



BEZ NAZIVA

UNTITLED

Tomo Savić Gecan

Praznina je nužnost, *hostinato rigore*, kaže Leonardo, a bijeli je zid najkreativniji motiv. Prizor stola i stolca u praznoj prostoriji također može djelotvorno dočarati stanje razmišljanja kao mogući temelj kreativnog procesa. No, tu je strah, vječni pratitelj svih nas. Strah od praznine - svi se bojimo ničega. Ali praznina neće nestati ako od nje bježimo nego će se strah raspliniti kad joj se prepustimo.

I već je na stolu šalica kave iz koje se izvija dim. Kad se ide redom, kad se pristane na osnovni poredak i ne bježi od neizbježnosti, sve lijepo teče. Možda je orah iz dvorišta sljedeći gost. Za njega kažu da jedini od svojih ne proizvodi kisik, pa zato oko njega nema insekata. Kad nema insekata, ne dolaze ni ptice. Krošnja bez ptica je kao društvo bez smijeha.

Drugi govore kako odrasli orah na dan popije tisuću litara vode. Sudeći po sočnosti ploda, jedva i litru odvoji za proizvodnju. Sebično drvo, zato je samo i zato je suho. Ali za svakoga ima nade, pa je tako i orah po još nečemu jedinstven. Alkoholna se pića obično dobivaju od prezrela voća, samo se orahovica radi od zelena ploda. Zato se, valjda, i konzumira natašte. Osim toga i šalica kave dosad je već zaslužila društvo.

Ali nema društva. Nema stola ni stolca, nema šalice, ni kave nema. To smo sve zamislili. Oraha u dvorištu također nema, to je obična platana. Ispred nas je ulica kojom prolaze obični auti. Unutra nema ničega, a vani nema ničega naročitoga. Ali između unutra i vani ima nešto neobično, iako je to na prvi pogled nevidljivo. A i na drugi, i tako dalje. No, svakako, nečega ipak ima. Ja znam čega jer mi je Tomo rekao. Ali ne želim to zasada objelodaniti nego se solidarizirati s publikom i posve subjektivno pokušati protumačiti ili dokučiti njegove razloge. Razloge postavljanja prazne bijele sobe unutar galerijskog prostora iza čijih se zidova (i dalje u galeriji) nalazi neki izložbeni sadržaj.¹

Moguće je, dakle, u ovoj situaciji uvjetno ipak razlikovati tri strane: 1. autora, 2. publiku, 2. a) mene kao uvjetno treću stranu jer se ne obazirem na to što znam nego se priklanjam publici koja to ne zna zato što smatram da je razlog skrivanja sadržaja jednako važan kao i taj sadržaj. Kao što se i u matematičkom zadatku ne ocjenjuje samo točan odgovor nego i odgovarajuća formula. Stoga je zadatak treće strane nizom pretpostavki ovoga časa otkriti tu formulu te, u konačnici, usporedivši je s odgovorom, vidjeti je li ona odgovarajuća.

Zato se treća strana ovim vrludanjem, dobivajući na vremenu, muva uskim prostorom i nastoji pronaći pukotinu u koju bi bilo moguće postaviti perspektivu pogodnu za osobno tumačenje izložbe bez naziva.

Najbolje bi bilo smjestiti se u zid što odvaja vidljivi od nevidljivog dijela galerije. Galerije koja se naziva radničkom, vjerojatno zato što se nalazi u Radničkoj ulici, ulici kojoj su novopridošli stanovnici, smješteni u raznoraznim *towerima*, pokušali promijeniti ime jer ne odgovara njihovu svjetonazorskom ukusu i svjetskom poslovanju. Kao da galerija odgovara poslovanju zgrade u kojoj se nalazi?! Slijedom toga, ustanoviti prazan prostor unutar galerije i time onemogućiti vidljivost sadržaja pomalo odgovara kontekstu galerije unutar zgrade. Odmah se, međutim, nameće pomisao da je to bio i autorov razlog zato što on već dugo živi u Nizozemskoj pa je malo vjerojatno da je detaljno upućen u događanja u Radničkoj ulici. Iako je njegova reakcija prilično precizna. No doimala bi se još preciznijom kada bi se reklo što se nalazi s druge strane zidova koji odvajaju vidljivi od nevidljivog dijela galerije. Ali kao što tumačenje bilo kojeg posjetitelja može biti samo subjektivna pretpostavka, tako je i ovo moguće proglasiti tendencioznim.

