



● Povijest, osobito onu moderne i suvremene umjetnosti, nemoguće je ispričati bez naracije o izložbama i izložbenim praksama, koje dobivaju na istraživačkoj važnosti u ovih posljednjih desetak godina.

Izložba je – kao specifičan kontekst doživljaja umjetnosti – mijenjala svoje značajke kroz posljednja dva stoljeća, nalazila put prema široj i heterogenijoj javnosti od salona prema muzeju i galerijama, postavši komunikacijskim oblikom izvedbe, emancipacije i prezentacije umjetnostin *par excellence*. Njezino tijelo samo.

Prostor izvođenja umjetnosti pratio je tako u stopu misaone koncepcije i intervencije Salona odbijenih, gradio začudne ambijente nadrealističkih kružoka, ‘multimedijske’ jezike dadaizma, ali i stroge modele ‘bijeke kocke’ naoko politički neutralnog modernizma. Našle su se tu i predmetne dekompozicije od kraja šezdesetih naovamo, žive izvedbe, eksperimentalne filmske projekcije, metakoncepcije i postinternetski jezici. Svatko od nas prisjetit će se barem jedne izložbene koncepcije koja ga je ‘posvetila’ i uvela u svijet estetskih iskustava, ali i na neki način osvijestila svojevrsne društveno-povijesne kretnje. Jer izložba, kao i umjetnost, ima svojih posljedica te se ne može zanemariti i njezin ponekad didaktički karakter.

Dok uranjamo u novo izložbeno polje Marka Tadića simptomatičnog naziva *Sadržaj* pitamo se o kojem se to sadržaju radi ploveći nizom maketa,

umanjenih izložbenih paravana, foto grattagea, te ostalih sadržanih podloga i struktura. Supostavljamo se tako izložbi samoj, njezinoj maketi, projekciji, prijenosu i formi te njezinom izlasku iz vlastitog sadržaja, ali i prostora bivanja. Dok tako zaigrano komuniciramo s njezinim izmještenim formama, sekcijom odabраниh djela, pokušavamo se locirati. Danas kad internet kao medij nadilazi efemernost i unikatnost jedne izložbe, kao i statičnost fizičkog prostora, okušavaju se novi prostori, ali i oblici komunikacije i distribucije izloženih radova. Sve to u kontinuitetu prethodnih konceptualnih otklona i borbi za izlazak iz klasičnog medija kasnih šezdesetih i ranih sedamdesetih godina XX. stoljeća.

Možda nas zato niti ne treba čuditi da izložba, kao i artefakti koje promatra i izokreće Marko Tadić zapravo vraćaju promatrača u doba ‘nevinosti’ izložbenih forma, vrijeme pedesetih i šezdesetih godina, kada se izložba ustoličuje kao specifično mjesto razmjene estetskog iskustva i izvođenja umjetnosti kao takve. Vraća nas u vrijeme kada se ponovno povjerovalo u autonomiju umjetnosti i izgradilo medijske specifičnosti. Iz ove današnje kakofonije, gotovo je to nostalgijački uopće otvoriti kao sadržajno poglavlje. No, upravo to umanjivanje izložbene dimenzije unutar izložbe ukazuje na gotovo ironijski pomak unutar ovog nostalgijačkog predznaka. Moderna vremena, njezini jezici, strukture i postavke crvena su nit prema koliko

tolikoj stabilnosti makete i baze jedne strukture u izgradnji. Koristeći kolaž i crtež, kao osnovni medij, a apropijaciju kao bazu Tadić eksperimentira, sučeljava i supostavlja se svome vremenu. U svoj svojoj ambivalentnosti, on diskretno govori o nečemu prošlome, no ne skriva niti ovaj trenutak danas. U izložbenom prostoru, pred nama se razlama tako svojevrsna slikovnica, ali i model za animaciju, u niz znakovitih elemenata začudne estetske redistribucije, ali i mnogo praznih, refleksivnih, bijelih polja. Sveprisutnu sliku nadvladavaju ovdje vrlo vidljivi procesi montaže i slaganja. Kroz te međuprostore provlači se činjenica da umjetnost, u ime svoje konstrukcije, ipak grebe i do realnosti. No, niti ono umjetno – samo njoj svojstveno – ne nestaje iz njezina sadržaja. Ključ čitanja ovog sadržaja je u neprestanom balansiranju umjetničke forme i proze života.

— Ivana Meštrov

● History, especially the one dealing with modern and contemporary art, cannot be told without narration about exhibitions and exhibition practices that have gained important research value over the last decade.

Exhibition, understood as a particular context of the experience of art, has changed its characteristics through the last two centuries, finding its way towards wider and more heterogeneous audience, moving from salon to museums and galleries, thus becoming the communicational form of execution, emancipation and presentation of art par excellence. Its own body.

