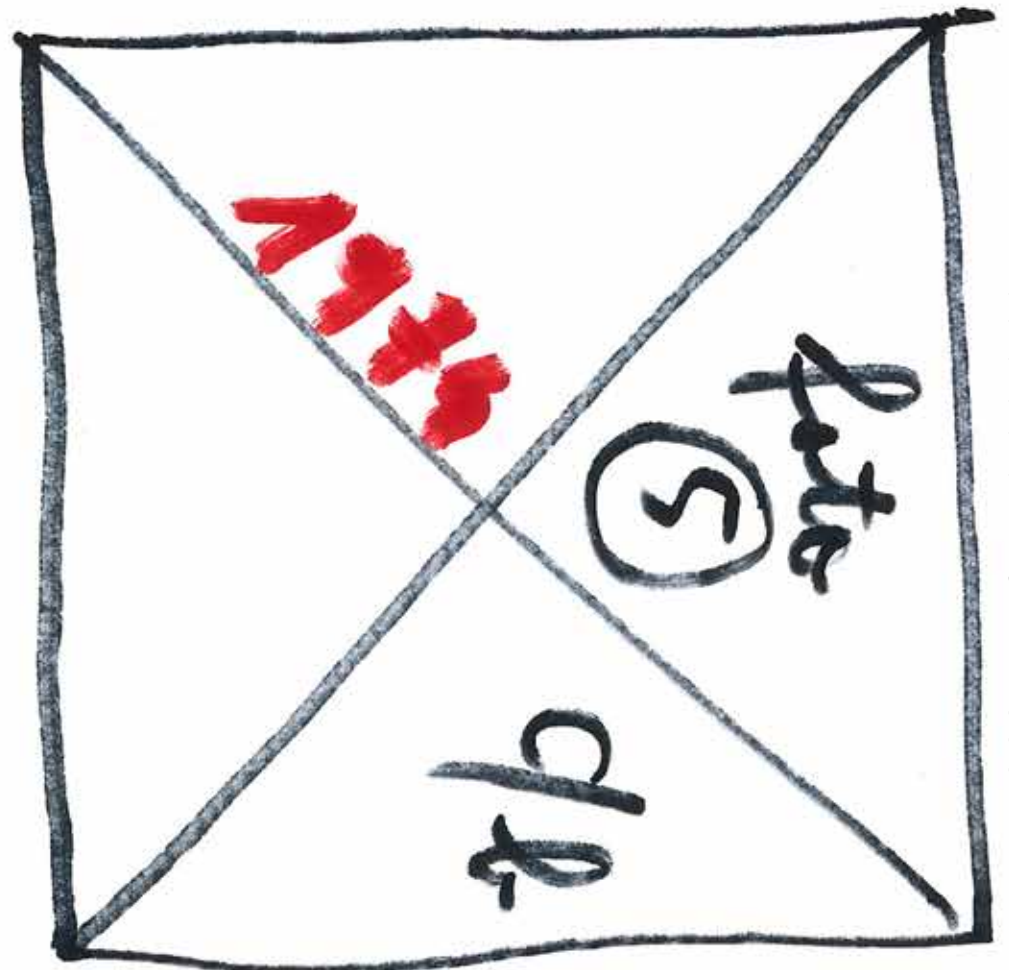
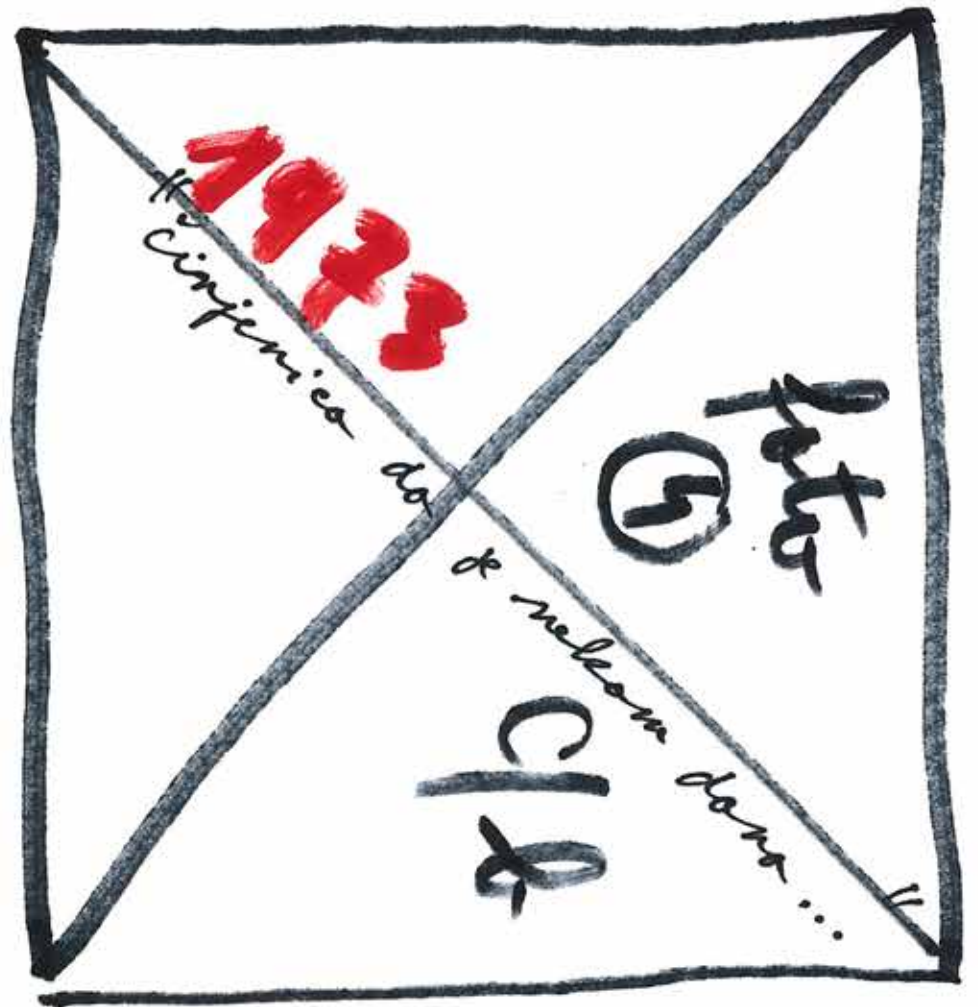
Ranije je spomenuto da radovi reproducirani u nekoj monografiji ili katalogu imaju drukčiji status na tržištu umjetnina. Osim toga i izlaganje reprodukcija, skoro pa izrezanih iz monografija ili pak uvećanih do muzejskih formata, a ne originalnih djela, danas je već potpuno legitimno. Trenutni su hit Van Goghove slike (a među njima i čuveni Suncokreti) reproducirane reliefography tehnikom u 3D otisku. Tu nisu samo vidljivi i opipljivi, vjerni pastozni namazi boja Van Goghova pemzla, već je u istome mahu isprintan i originalni okvir u kojemu je slika smještena. Uskoro možemo očekivati i 3D Davida isprintanog zajedno s postoljem na kojemu stoji. Veliko je pitanje što su i do sada - od raznih remek-djela koja vise u poznatim svjetskim muzejima, od Mona Lise nadalje - ljudi gledali u njihovu originalnom obliku, a što u Epson digitalnom printu zakrivenom iza neprobojnog stakla. I to s dva do tri metra razdaljine, iz prvog reda, natisnuti na zaštitnu ogradu ispred slika. A što tek od umjetnosti vide oni iz trećeg reda, pitamo se? No, za umjetnost oni iz trećeg reda, rekli bi neki, nikad nisu ni bili važni.

