

Visiting Curator

OPĆI UMJETNIČKI SLIKA I DRUGIH UMJETNINA U PROSTORIJI

DEFO (NEZAVNA)
(broj III naziv prostorije)

Red. broj	Inventarski broj	Autor djela	Naziv i godina izrade djela	Tehnika izrade	Dimenzija slike	Način pribavljanja djela	Procijenjena vrijednost
133.	3933.	OLIVERA GUSIĆ	PREMIERI 1989.	teknika 69x180	70x60cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0
134.	3934.	DOBENI	JEZWAZIVA, 1996.	hand. teh.	30x50cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0
135.	3935.	DRAGAN ŠTAMBUK	7224 September 1999	teknika E.A.	58x50cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0
136.	3936.	V. KRALJ TONJA	CHALLENGE 1991	titotak uljnom obojen	40x57cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0
137.	3937	KARINA ILANDIĆ	900. ZAGREB 1994.	balup. i E.A.	57x38cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0
138.	3938	FADIL VEJZOVIC	BLUE DORNING PODRNO PUTIKO 1986.	balup. i E.A.	69x69cm	a) otkup b) poklon c) akvizicija d) posudba e) aukcija	1.0

ZAGREB, 27. 11. 1997.

Štivan Palo
(ZADUŽENA - ODGOVORNA OSOBA)

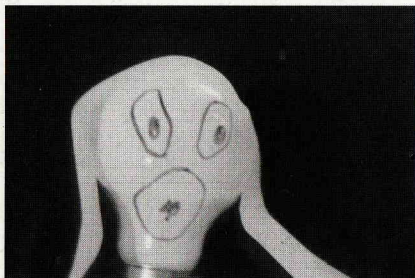
ČLANOVI POVJERENSTVA: 1. *S. Fran*

2. *V. 7*

3. *Ab*

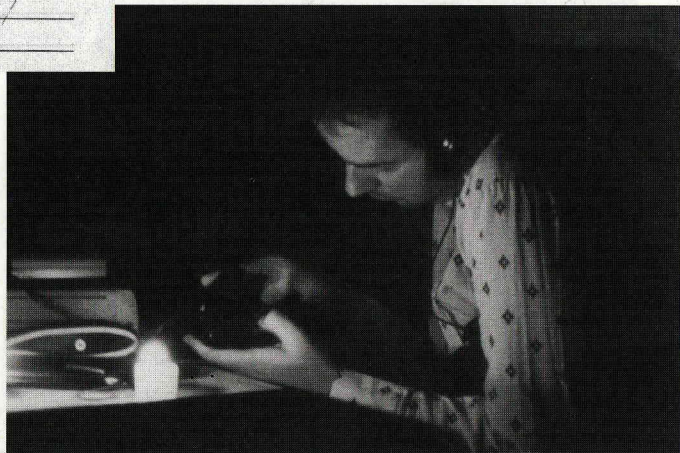
list of works

- Broken Mirror
- Wreck
- Imagination
- Bird
- The Last Island
- Tree
- Angel
- Sun
- Two Crosses
- Flowers
- Viking
- Beautiful Green Lagoon
- Night At The Abandoned Mountain
- Horizons
- Garden
- House
- Hills
- Boat
- Sphinx
- Ambulance
- Sky
- Gasoline



Viking

Night at The Abandoned Mountain



SPACES OF INTERPRETATION

The arbitrarily chosen list of works exhibited during the decade of Miroslav Kraljević Gallery's existence, also presents a history placed on a meta-level, without trying to connect these 'events' with any 'objective' legend. The free-from-interpretation approach leads to the idea about the existence of ideological interpretations of history, therefore colonisation and imperialism, which suppose an imagining of space. There is a real space referred to by interpretation, then there is the manoeuvrable space of theory, and finally the imaginary one. The historiography of art originated as literature, therefore the majority of later critics objected to the creative games within new science. Roughly said, that was the time when the instruction about scientific narration began, but after some time this same reasoning changed, since there was a large number of various scripts for the same events.

Hayden White for example, describes history as meta-fiction² and meta-narration. Similarly an art history methodologist, David Carrier³, points to a fictionality needed for the introduction of connections between the clear and unlike elements such as an event and a happening on a simple time scale.

Their relation is some kind of causality⁴ recognised for a specified professional area, that enables the differentiation of a short story from mere chronological enumerating.

