

PUBLIC ART ACTION / PERFORMANCE FARMA U OTOKU, 14/8/2021 / 9.00 – 21.00

LIVESTREAM:
[WWW.YOUTUBE.COM/USER/ANELDRUG](https://www.youtube.com/user/aneldrug)

WAS IST KUNST, HERR PFEIFFER?

U posljednjih dvadesetak godina, točnije – pola stoljeća, od Beuysova gostovanja/nastupa u Jugoslaviji (Raša Todosijević!) odnosno od Beuysovih projekata, radova u smislu „Social – Sculpturing“ na „Documenta“ u Kasselu ranih 70-ih, cijela plejada domaćih (Ex – Yu i hrvatskih) umjetnica i umjetnika, aktivista-ARTivista, krenula je „beuysovskim“ stopama ispitivati „pitanja“ bez upitnika (projekte!) tipa WAS IST KUNST, Kako objasniti umjetnost mrtvom zecu, zašto se Beuys druži s kojotom (1974-e), zašto je Tajči Čekada s vepricom (projekt, performans „Veprica“!).*

Razmišljanje o smrti može se pokazati i hendikepom, fatalnom manom, ne jedino „sposobnošću“, „prednošću“ pred životinjom. Misaone preokupacije Nietzschea, Freuda, Kafke, Artauda, Lacana, Foucaulta, Beya****, Beuysa, Brenera, Kulika, Agambena, no ne manje i iskonske šamanističke i tibetanske prakse čitanja, govorenja umirućima ili već „pokojnicima“ („Bardo Thodol“), pomoći će nam pri razumijevanju Vukovićeve „iracionalnog“ čina čitanja svinji s kojom provodi u njenom oboru, u egzistencijalno-komunikacijskom zajedništvu s tom životinjom, s kojom „mistički sudjeluje“ (Levy Bruhl, C.G. Jung) cijeloga dana u toj dragovoljnoj karanteni – „art – camp“-u.

Konkretan, ali i metaforički čin čitanja crnoj svinji pfeifferici o jelima od njenog visoko cijenjenog mesa indirektno aludira (i) na „politički paradoks prisutan kod nas“ (N. Vuković). Utoliko ima neke „tajne“ obredne veze i s kriptokanibal-skim religijskim „metaforama“ i praksama o kojima je 70-ih pisao J. Attali („Kani-balski poredak“, 1979.), intendirajući na karakteristične metode moderne medicine – u kibernetičkoj pupčanoj sprezi s dominantnim načinima vladavine, upravljanja cijelim društvenim poretkom. U novije vrijeme (2020.- 2021.) sve se češće „čuje“ odnosno čita, raspravlja o sintagmi, tehničkom terminu „tehno – medicinski despotizam“ suvremenog talijanskog filozofa Giorgia Agambena**, o „biopolitici“ (Foucault, Agamben), o već uhodanom načinu kontrole, nadzora, upravljanja društvom. Umjetnik upućuje i na uznemirujuću ambivalenciju simbolič-kog tretmana „crne svinje“ (od Tibeta do Kine i natrag): „Svinja u budizmu bila je simbol neznanja, a crna svinja prikazana

je na budističkom kolu postojanja. Godina 2019. bila je „godina svinje“ po kineskoj astrologiji, a na žalost i godina „covid – 19“ pandemije“ (N. Vuković). Istodobno hara i afrička svinjska kuga koja dodatno ugrožava domaće svinjogojstvo, srozavajući gospodarsku odnosno društvenu situaciju u Slavoniji do gotovo nepodnošljivog stanja stvari. Zatvarajući se u svinjski obor kao zajedničku karantenu naš „umjetnik u gladovanju“ iskazuje i „animalnu“ i „transhumanu“ solidarnost, empatiju i razumijevanje prema našoj autohtonoj crnoj „fajferici“. Koju tim činom uzdiže, sublimira do mitske Hraniteljice Slavonije, što i jeste i nije „samo metafora“. Nezadovoljan regresijom kako svinjogojstva tako i gospodarskih i općenito društvenih okolnosti i „trendova“, Umjetnik svojom trans-estetskom „buntovnom“ gestom poziva na zdravu pobunu protiv toga stanja/trenda propadanja i apatije. Stoga već nazivom „Slavonski anarhizam“ nastoji estetski, etički i – last but not least – idejno-politički povezati ovaj projekt s časnim anarhističko-buntovnim nasljeđem unutar povijesnog radničkog pokreta u Slavoniji: „Ovim performansom ja pak želim potaknuti zdravi duh pobune među građanstvom koji je svojedobno postojao, a o čemu svjedoči knjiga autorice Ane Rajković o anarhističkim aktivistima u Slavoniji u prvoj polovici 20. stoljeća.“**** Tim manifestnim apelom deklarativno transcendirajući preusko mišljenje granice „Art – obora“, skućeni, karantenzirani, „lockdownizirani“ tor/tabor/logor „Životinjske farme“ (G.Orwell). Udaljenoj, izočnoj publici bit će omogućeno, medijalizirano putem „streaminga“, sigurno praćenje svekolikog dešavanja između „umjetnika u gladovanju“ i „slavonske crne svinje“.