Ali, ni to nije tako. Zar njima ne ostaju upravo monografije za listanje? Tone monografija tiskaju se baš za njih, da bi ih mogli kupiti i doma u miru uživati u umjetnosti. Jedna ili dvije poveće sigurno krase njihove police. Oni ostali, koji se više ni ne guraju s mnoštvom po muzejima i galerijama uglavnom monografije ni ne kupuju. Dobivaju ih na dar od samih umjetnika, autora, kustosa, izdavača, galerista, muzeja itd. pa ih isto tako odmah daruju dalje ili ih pak nešto kasnije, kada triput godišnje čiste svoje pretrpane biblioteke, odnose u obližnje knjižnice ili odlažu na otpad.

I Siegelaub dvadeset godina kasnije pomalo naivno i romantičarski konstatira da se cijeli art svijet drastično izmijenio. Njegova tadašnja nastojanja bila su potpuno u skladu s idejama umjetnika o dematerijalizaciji umjetničkog objekta te s time sukladnim, svjesnim neparticipiranjem u kapitalističkoj - za umjetnike (kao i za sve ostale) - nepravednoj ekonomiji. Po njemu, u međuvremenu, svijet umjetnosti, galerija, muzeja kao i generacije umjetnika znatno su se razvili ili degenerirali iz prevladavajućih art zanesenjaka u art biznismene, uz to, bez imalo političke osviještenosti.

_Nakon crno-bijelih monografija, trebao bih sada nešto reći i o bijelim monografijama. Zapravo, bijele monografije nastale su prije ovih crno-bijelih. Već sam ranije napravio nekoliko bijelih kataloga. Na njihovim koricama znalo je biti nešto malo slova, a ni u unutrašnjosti nije bilo previše teksta. Ali to nije ono o čemu želim govoriti. Kod mojega prvog većeg kataloga, s tekstom na nekoliko jezika u tri stupca kao na Nestle kutijama s pahuljicama, učinilo mi se da je teksta previše i da se fotografije zbog toga doimlju premale. Želio sam ponovno tiskati katalog s identičnim rasporedom slika, ali bez teksta. Mislio sam da će tada fotografije ipak doći više do izražaja. Tehnička izvedba činila mi se jednostavnom; već postojeće klišeje trebalo je samo prekriti ili izbrisati one djelove s tekstom. Ispalo je da to nije tako te da sve klišeje treba napraviti ponovno. No, za to tada nisam imao novaca.

Taj sam katalog, zapravo samo one djelove koji su imali tekst i legende pod slikom, oblijepio bijelim samoljepivim etiketama tek toliko da bi se nekako približio prvotnoj zamisli. Tu sam nastavio s idejom Prepreka s kojima sam započeo nešto ranije, u nekim drugim materijalima. Pokazalo se da je ova potreba za bjelinom i oslobađanjem od teksta zapravo anticipacija onoga što će se stvarno dogoditi kasnije, deset godina nakon tiskanja tog kataloga.



MONOGRAFIJE (CRNO-BIJELE, BIJELE I KOLOR)

18

Kada umjetnik dođe u zrele godine voli vidjeti svoje radove u nekoj debljoj knjizi o umjetnosti. Tada je za njega idealna ona knjiga u kojoj nema drugih umjetnika, gdje je je on sam na svim stranicama – slikom i tekstem. Takva knjiga zove se monografija.

_I sâm sam došao do toga da bih trebao napraviti jednu monografiju. Ali zašto samo jednu?

Zašto, kad već radim, ne bih mogao odjednom napraviti njih stotinjak? Pa i mnogi ih mlađi umjetnici gotovo odmah nakon završene akademije imaju već nekoliko. Možda u želji da nadoknadim izgubljeno i propušteno vrijeme, odlučio sam ih sâm napraviti više od stotinu, možda, dvjesto, tristo...

Za veću količinu monografija bilo mi je potrebno nešto više papira pa sam počeo koristiti svaki dostupan papir. Sakupio sam prazne bilježnice, čiste bijele papire, ispražnjene škarnice, kuverte i kartone od raznih kutija koje sam iskoristio za korice tih knjiga. Svaki prazan papir bio mi je dobrodošao. Nije me smetalo ni ako je bio čak malo zamašćen krafnom ili izgužvan.

_Druga važna odluka je bila da moje monografije budu napravljene samo u crno-bijeloj tehnici.

Većina radova koje sam želio imati u monografiji nastala je u razdoblju kada se ionako sve dokumentiralo samo crno-bijelim fotografijama. Zapravo, sve monografije koje sam izradio imaju samo naznačena mjesta na stranici gdje bi fotografije trebale biti. U svakoj od njih napisane su i godine nastanka radova (najčešće rane sedamdesete godine prošlog stoljeća), paginacija stranica i na kraju sadržaj iz kojeg se vidi što se i gdje u monografiji nalazi. Uglavnom, u svih stotinjak monografija radovi se više-manje ponavljaju. Monografije su različitih formata, veličina i debljina, ali formatom ipak rijetko premašuju veličinu džepa.