Yet, the majority of recognisable relations belong to some other discourse of explanation.

'The only discovered ... is a formal coherence of historical events and its theories... that carry their ideological implications.' (Hayden White). Or; 'Objective history is impossible'.⁵ Namely, each is selective and chooses events that are plausible within the chosen narrative frame. And finally, each becomes free in picturing the space onto which it had only been projected. A tactical space is needed for setting up theory. It is the territory of explanatory manoeuvre. With the passing of time ideologies come out of that specific space and are laid into a fictional one, which only just corresponds to the real one. This one however, will not be carried out, most likely because of the 'laws' of reality.⁶ Therefore it is not uncommon that descriptions within the terms 'influence' and 'disciple' leave behind the parameters of travelling through space.

And yet, it can occasionally be very difficult to discover the differences between the spaces of manoeuvrable and imaginary theory.

This situation is also clear with the Miroslav Kraljević Gallery as an example. Every ideological perspective colonises the past: through assimilation, destruction or marginalising a previous explanation. Consequently the same events become arranged into new narrative structures with other 'remote' events, therefore reshaping the territory of interpretation.

These interpretations can reach very remote standpoints, from the late socialist pro-capitalist theory to Marxist doctrine. 'The existence of the Miroslav Kraljević Gallery is made possible by the merging of many circumstances: the tradition of spontaneous art exhibitions in the lobby of the company; the local government's conditions for the building permit which included opening a space within INA-Naftaplin's headquarters which should be accessible to the citizens; the existence of the improvised exhibition space of the famous 'Biafra' art group at the same location; as well as the enthusiasm of INA-Naftaplin employees...'⁷ While descending to the fictional territory we can almost feel the fortress of 'Worker's Art', the basements of a big corporation, places for public gatherings of the local population. And yet all of these buildings are placed outside any kind of realistic territory, emancipating the history from its location.

The works of Anna Best select elements for new narrative games within the past frames of a location. The border between the realistic and fictional territories of theory is also as unclear as it is between history and fairytales. Both depend on a system of belief. And yet, contemporary history is less often exposed to doubts about the authenticity of the source; the way events happen, the continuous passing of time...

The rise of contemporary legends shows the similarity of myth and 'factual' short stories, in the same way as their emancipation. Therefore it becomes clear that besides the existing myth of spaces for 'workers' art' there are the facts of the art works of some workers; the myth about the location once used by the Biafra art group. These are separate from the facts about the gallery and the group... Their connection, however, is unclear without the ideology of interpretation.

Moreover, it is clear that there is history and there are histories, and the past of the gallery is offered for new narration of both spaces.

Ana Peraica

¹ Plinius, Vasary

² or metafiction, for example; Patricia Waugh *Metafiction* or Linda Hutcheon "historiographic metafiction"

³ D. Carrier: *Principles of Art History Writing*, University Park and London, Penn State University Press, 1991.

⁴ Geniuses and disciples, schools and students...

⁵ Hayden White; *The Content of the Form: Narrative Discourse and Historical Representation*

⁶ Geography taken as science about space, dealing with universal principles of spatial organization and human behaviour in space, introducing the 'absolute' insight into space as a separated entity that contains its causal powers

⁷ Branko Franceschi: "Present, Past, Future"

ANNA BEST

Some Recent Projects ...

11999 - *Mecca*; Camden Arts Centre commission at the Mecca State Bingo Hall, Kilburn - (*error 404*); <http://www.c-ship.org> - the Performing Arts Choreography Lab with 'prang' - *Failure Live Chat* with Neil Chapman: W139, Amsterdam - *fleet* with Lancaster Youth Centre; 'Go Away', Royal College of Art VAA final show. 1998 - *The Wedding Project*; Tate Gallery of Modern Art, London - *Visionhire*; GLEAN at Beaconsfield, London - *The Vauxhall Ghost*; Case Study Home, Galerija ŠKUC, Ljubljana - Shave International Artists Workshop, Somerset - *A Real Pony Race For A Bridle*; Summer Collection '97 at The South London Gallery ...

Catalogue images: Collection of the artist.