Moguće je da autor zapravo ima neke posve drukčije razloge, možda se referira na neke svoje prethodne radove i na ovaj način sada obnavlja komunikaciju s njima. Međutim, kao što rekoh, on je svoje rekao odnosno napravio, publika još nije stigla, a treća strana u tom smislu ima potpunu slobodu jer Tomo od ovog predgovora i očekuje osobnu perspektivu, opušteni doživljaj bez ikakva predumišljaja.

To očekuje i od posjetitelja izložbe - da svaki pojedinac na ulazu ostavi sve ono što pretpostavlja njegov misaoni sustav i uđe u galeriju sa sviješću kao s izravnom plohom nekog, recimo, kaučuka, na kojoj će doživljaj izložbe ostaviti prve otiske. Praznina je nužnost za dojam koji želi potaknuti i utisak što ga želi ostaviti. U tom bi smislu i ova konkretna praznina bila nulta etapa, od koje je i sam Tomo krenuo slijedeći Leonardov naputak. Na kojoj je, međutim, u ovom slučaju i ostao želeći i publiku staviti u svoju poziciju. Zidom odvaja publiku od ostalog sadržaja, kao što i sebe odvaja od nekadašnjih razmišljanja ostavljajući ih da plutaju u sferama sjećanja i ne uzurpiraju mu svijest.

Osobno, u procesu istraživanja konkretnih okolnosti katkad sam osjetio nužnim svaki podatak povezati s prenesenim značenjem, svaku činjenicu s mogućom interpretacijom, svaki treptaj s njegovom vječnošću, svako lice s njegovim naličjem, svaku besmislenost ulaštiti do sjaja ogledala, pa tek onda mišlju zaobilaziti odraze i pustiti je da se polako kotura stubama što vode od prizemlja svijesti do odavno neposjećenih odaja, ne pamćenja nego do mjesta gdje se odlažu viđenosti bez značaja, gdje su pohranjene slike koje nisu uzete u obzir, ali koje i dalje negdje tavore ili kruže; i ako ni tada nisam uspijevao prizvati onu koju bi takav novi i promijenjeni ja mogao iskoristiti, tek sam se onda osjetio slobodnim opet izaći van, ne u lov na nova lica ili događaje, nego razapeti mreže i ne znajući da sam ih razapeo, kao nepostojeće radarske antene koje djeluju posve autonomno i u čijim se spremnicima sutradan ili još mnogo kasnije traži sitnica koja nije primijećena a koja jedino može poslužiti kao zametak novoga takvog nastojanja.

Neki tvrde da se suzdržavanjem puni bunar naših mogućnosti. Što se manje prepušta, to se više može. Svaka nepojedena kobasica, nenapisana rečenica, neodgledani film – sve se sedimentira da bismo u jednom trenutku eksplodirali od moći, izrazom zadivivši i sebe i okolinu. Drugi znaju da treba probati obje strane, istodobno postojati u prepuštanju i odricanju. Pa i između, na tankoj granici što ju je moguće razabrati tek kad se iskusi i jedno i drugo. Dapače, na toj oštrici žileta balansirati što je moguće dulje, usmjereni prema trajnom takvom postojanju.

Oštrica žileta ili pukotina u zidu između ničega i nečega, svejedno je.

– Nisi pozvan govoriti o sebi, protestira unutarnji glas.

– Kako ne, zar bijeli zid nije najkreativniji motiv? Zar autor ne predlaže praznu sobu koju bi zamišljajem svatko sam za sebe trebao ispuniti? Boraveći u toj sobi, koje uostalom ovog trena još i nema, malenoj poput ovoga mog ureda, bijeloj poput prazna papira, zar postoji išta drugo osim pretpostavljene metafore?