The space of the execution of art has followed the concepts and interventions of the Exhibition of Rejects, constructed the extraordinary ambiances of Surrealist gatherings, ‘multimedia’ languages of Dada, but also strict ‘white cubes’ of the seemingly politically neutral Modernism. There followed the decomposition of object starting from the late 1960s, live performances, experimental film screenings, meta concepts and post-Internet languages. Each of us can remember at least one exhibition concept that has ‘initiated’ us into the world of aesthetic experiences, simultaneously inducing recognition of certain sociohistorical circumstances. The reason for this lies in the fact that exhibition, the same as art, has its consequences. And we should also not neglect its periodically didactic character.

As we are immersed into Marko Tadić’s new exhibition space symptomatically entitled

Table of Contents, we cannot but wonder of the content as we pass the series of models, miniature exhibition screens, photo grattages and other foundations and structures. Here, we are confronted with the exhibition itself, its model, projection, transference and form, but also with its egression of its own content and space of existence. So, as we playfully communicate with its relocated forms, section of selected works, we try to locate ourselves. Today, when Internet as a medium surpasses the ephemeral and unique quality of an exhibition, as well as the static quality of physical space, new spaces and forms of communication and distribution of exhibited works are being tested. All this in continuity of previous conceptual departures and strivings to depart from the classic media of the late 1960s and early 1970s.

This may be the reason why we shouldn’t be surprised that this exhibition, as well as the artworks Marko Tadić regards and displaces, bring us back to the ‘age of innocence’ of the exhibition formats, the time of 1950s and 1960s. That was the time when exhibition gained its position as a specific place of the exchange of aesthetic experience and performance of art as such. It takes us back in time when trust in the autonomous quality of art was renewed and the specifics of medium were constructed. From the present-day cacophony, opening of such chapter may seem nostalgic. However, precisely this reduction of exhibition dimension within

the exhibition itself indicates a nearly ironic twist within this nostalgic character. Modern times, its languages, structures and settings are the red string leading to the stability between the model and foundation of a work in progress.

Tadić uses collage and drawing as primary media and appropriation as a base, and experiments, confronts and opposes his times. In all its ambivalence, he discretely talks of the times past, but doesn’t hide the present moment either. Within the exhibition space, a kind of a picture book is disclosed, as well as a model for animation with numerous emblematic elements of extraordinary aesthetic redistribution, but also with many blank, contemplative, white surfaces. The whole image is overruled by exceptionally visible processes of montage and composition. Through these interspaces appears the fact that art, in the name of its construction, still reaches the reality. However, its intrinsic artificial quality does not disappear from its content. The key to deciphering this content lies in the constant balance between the artistic form and prosaic life.

— Ivana Meštrov



● Marko Tadić je rođen 1979. u Sisku. Diplomirao je slikarstvo na Accademia di Belle Arti u Firenzi. Izlagao je na više samostalnih i nizu skupnih izložbi u Budimpešti, Dubrovniku, Osijeku, Sisku, Zagrebu, Ljubljani, New Yorku, Velikoj Gorici, Zlarinu, Labinu, Rijeci, Beogradu, Newcastleu, Kasselu, Regensburgu, Berlinu, Frankfurtu, Beču, Grazu, Firenci, Torinu, Los Angelesu itd. Bio je na studentskim boravcima u Austriji, Njemačkoj, Finskoj i SAD-u. Dobitnik je više nagrada: godišnje Nagrade Vladimir Nazor za izložbu *Pogled u čudu* (2015.), treće T-HT MSU nagrade (Zagreb, 2010.), nagrade Radoslav Putar za mlade hrvatske umjetnike (Zagreb, 2008.), nagrade za crtež na 28. Salonu mladih (Zagreb, 2006.) itd. Autor je brojnih eksperimentalnih filmova. Od 2013. sudjeluje u pripremi i provedbi interdisciplinarnih i edukativnih projekata Bacača Sjenki (Froom, Radio Oko), te u radionicama dokumentarnog filma/pokretnih slika kroz projekte RESTARTA. Živi i radi u Zagrebu.

● Marko Tadić was born in 1979 in Sisak. He graduated from the Academy of Fine Arts in Florence, Italy. He has exhibited at numerous solo and group exhibitions in Budapest, Dubrovnik, Osijek, Sisak, Zagreb, Ljubljana, New York, Velika Gorica, Labin, Rijeka, Belgrade, Newcastle, Kassel, Regensburg, Berlin, Frankfurt, Vienna, Graz, Torino, Los Angeles etc. He participated in artist-in-residence programs in Austria, Germany, Finland and USA. Tadić has won many awards: Annual Vladimir Nazor Award for *A Gaze in Wonder* exhibition (2015), third T-HT MSU prize (Zagreb, 2010), Radoslav Putar Young Croatian Artist Award (Zagreb, 2008), Award for drawing at the 28th Youth Salon (Zagreb, 2006) etc. He is the author of many experimental films. Since 2013, Tadić participates in the interdisciplinary and educational projects of Shadow Casters (Froom, Radio Oko) and documentary/moving image workshops within RESTART project. He lives and works in Zagreb.

● WWW.MARKOTADIC.BLOGSPOT.HR

MARKO TADIĆ
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