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••••• The
••••• British
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Broken Mirror



Sky

Ambulance



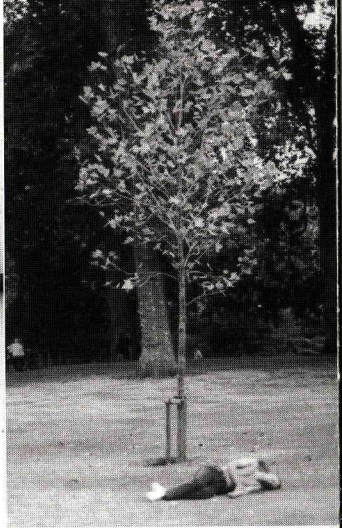
Sphinx



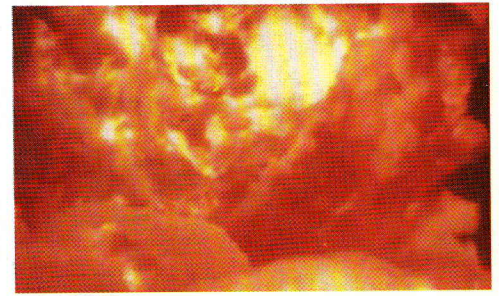
Hills



Flowers



Tree



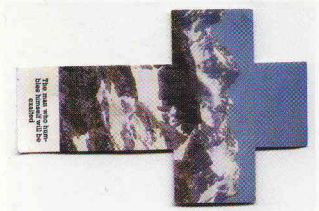
Gasoline



Two Crosses



Two Crosses



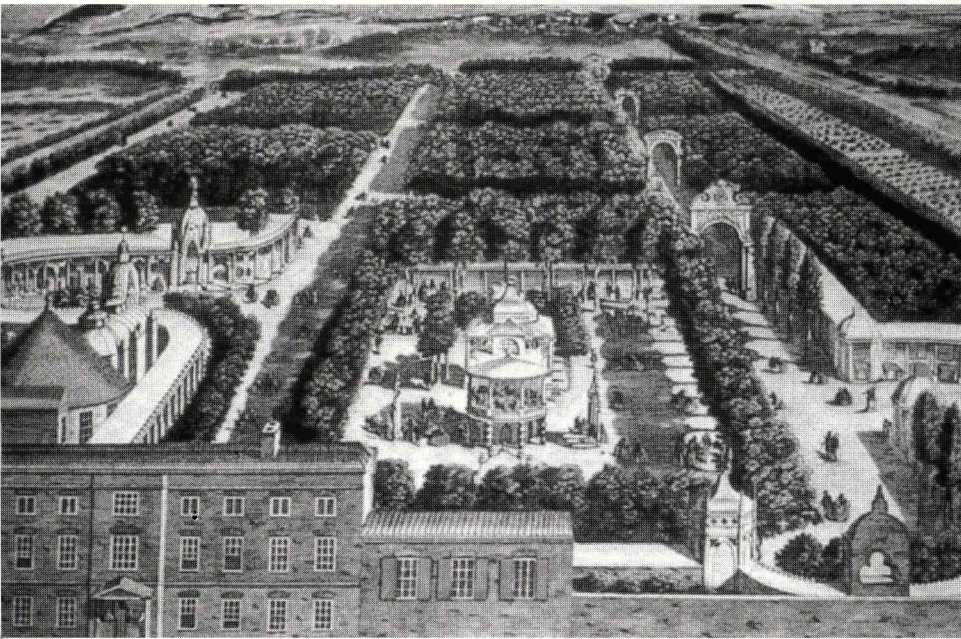
Sun



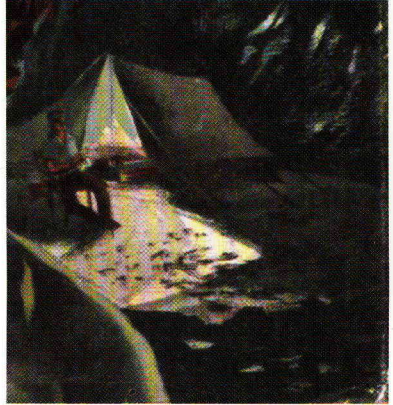