JEDAN LJETNI DAN S PFEIFFERICOM

*

Koje su to javno-tajne, „konspirativne“, ezoterične, simboličko – praktičke, socijalno – političke veze između slavonskog svinjogojstva, radničkog pokreta, davne anarhističke tradicije i suvremene umjetnosti? Što je s tom „mitskom“, ne recimo „demonskom“, Crnom Svinjom Fajfericom, usred Slavonije ljeta gospodnjeg 2021. nakon Isusa Krista, što je povezuje sa – slavonskim anarhizmom i Umjetnikovim aktivističkim preokupacijama? E, pa, valja nam zaroniti malo dublje u domaći i europski „kulturni bestijarij“ **** (da bismo se

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približili suštini ovoga najnovijeg umjetničkog koncepta i performansa Nebojše Vukovića. Ne radi se tu o nekoj „običnoj“, uvoznjoj, loše-kolesterolnoj svinji, radi se o crnoj slavonskoj „fajferici“, naime. Nastaloj zahvaljujući radu i umijeću baruna K. Pfeiffera, sredinom 19. stoljeća na gospodarstvu Orlovnjak blizu grada Osijeka.)

**

U artističkoj atmosferi ove umjetničke farme čuti se subverzivna blizina Marxa, Nietzschea, Antonina Artauda, Lacana, Bečkih Akcionista (Wiener Aktionismus), Josepha Beuysa, ali i novijih performera poput Alexandra Brenera, Olega Kulika, Svena Stilinovića, Zorana Štajdohara Zoffa („Grč“; „Životinja“!), Vlatka Vinceka, Marijana Molnara, Josipa Pina Ivančića, Slavena Tolja, Hrvoja Cokarića, Siniše Labrovića, Marka Markovića, Gilda Bavčevića, Damira Stojnića, te naših artistkinja Vlaste Delimar, Kristine Leko, Tajči Čekada ... koja je svojedobno boravila „na pikniku“ u zajedništvu sa divljom svinjom, spomenutom Vepricom. No, da suzimo referencijalni okvir (od Orwellove „Životinjske farme“ do naše, slavonske, poljoprivredne „Farme“ A.D.2021), Vuković putem ovog performansa akcentuira i pogađa u srce aktualnu kritičnu situaciju ne samo „slavonskog sela“, lokalne gospodarske politike i prakse/pragme već upućuje na neophodnost prepoznavanja, spoznaje i plodotvornog korištenja upravo domaće povijesne svinjogojске tradicije i kulture, oličene u epohalnoj ulozi baruna K. Pfeiffera i njegova uzgoja autohtone svinje posebnih osobina i kvaliteta (kajih su lišene tolike „lošije“ svinje s opasnim, po zdravlje štetnim „lošim“ kolesterolom!). Pošto je ova slavonska „crna“ svinja u suštini – zlatna, blagotvorna i po zdravlje domaćeg gospodarstva, da ne kažemo Nacije, RH.

O časnoj tradiciji i baštini anarhizma u Slavoniji nedovoljno se „zna“ i govori! A ovaj performans uključuje u sebe i dimenziju direktnog društvenog angažmana i inicijative. Tako umjetnik Nebojša Vuković najobičniji svinjski obor preobrazuje u svojevrsnu artističko-agrikulturnu privremenu autonomnu zonu buđenja, revitalizacije uspavanog slavonskog anarhizma. 2021, B.C.