Mnogi autsajderi, marginalni, naivni, pa i drugi ne-umjetnici i umjetnici koji pod stare dane, slično opsesivno kao i ja sada, takoreći ni iz čega, započnu crtati, perom, kemijskom ili običnom olovkom po prvom papiru nađenom nadohvat ruke, na kraju dobiju svoje monografije.

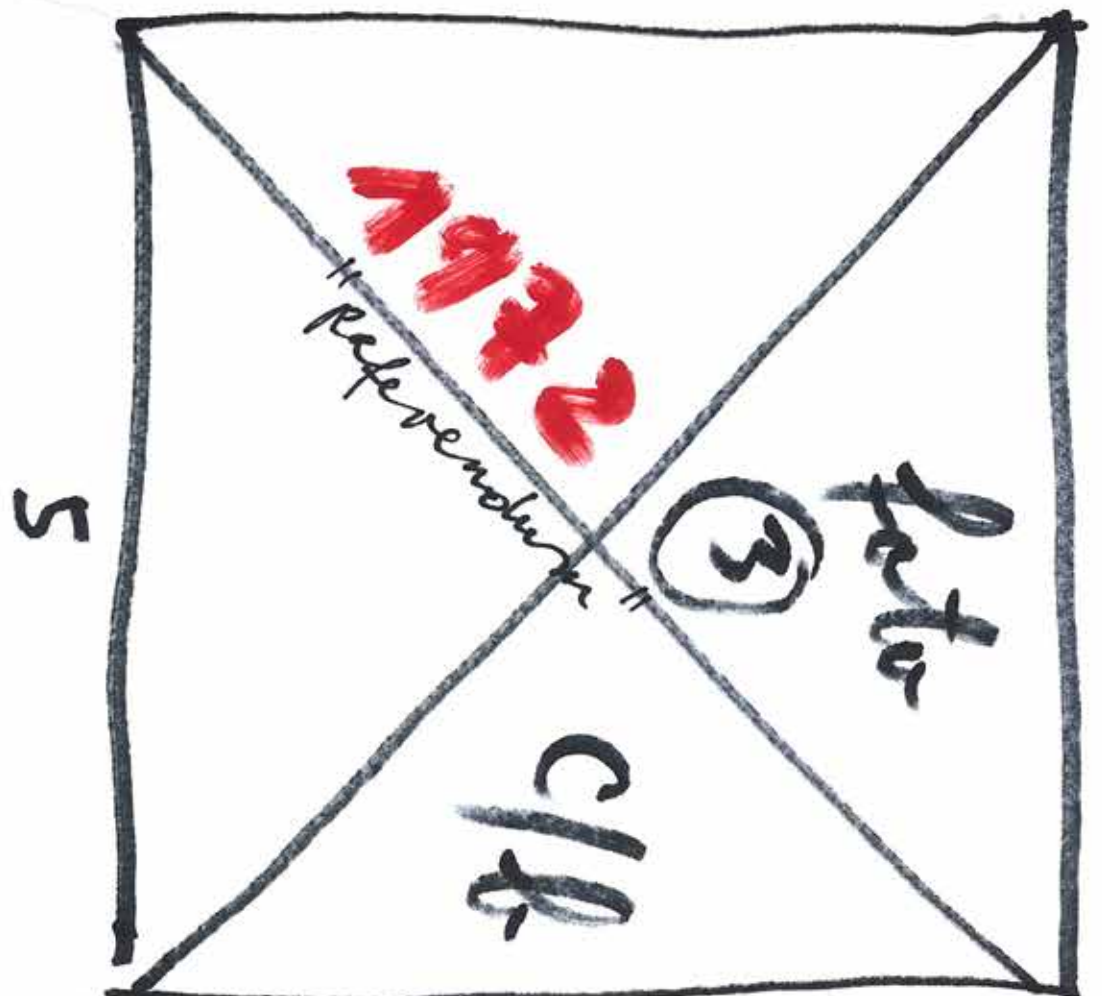
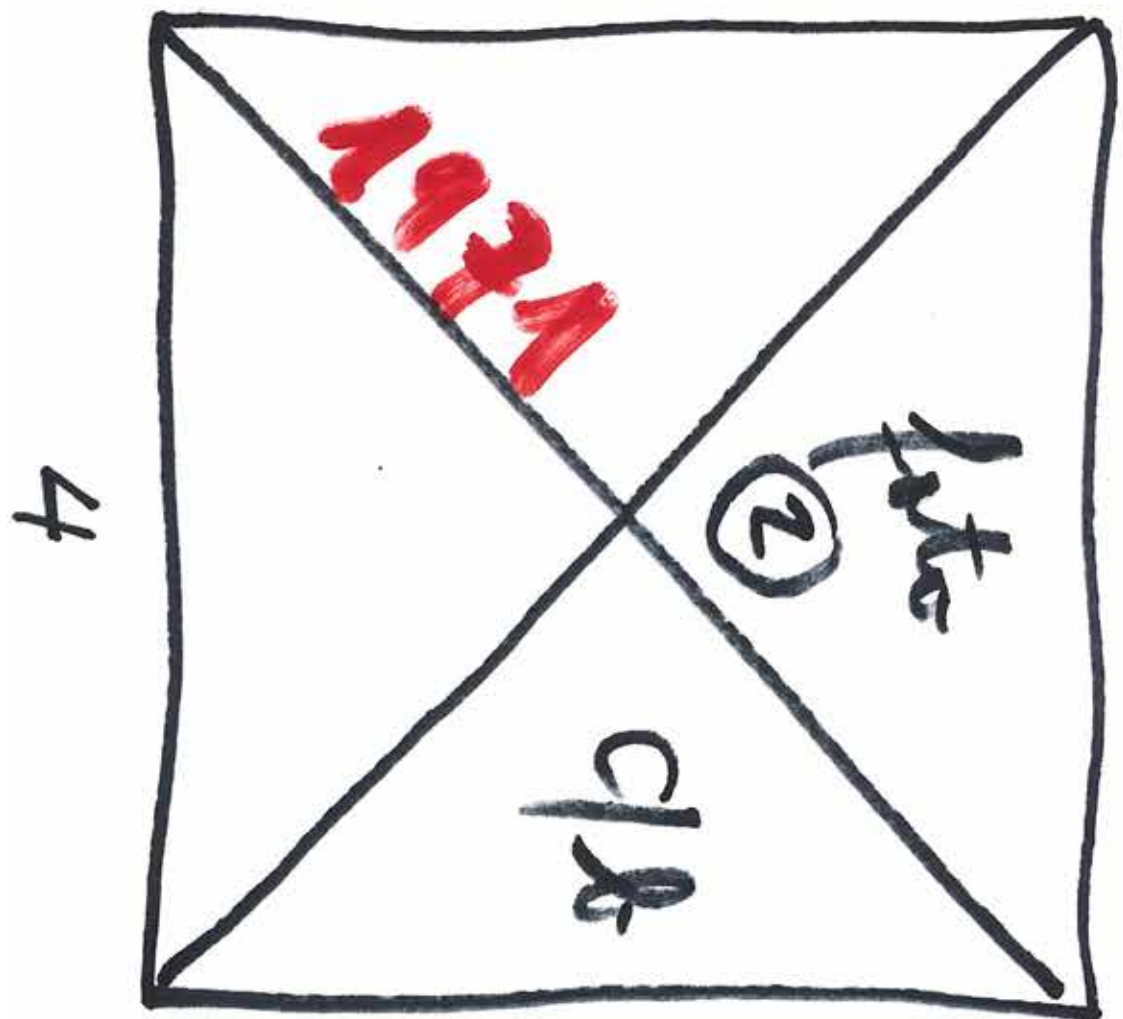
Samo su tada crteži, slike i ostali radovi u njihovim monografijama otisnuti na finom, sjajnom, dobrom papiru s tvrdo ukoričenim blistavim naslovnica. Moji crteži olovkom na izgužvanom ili ofucanom papiru i u monografijama su isti takvi, pomalo izgužvani i ofucani. Crteže crtam direktno u monografije ili, bolje rečeno, svoje monografije radim ručno, crtam ih odmah.