– To bi možda i moglo proći, odgovara glas, ali tek ako publika procjeni da formula odgovara konačnom rezultatu.

Boris Greiner

¹ 1996., u Galeriji Sv. Toma u Rovinju, izložena je metalna ograda koja je ograničavala kretanje kroz prostor.

1996., u okviru izložbe *Otok / Island* (SCCA, Art radionica Lazareti) u Dubrovniku, metalna ograda iz Galerije Sv. Toma postavljena je uz rub ceste kraj gradskih zidina.

Na toj je lokaciji stajala nekoliko godina.

2014., unutar Radničke Galerije u Zagrebu, izgrađen je manji prostor iza zidova kojeg se nalazi replika metalne ograde.

Emptiness is a necessity, *hostinato rigore*, says Leonardo, and the white wall is the most creative of all motifs. A scene with a table and a chair in an empty room can effectively stir the thought process as a possible foundation of the creative process. But, there is fear, our eternal companion. Fear of emptiness – we are all afraid of nothingness. Emptiness will not go away if we attempt to escape from it, but fear will dissolve if we simply surrender to emptiness.

Then there is a cup of coffee on the table with steam rising up from it. When things progress in an orderly fashion, when we accede to a basic order and do not run from the inevitable, everything moves smoothly. Perhaps the walnut tree in the yard is the next guest. People say it is the only tree that does not produce oxygen and that is why there are no insects around it. No insects, no birds. A canopy without birds is like company without laughter. Some say that a mature walnut tree can absorb as much as a thousand litres of water in a day. Judging by the dryness of its nuts, it appears that hardly a litre ends up in their growth. A selfish tree, all alone and dry. But there is hope yet; walnuts are unique in the fruit family. Liqueurs are usually made from very ripe fruit, but walnut liqueur is made from green walnuts and consumed on an empty stomach. Oh, yes, by now our cup of coffee deserves some company!

But there is no company in sight. No table, no chair, no cup, no coffee. We were only imagining it. There is no walnut tree in the yard. It is only a common plane tree. Before our eyes is a street with ordinary cars driving past. There is nothing inside and nothing much outside. But between the outside and the inside there is something unusual, although at first glance it is invisible. It remains invisible at second glance, too, and stays so. But still, there is something, that is certain. I know what it is because Tomo told me. I do not want to say what it is, I want to be one with the viewers and I want to subjectively interpret or, at least, glean his rationale for building an empty white room inside the gallery space. Behind its walls (still within the gallery) there *is* something on display.¹

So, it is possible to differentiate three factors here: the author, the viewers, and I as the third party. For the moment I choose to disregard what I know. I will join the viewers who do not know. I believe that the reason why the content is not disclosed is as important as the content itself. Similar to a math problem – it is not only the correct answer that is evaluated, but also the manifested knowledge of the formula. So the job of the third party is to reveal the formula through a series of assumptions, and stand it against the answer to check its correctness.

This is why I, the third party, meander through the space trying to gain time. I move around, looking for a gap to set up a suitable perspective from which the untitled display can be interpreted.

It would be best to lodge oneself in the wall separating the visible from the invisible part of the gallery. The gallery is called Radnička galerija (Workers' Gallery), surely because it is located in the street of the same name, Radnička. The newcomers inhabiting all sorts of recently erected business towers have made attempts to change the name of the street. The original name does not suit their taste, their outlook on life, and their international business deals. As if a gallery were supposed to match and fit in with the business carried on inside the building?! To pursue this further, it seems so right to build an empty space inside the gallery and thus render the content unperceivable. Just as the gallery is unperceivable within the building.

Immediately, one thinks whether this was what the artist had in mind. He has lived in the Netherlands for a long time, so it is most unlikely that he is acquainted with the street (Radnička) and what goes on there. His action, though, is quite on the mark. It would be even more so if one were told what was on the other side of the walls that separate the visible from the invisible part of the gallery.