Branko Cerovac

- * „Zašto se i Boris Kadin i Tajči Čekada bave – zečevima i Beuysom, a i „Alicom u zemlji čudesa“ (L.C.), Slaven Tolj i Đorđe Jandrić – Đo „hrpama“ kamenja, sadenjem stabala, Kožarićem i „društvenom skulpturom“ (na tragu Arte Povera, „Fluxusa“, Beuysa, domaće „Gorgone“ i Nove umjetničke prakse) – najnoviji primjer je Toljev projekt „A.P.H.A.S.I.A.E.P.K.“ (Ex-Tvor-nica „R. Benčić“, MMSU Rijeka, 2021.), a labinski L.A.E. (Zahtila) ugljenom i ugljenokopima, „rudnicima kulture“, socijalnim „kiparenjem“ i aktivizmom u Istri (od ranih 90-ih nadalje!
- ** prijevod G.Agambena na hrv.: Giorgio Agamben, „Golo-ća“, Zagreb, 2010.
- *** Rajković, Ana: „Širenje bludnih ideja u Slavoniji – pojava anarhističkih ideja u radničkom pokretu Slavonije“, 2016.
- **** „Kulturni bestijarij“, urednice S. Marjančić i A. Zardija Kiš, Biblioteka Nova Etnografija, IEF, HSN, Zagreb, 2007.
- ***** Temporary Autonomous Zone (T.A.Z.), Hakim Bey // prim.: b.c., kolovoza 2021./

Nebojša Vuković [HR/DE] rođen je 1985. godine u Osijeku gdje završava Školu za tekstil, dizajn i primijenjene umjetnosti, grafički smjer. Diplomirao je 2011. na Akademiji likovnih umjetnosti u Zagrebu, smjer grafika, u klasi Roberta Šimraka i kod Ivana Ladislava Galeta kao ko-mentora. Dobitnik je Ceepus stipendije te provodi studijsku godinu na Interfaculty Department of Intermedia AFA u Krakovu, Poljska. Radovi medijski variraju od crteža, kolaža (digitalnih i analognih), ready-madeova i različitih audiovizualnih (VJ, video editing: music/art/koncept video, multimedijalne instalacije) i performativnih rješenja. Suosnivač je i član umjetničke organizacije Format C u Zagrebu od 2017. te video editor. Pod alijom Agens 111 radi VJ-ing i audio vizualne projekte u kolaboraciji sa eminentnim DJ-ima i umjetnicima nezavisne internacionalne scene. Djeluje na relaciji Berlin - Zagreb – Osijek.

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SLAVONSKI ANARHIZAM

SLAVONSKI ANARHIZAM /
umjetnička akcija /
performans

livestream:
[https://www.youtube.com/
user/aneldrug](https://www.youtube.com/user/aneldrug)

14.8.2021. od
9.00 do 21.00

Autor:
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Snimanje i montaža:
Antun Balog /
TONNIB Video
produkcija / Osijek

Umjetničko savjetovanje:
Kristina Leko

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Posebna zahvala OPG
Ferbežar, 32252 Otok na
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MLU Muzej
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PUBLIC ART ACTION / PERFORMANCE A FARM IN OTOK, 14/8/2021 / 9.00 – 21.00

LIVESTREAM:
WWW.YOUTUBE.COM/USER/ANHELDKUNST

WAS IST KUNST, HERR PFEIFFER?

In the last twenty years or, more precisely – in the last half of the century, since Beuys's visit/performance in Yugoslavia (Raša Todosijević!), i.e., since Beuys's projects, works in the sense of social sculpturing at Documenta in Kassel in the early 1970s, an entire pleiad of domestic (ex-Yugoslav and Croatian) artists, activists-ARTivists, followed in Beuysian footsteps and examined 'questions' sans question mark (projects!) such as WAS IST KUNST, "How to Explain Pictures to a Dead Hare," why was Beuys locked in with a coyote (1974), what is Tajči Čekada doing with a wild sow (the project, performance "She-Boar"!)*

Deliberating death can also turn out to be a handicap, a fatal flaw, not only an 'ability', 'advantage' over an animal. Thought preoccupations of Nietzsche, Freud, Kafka, Artaud, Lacan, Foucault, Bey,**** Beuys, Brener, Kulik, Agamben, but equally also the primordial shamanist and Tibetan practices of reading, speaking to the dying or the already 'deceased' ones ("Bardo Thodol") will help us understand Vuković's 'irrational' act of reading to a pig with which he dwells in its pen, in an existential-communicational communion with the animal, with which he "mystically participates" (Levy Bruhl, C. G. Jung) for an entire day in this voluntary quarantine – 'art camp'.