Sun



Garden

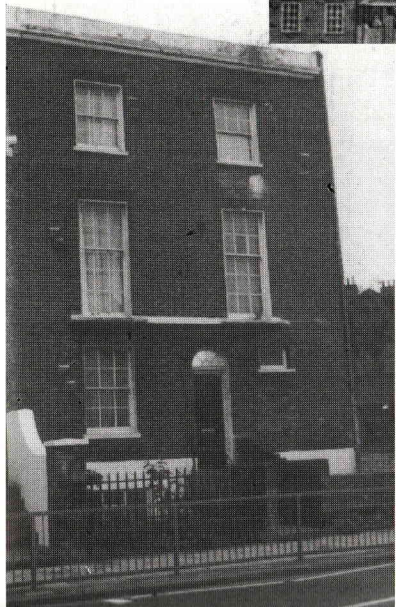


Boat



Night at The Abandoned Mountain

House



Angel

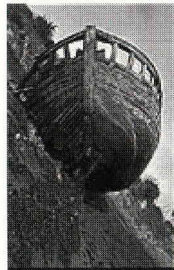




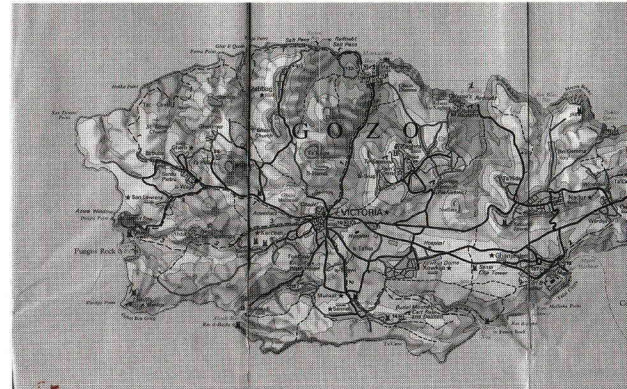
Beautiful Green Lagoon



Bird



Wreck

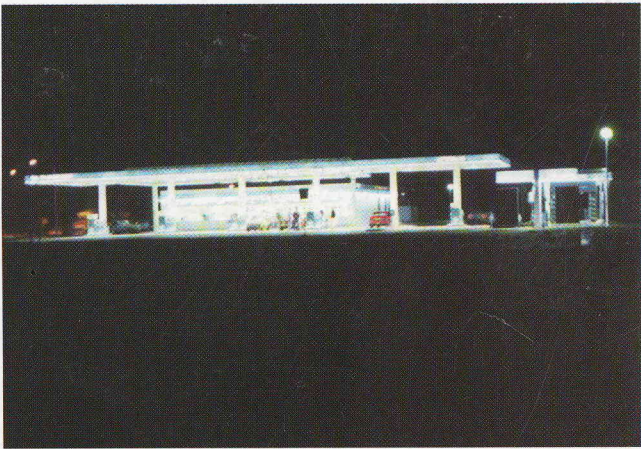


The Last Island

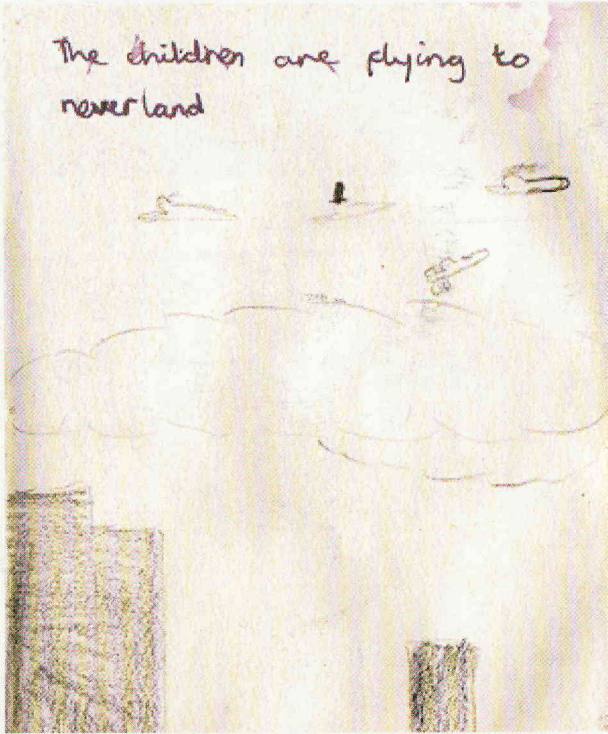
Ms / Mr Rest



Horizons



Gasoline



Imagination

annabell

Night at The Abandoned Mountain