As personal readings may not hit the mark and are, most likely, only subjective assumptions, so my reading may also be no more than that. Perhaps the artist has some quite different reasons for doing what he does here. He may be referring to some of his earlier works and is now renewing communication with them. But, he says what he wants to say. The public has not come yet. I, the third party, have the liberty and Tomo's permission to offer my own perspective which is but an insight into a relaxed unpremeditated personal experience. He expects no less from the viewers; everyone must drop their patterns of thought at the door and come into the gallery with a mind resembling a flat, soft surface onto which the exhibit will impress itself. Emptiness is necessary for the desired impact. In this sense, this particular emptiness would be the actual ground zero position from which Tomo started off following Leonardo's instruction. Entrenched at ground zero, he wishes to put the viewer in the same spot. He bars the viewer from accessing the rest of the space by a wall. Similarly, he separates himself from his past thinking, leaving it to float in the spheres of memory so it would not affect his consciousness.

Sometimes in my personal investigations of facts I felt the need to attach to each one a meaning, an interpretation, to relate each flicker to its counterpart in eternity, each face to its inverted form, and polish each bit of senselessness until it shone like a glistening mirror. Then I would mull over the reflections and let them tumble down from consciousness to some elusive spots in the memory where the perceived images would be deposited, without meaning, their vivid presence retained. Then, if I could not evoke an image that the new me could use, I felt free to get out, not to hunt for new faces and experiences but to throw my nets, quite unaware that I have thrown them. It is as if these unreal radars operate quite autonomously. In their repositories I would dig up, the following day or much later, a detail that had passed unnoticed but can serve me to begin a new search.

Some people argue that holding back and practicing restraint replenishes the well of our capacities. The less you yield to things, the more you can do. Each uneaten sausage, unwritten sentence, or unseen film will collect as sediment only to make us explode with powerful expression that will amaze us and others. Some know that both aspects of experience should be tried; we should live a life of yielding and of renunciation. And experience the in-between state too, treading a thin line that can be perceived only if one has experienced both. We should balance on this razor blade as long as possible, striving to stay there permanently. The razor blade or a gap in the wall between nothing and something, it makes no difference.

–You are not called on to talk about yourself, the inner voice protests.
 –Why not? Isn't the white wall the most creative of all motifs? Doesn't the artist provide the empty room so that each of us can fill it as we please? This room, which is not yet there anyway, is no bigger than my office. It is as white as a sheet of blank paper. Is there anything else here besides the assumed metaphor?
 –This could work, answers the voice, but the viewers will judge whether the formula matches the final result.

Boris Greiner

¹ In 1996, in St Thomas Gallery in Rovinj, a metal fence was exhibited restricting movement through space.
 In 1996, as part of the exhibition entitled *Island* (SCCA, Art Workshop Lazareti) in Dubrovnik, the same metal fence was erected at a street curb near the city walls. It stood there for several years.
 In 2014, in Radnička Galerija (Workers' Gallery) in Zagreb, a small space was built and behind its walls stands a replica of the metal fence.



Nakladnik, Publisher: *Radnička Galerija, Zagreb*
Za nakladnika, For the publisher: *Marijan Hanžeković*
Kustosica, Curator: *Leila Mehulić*
Autor teksta, Written by: *Boris Greiner*
Urednica, Editor: *Leila Mehulić*

Oblikovanje, Design: *Nika Pavlinek, Aleksandar Kovač*
Lektorica hrvatskog teksta, Croatian language editor: *Zlata Babić*
Prijevod na engleski, Translation into English: *Martina Horvat*
Tisak, Printed by: *Cerovski d. o. o.*
Naklada, Print run: 250
Odnosi s javnošću i marketing, Public relations and marketing: *Leila Mehulić*

Radnička Galerija se zahvaljuje Darku Šimičiću
Radnička Gallery would like to thank Darko Šimičić

©2014. Radnička Galerija, Zagreb
Radnička Galerija, 1. travnja 2014. – 15. svibnja 2014.
Izložba je financirana sredstvima Marijana Hanžekovića.

©2014 Radnička Gallery, Zagreb
Radnička Gallery, 1 April 2014 – 15 May 2014
Exhibition funded by Marijan Hanžeković.

ISBN 978-953-57235-4-7