The actual, but also metaphoric act of reading to a Black Slavonian (Pfeiffer) pig about dishes made from its highly valued meat indirectly (also) alludes to the "political paradox present in our territory" (N. Vuković). Therefore, it also has certain 'secret' ritualistic ties with crypto-cannibalistic religious 'metaphors' and practices written about by J. Attali in the 1970s ("L'ordre cannibale," 1979), thus aiming at characteristic methods of modern medicine – in a cybernetic umbilical correlation with dominant forms of reign, management of the entire social order. In recent times (2020 – 2021), we increasingly often 'hear', i.e., read, discuss the syntagm, technical term "techno-medical despotism" by contemporary Italian philosopher Giorgio Agamben,** "biopolitics" (Foucault, Agamben), the well-established method of control, supervision, management of society. The Artist also refers to the disturbing ambivalence of the symbolic treatment

of the 'black pig' (from Tibet to China and back): "The pig was a symbol of ignorance in Buddhism, and the black pig is depicted on the Buddhist wheel of existence. The year 2019 was the Year of the Pig according to Chinese astrology and, unfortunately, also the year of the Covid-19 pandemic" (N. Vuković). Concurrently, we see the ravaging of African swine fever, which additionally threatens domestic pig farming, thus degrading the economic, i.e., social situation in Slavonia to a nearly unbearable state of affairs. By enclosing himself in a pigsty as a communal quarantine, our "hunger artist" also demonstrates 'animal' and 'transhuman' solidarity, empathy and understanding towards our autochthonous Pfeiffer pig. With this act, he elevates it, sublimes it into a mythical Feeder of Slavonia, which both is and is not 'merely a metaphor'. Dissatisfied with the regression of both pig farming and the economic and overall social circumstances and 'trends', the Artist calls with his defiant trans-aesthetic gesture for a healthy rebellion against this state/trend of deterioration and apathy. Already with the name "Slavonian Anarchism," he therefore seeks to aesthetically, ethically and – last but not least – notionally-politically link this project to the honourable anarcho-rebellious legacy within the historical workers' movement in Slavonia: "With this performance, I seek to incite the healthy spirit of rebellion among the citizens, which once existed as testified by the book by Ana Rajković on anarchist activists in Slavonia in the first half of the 20th century."*** With this manifest appeal, he declaratively transcends the all-too-narrowly conceived boundaries of the 'art pigsty', the restricted, quarantined, 'lockdowned' pen/bivouac/encampment of "Animal Farm" (G. Orwell).

The remote, absent audience will have the opportunity to safely watch everything that goes on between the 'hunger artist' and the 'Slavonian Black Pig', mediated via streaming.

2021, B. C.

A SUMMER DAY WITH A PFEIFFER PIG

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What are the publicly-secret, 'conspirative', esoteric, symbolically-practical, socio-political connections between Slavonian pig farming, workers' movement, ancient

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anarchist tradition, and contemporary art? What about this 'mythical', not to say 'demonical' Black Pfeiffer Pig in the middle of Slavonia, in the year of our Lord 2021 A. D., how is it connected to – Slavonian anarchism and the Artist's activist preoccupations? Well, we ought to plunge deeper into domestic and European "cultural bestiality"**** (so as to approximate the essence of Nebojša Vuković's most recent artistic concept and performance. This is not your 'ordinary', imported, badly-cholesteroled pig, but rather the black Pfeiffer pig, created thanks to the work and skill of baron K. Pfeiffer in the mid-19th century on Orlovnjak Estate near the city of Osijek.).

