

Obsah

- 5 **Seba-historizácia ako umelecká prax**
Daniel Grúň
- 23 **Undergroundový realizmus. Inštitucionálne stratégie Györgya Galántaia**
Emese Kürti
- 67 **Pronikat do sveta umění pomocí fotografie. Síť Petra Štembery v 70. letech 20. století**
Hana Buddeus
- 101 **Postoje proti umeniu: Goran Đorđević do roku 1985**
Branislav Dimitrijević
- 133 **„Áno“ všeobecným a sociálnym problémom, „nie“ čomukoľvek súkromnému. Matrica P (the Public, the Private, the Personal and the Political — verejné, súkromné, osobné a politické) v diele Zofie Kulik**
Edit András
- 165 **Novinové umenie Tomislava Gotovaca**
Darko Šimičić
- 187 **Archiv Jiřího Valocha**
Jana Písaříková
- 227 **Každá cesta ukrýva počiatočné tajomstvo: ako sa pútnik dostal do východiskového bodu?**
Mira Keratová
- 253 **Neoddeliteľné histórie. Proces, stelesnenie a obnova v diele Any Lupaş**
Alina Şerban
- 287 **Štyri tváre Omarskej, alebo zjavenie juhoslovanskej histórie**
Ivana Bago
- 313 **Biografie autorov**

Contents

- 13 **Self-historicisation as Artistic Practice**
Daniel Grúň
- 38 **Underground Realism. György Galántai's Institutional Strategies**
Emese Kürti
- 81 **Infiltrating the Art World Through Photography. Petr Štembera's 1970s Networks**
Hana Buddeus
- 112 **Attitudes Against Art: Goran Đorđević until 1985**
Branislav Dimitrijević
- 147 **"Yes", to General and Social Issues, "No" to Anything Private. The P Matrix (the Public, the Private, the Personal and the Political) in Zofia Kulik's Art**
Edit András
- 172 **The Newspaper Art of Tomislav Gotovac**
Darko Šimičić
- 201 **Jiří Valoch's Archive**
Jana Písaříková
- 236 **The Initial Mystery That Attends Any Journey Is: How Did the Traveller Reach His Starting Point in the First Place?**
Mira Keratová
- 267 **Inseparable Histories. Process, Embodiment and Preservation in Ana Lupaş' Work**
Alina Şerban
- 297 **Four Faces of Omarska, or the Appearance of Yugoslav History**
Ivana Bago
- 315 **Authors' Biographies**