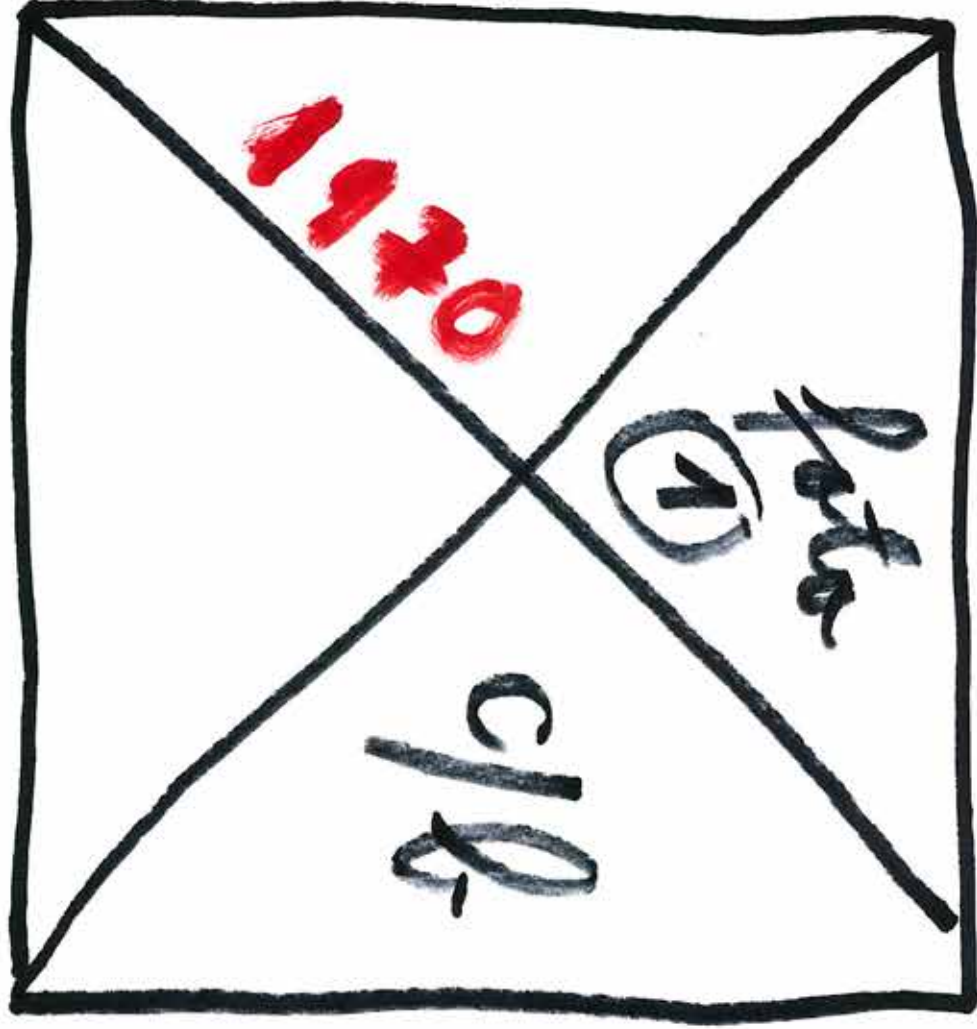
Tako skraćujem put.

_Pojedine stranice tako nacrtanih monografija, a i njih same, odlučio sam izložiti. Neke od tih stranica mogao bih skenirati i znatno uvećane isprintati na kvalitetnom arhivskom papiru, uokviriti i izložiti. Da bi ti radovi postali poznati, traženi i da bi ih kupovali muzeji i privatni kolekcionari moraju biti objavljeni u nekoj publikaciji, novinama, katalogu ili knjizi. Ipak, mislim da je puno bolje kada se pojave u nekoj monografiji. A to je ovdje i učinjeno. S time da bi se ovdje bitno skratio postupak. Od uobičajenog prosedea gdje se radovi prvo izlažu pa reproduciraju u katalogima, a zatim u monografijama umjetnika, i tako postaju poznati, ovdje bi se obrnutim, ali direktnijim postupkom – reproduciranjem stranica monografije, pretvaranjem reprodukcija u umjetničke radove – znatno ubrzala umjetnička cirkulacija dobara.

Zapravo, već je Seth Siegelau shvatio, ali s drugom idejom na umu, da je dovoljno napraviti katalog izložbe, no ne i samu izložbu. On je tako, kao kustos, otisnuo katalog Douglas Huebler November 1968 s radovima umjetnika, a da njegove radove pri tome nije uopće izložio.

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