

Kada me Zdenko, 15 minuta prije isteka roka prijave za izložbu u Galeriji Karas, pitao bih li mu kurirala izložbu, rekla sam „naravno“ a da uopće nisam pitala o čemu se radi. Njegov prvi performans, *Mamin sin*, izveden na *Antisalonu* 2022., istovremeno me iznenadio, nasmijao i oduševio. Tada je kombinirajući osobno iskustvo s iskustvima poznatih i manje poznatih pojedinaca stvorio narativ tipične večeri mladog čovjeka koji rasipa svoj potencijal pretjeranim igranjem igrice. I istovremenim prepuštanjem nutritivno manjkavoj, prerađenoj hrani i prekomjernoj konzumaciji alkoholnih i inih pića. Jednostavno ali promišljeno, suvremeno a opet nimalo banalno, urnebesno i uznemirujuće.

Trinaest minuta prije isteka roka prijave za izložbu u Galeriji Karas saznala sam malo više o Zdenkovom novom pop-up performansu. Na prvi pogled, "Hold my Beer/People Pleaser" doima se kao simpatična i donekle samodopadna doskočica. Rabljena kada, ispunjena vodom, ledom i limenkama Zden-Cole i Mikšičkog, a umjetnik Zdenko Mikša u crvenim kupaćim hlačicama i šlafroku hrabro uranja u

hladnu vodu. Ipak, ispod površine leži dublje ispitivanje umjetničke namjere.

Otvorenja umjetničkih izložbi možemo promatrati kao događaje gdje se pojedinci okupljaju da bi uživali u umjetničkom stvaralaštvu i sudjelovali u društvenim interakcijama koje najčešće podrazumijevaju i alkoholna pića. Ukratko, posjetitelji na otvaranjima izložbi sudjeluju u tripartitnom iskustvu, svojevrsnom ritualu koji uključuje promatranje i diskusiju o izloženoj, a potom slijedi uživanje u osvježavajućem ali ne osobito kvalitetnom piću te druženju kako s dragim prijateljima tako i onim perifernim kontaktima.

Dakle, jasno nam je da se ljudi vole družiti uz osvježavajuća pića, pogotovo (ali ne nužno) kada ista sadrže i određene količine alkohola. Međutim, da je umjetnikova jedina želja bila pružiti ljudima priliku za druženje na otvorenju, jednostavno bi stavio par limenki u hladnjak galerije kako bi ih rashladio. Ali postaviti vlastito tijelo unutar nazovimo hladnjaka nasred galerijskog prostora u sred otvorenja svakako je neočekivano.

Nameću se pitanja: zašto bi se umjetnik podvrgnuo uranjanju vlastitog tijela u bolno hladnu vodu koja i bez njegove intervencije snižava temperaturu pića do ugodno osvježavajuće? Očekuje li on da će element humora i zdrave doze ironije okupljene posebno razgaliti i/ili razveseliti? Možda je pak riječ o čistom mačizmu, lupanju o prsa ne bi li pokazao tko je glavni art frajer s velikim mudima (u ovom slučaju stisnutima nakon vremena provedenog u hladnoj vodi) i nerazumljivim

performansima koje bi i oni doma mogli napraviti da žele (ali zašto bi željeli)?

Ova kustosica se, kao i vi, publiko, borila s tim pitanjima. Da budem iskrena, prvo sam se dobro nasmijala, ali onda sam se još više zapitala: što je točno umjetnost? Što definira izvedbu? Gdje se, pobogu, ovo uklapa i kako? Da nastavim biti iskrena, popila sam piće, sabrala se i prisjetila kako je umjetnost performansa, od svojih avangardnih početaka do suvremenih rješenja, umjetnost dijaloga. Ta umjetnost dijaloga dosljedno je pomicala granice umjetničkog izražavanja, izazivajući nas da se suočimo s vlastitim pretpostavkama i predrasudama i otkrivajući nam kako značaj umjetnosti ne leži u njezinoj definiciji, već u njezinoj sposobnosti da izazove konvencije i potakne na introspekciju. Zdenko se odlučio na sažimanje svete trijade umjetničkih otvorenja, adoracije umjetnosti, hedonističkog druženja i pijenja u jedinstven performativni čin. Istovremeno je potaknuo okupljene na introspekciju glede primarnih motiva koji ih pokreću da dolaze na umjetnička događanja.

Neki od vas pomislit će da je ono najjednostavnije privlačnije pažnje svojevrsan egzibicionizam. „Hej, publiko, ovo radim za vas! Gledajte moju žrtvu i uživajte u svojim pićima!“ Neki će pak komentirati kako je do skrivenog prkosa kojim se želi dokazati sebi, roditeljima, prijateljima i nepostojećim rivalima koje najvjerojatnije nije ni briga za njegovo umjetničko eksperimentiranje? Osobno nekako mislim da je najviše onih koji kažu: Hej, ne možeš to raditi!“. Da, mogu. Hold my beer and watch me do it.