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In the artistic atmosphere of this artistic farm, one can sense the subversive proximity of Marx, Nietzsche, Antonin Artaud, Lacan, Viennese Actionists (Wiener Aktionismus), Joseph Beuys, but also of the more recent performers such as Alexander Brener, Oleg Kulik, Sven Stilinović, Zoran Štajdohar Zoff ("Grč," "Životinja"), Vlatko Vincek, Marijan Molnar, Josip Pino Ivančić, Slaven Tolj, Hrvoje Cokarić, Siniša Labrović, Marko Marković, Gildo Bavčević, Damir Stojnić, as well as our women activists Vlasta Delimar, Kristina Leko, Tajči Čekada ... who once 'picnicked' together with a boar, the already-mentioned She-Boar. However, we ought to narrow down our referential framework (from Orwell's "Animal Farm" to our own Slavonian agricultural 'farm', 2021 A. D.); through this performance, Vuković accentuates and goes straight to the heart of the current critical situation, not only of the 'Slavonian countryside', the local economic policy and praxis/pragma, but also refers to the necessity of recognition, cognition and fruitful use of the very domestic historical pig farming tradition and culture, personified in the epochal role of baron K. Pfeiffer and his breeding of an autochthonous pig with special characteristics and qualities (of which numerous 'lower-quality' pigs with dangerous, health-adverse 'bad' cholesterol have been deprived!). This Slavonian 'black' pig is, in its essence – precious and also beneficial for the health of domestic economy, not to say of the Nation, the Republic itself.

The honourable tradition and legacy of anarchism in Slavonia (ibid. Rajković, Ana: "Širenje bludnih ideja u Slavoniji – pojava anarhističkih ideja u radničkom pokretu Slavonije," 2016) is insufficiently known and talked about! This performance also includes within itself the dimension of direct social engagement and initiative. Artist Nebojša Vuković thus transforms an ordinary pigsty into a kind of artistic-agricultural temporary autonomous zone of awakening, revitalising the dormant Slavonian anarchism.

Branko Cerovac

* Why do Boris Kadin and Tajči Čekada both deal with – hares and Beuys, but also with "Alice in Wonderland" (L. C.), why do Slaven Tolj and Đorđe Jandrić-Đo deal with stone heaps, tree planting, Kožarić, and "social sculpture" (on the track of Arte Povera, Fluxus, Beuys, our own Gorgona and New Art Practice) – the most recent example being Slaven Tolj's project "A. P. H. A. S. I. A. E. P. K." (former factory "Rikard Benčić," MMSU Rijeka, 2021) – while L. A. E. (Zahtila) from Labin deals with coal and collieries, "mines of culture," social 'sculpting' and activism in Istria (from the early 1990s onwards!).

** G. Agamben, translated into Croatian as "Goloća," Zagreb, 2010

*** Rajković, Ana: "Širenje bludnih ideja u Slavoniji – pojava anarhističkih ideja u radničkom pokretu Slavonije," 2016

**** "Kulturni bestijarij," S. Marjanić and A. Zardija Kiš (eds.), Biblioteka Nova Etnografija, IEF, HSN, Zagreb, 2007

***** Temporary Autonomous Zone (T. A. Z.), Hakim Bey // observed by B. C., August 2021 /

Nebojša Vuković [HR / DE] Born in 1985 in Osijek, where he graduated from the School of Textile, Design and Applied Arts, graphic arts. He graduated in 2011 from the Academy of Fine Arts in Zagreb, majoring in graphics in the class of Robert Simrak and with Ivan Ladislav Galeta as a co-mentor. He is the recipient of a Ceepus Scholarship and spent a study year at the Interfaculty Department of Intermedia AFA, Krakow, Poland. He works in different media: drawings, collages (digital and analog), ready-made and various audiovisual (VJ, video editing: music / art / concept video, multimedia installations) and performative forms. He is a co-founder and member of the Format C art organization in Zagreb since 2017 and a video editor. Under the alias Agens 111 he is doing VJ-ing and audio visual projects in collaboration with prominent DJs and artists of the independent international scene. He operates on the route Berlin - Zagreb - Osijek.

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SLAVONIAN ANARCHISM

SLAVONIAN ANARCHISM /
art action / performance

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user/anheldkunst](http://www.youtube.com/user/anheldkunst)

8/14/2021 from
9.00 to 21.00

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