

SUMMARY

The aim of this exhibition is to enable the wider public as well as the participants of the Congress of the International Association of Art Critics to have an insight into the documentation of such artistic happenings and occurrences which took place among the younger Yugoslav generation between 1968—1973, and which could be by the accepted terminology assigned to the category known as Arte Povera, Land Art and Conceptual Art, bearing in mind though, that these expressive approaches experienced in Yugoslavia various modifications in relation to the original models. It could not be said of this complex of appearances that they possess the characteristics of the unique movement considering the fact that in each Yugoslav centre it had specific aspects of manifestation which were in most part formulated by definite local cultural conditions. The first symptoms of this new mode of expression appeared in Ljubljana as early as 1966 with the formation of the group OHO which consisted of Marko Pogačnik, David Nez, Milenko Matanović, Andraž and Tomaž Šalamun, and whose work began in the field of topographic and visual poetry to pass on very quickly, in the beginning of 1969, to the sphere of poor art and finally, at the end of the same year, reached the domain of a particular form of conceptual art. In the middle of 1971 the group definitely abandoned every artistic activity continuing at first their mutual life in a commune in Šempas and then finally parting each in his individual way. Even though well informed from the beginning of similar appearances abroad, the members of OHO never identified their work with a specialistic artistic practice but saw in it only a possibility of spiritualizing their daily way of living and so their withdrawal can be observed in the light of the motive known in art history as the "aesthetics of silence". With the cessation of OHO's activities the ideas inspired by their example were continued in Ljubljana by Nuša and Srečo Dragan. Compared with Ljubljana the situation in Zagreb was completely different; since in this centre existed a strong tradition of the movement Nouvelle Tendance young artists on one hand reacted against some formulations of this aesthetics but on the other hand they accepted its thesis of democratization of art and so followed a specific expressive course which was called "Interventions in Urban and Natural Environment". Beside this tendency which was represented by Boris Bučan, Dalibor Martinis, Sanja Iveković, Gorki Žuvela, Jagoda Kaloper and Davor Tomičić, another trend, apparent at the same time, was represented by Braco Dimitrijević and Goran Trbuljak; their work was marked by some conceptual characteristics expressed in the theme of re-examining the conditions of the origin of an

artistic occurrence as well as the artists' conscious participation in the process and the accidental unforeseen circumstances.

In Novi Sad the groups KOD and (E) were formed in 1970 and they were in due time united into one (whose members today are Vladimir Kopicl, Mirko Radojičić, Slobodan Tišma, Pedja Vranešević, Čedomir Drča and Ana Raković) and their activity is in most part concerned with the sphere of pure linguistic conceptualism influenced by the conceptions of Joseph Kosuth and the group Art and Language, while the group Bosch & Bosch (Slavko Matković, Balint Szombathy, Laszlo Szalma and Laszlo Kerekes) formed in Subotica in 1969 has been applying various treatments in the span from visual poetry to fluxus.

In Belgrade the first forebodings of these manifestations appeared not earlier than the middle of 1971 and then began to expand and flourish in the activity of a whole number of authors (Marina Abramović, Slobodan Milivojević, Dragoljub Todosijević, Zoran Popović, Gergelj Urkom and Neša Paripović), as well as in the group Ekipa A3, whose work generally speaking could be classified under the term "Extended media". In the context of all these occurrences the latest conceptual cycles "A Proposition for a New Experience of Colour" and "In Honour of the Soviet Avant-Garde" by one of the distinguished artists of the previous generation Radomir Damnjanović-Damnjan, should be viewed. The survey of the activities of the artists of these preoccupations as well as the role of critics who stimulated their work wouldn't be complete if their close and timely contact with many protagonists of similar tendencies in the world isn't emphasized. Consequently, in 1970 the members of the group OHO displayed their work at the exhibition "Information" which was organized by Kynaston McShine in the Museum of Modern Art in New York and their work was presented in the Information Documentation Archives, a specialized centre for poor and conceptual art, run by Germano Celant in Genoa; Braco Dimitrijević exhibited his work in Kassel on "Documenta 5" and Goran Trbuljak was chosen to participate at the VIII Biennial of Young Artists in Paris in the autumn of this year. Likewise, many personal contacts were made with artists such as Walter De Maria, Daniel Buren, Jannis Kounellis, Michelangelo Pistoletto, Giuseppe Chiari and others as well as with the critics Germano Celant, Tommaso Trini, Willoughby Sharp, Catherine Millet, Achille Bonito Oliva and others, who came to Yugoslavia during the period 1970—1972 and took part or cooperated in various manifestations. It should also be emphasized that consequences of the activities of artists of this generation as well as

the effect itself of the actions through which their work was expressed, were not limited only to the scale of a new artistic tendency but have tried to discover resonances also in the mode of their common vital and social behavior which was constantly lead by the aspiration for broadening the atmosphere of open and direct mutual communications.