Marta Radman

When Zdenko asked me 15 minutes before the application deadline for the exhibition at the Karas Gallery if I would agree to curate the exhibition, I said "of course" without even asking what it was about. His first performance *Mama's Boy*, performed at *Antisalon* 2022, surprised me, made me laugh and delighted me at the same time. Then, combining personal experience with the experiences of famous and lesser-known individuals, he created a narrative of a typical evening of a young man squandering his potential by excessive gaming. And by simultaneously indulging in nutritionally deficient, processed food and excessive consumption of alcoholic and other beverages. Simple yet thoughtful, contemporary yet far from banal, hilarious and disturbing.

Thirteen minutes before the application deadline for the exhibition at Karas Gallery, I learned a bit more about Zdenko's new pop-up performance. At first glance, "Hold my Beer/People Pleaser" seems like a charming and somewhat self-indulgent jest. A used bathtub filled with water, ice and cans of Zden-Cola and Mikšičko beer, and the artist, Zdenko Mikša, in red swimming shorts and a bathrobe boldly immersing himself in the cold water. Yet beneath the surface lies a deeper exploration of artistic intention.

Art exhibition openings can be viewed as events where individuals gather to enjoy artistic creations and participate in social interactions, which often include alcoholic beverages. In short, visitors at exhibition openings engage in a tripartite experience, a kind of ritual that includes observation and discussion about what is on display, followed by enjoying a refreshing but not particularly high-quality drink and socializing with both close friends and peripheral acquaintances.

So it is clear that people like to socialize with refreshing drinks, especially (but not necessarily) when they also contain certain amounts of alcohol. However, if the artist's only wish was to provide people with an opportunity to socialize at the opening, they would simply put a couple of cans in the gallery fridge to chill. But placing one's own body inside what we might call a refrigerator in the middle

of the gallery space during the opening is certainly unexpected.

The questions arise: why would the artist subject himself to immersing his own body in painfully cold water that, even without his intervention, would lower the temperature of the drink to a pleasantly refreshing level? Does he expect that the element of humour and a healthy dose of irony will particularly delight and/or amuse the audience? Maybe it's pure machismo, beating one's chest to show who is the main art dude with big balls (in this case shrunk after spending time in cold water) and incomprehensible performances that even those at home could do if they wanted to (but why would like)?

The curator, like you, the audience, struggled with these questions. To be honest, at first, I had a good laugh, but then I wondered even more: What exactly is art? What defines a performance? Where on earth does this fit in and how? To continue being honest, I had a drink, collected myself and remembered that the art of performance, from its avant-garde beginnings to contemporary solutions, is the art of dialogue. This art of dialogue has consistently pushed the boundaries of artistic expression, challenging us to confront our own assumptions and prejudices, and revealing to us that the significance of art lies not in its definition, but in its ability to challenge conventions and stimulate introspection. Zdenko decided to condense the holy triad of art openings, the adoration of art, hedonistic socializing and drinking, into a unique performative act. At the same time, he has encouraged those gathered to reflect on the primary motives that drive them to attend art events.

Some of you may think this is simply a way to grab attention, a sort of exhibitionism, "Hey, audience, I'm doing this for you! Watch my sacrifice and enjoy your drinks!". Others will comment on the hidden defiance, a desire to prove himself to himself, to parents, friends and non-existent rivals who most likely do not even care about his artistic experimentation. Personally, I somehow think that there are mostly those who say - "Hey, you can't do that!". Yes, I can. Hold my beer and watch me do it.

Marta Radman

#### IMPRESUM / IMPRESSUM

**Nakladnik / Publisher:** Hrvatsko društvo likovnih umjetnika / Croatian Association of Fine Artists, Trg žrtava fašizma 16, 10 000 Zagreb, hdlu@hdlu.hr, www.hdlu.hr

**Za nakladnika / For the publisher:** Tomislav Buntak, predsjednik / president  
**Ravnateljica / Director:** Ivana Andabaka

**Upravni odbor HDLU / Croatian Association of Artists Board:**

Tomislav Buntak (predsjednik / President), Josip Zanki (potpredsjednik / Vice president), Ida Blažičko (potpredsjednica / Vice president), Fedor Fischer, Vida Meić, Romana Nikolić, Tomislav Hršak

**Voditeljica galerije / Gallery coordinator:** Mihaela Zajec

**Umjetnički savjet Galerije Karas / Karas Gallery**

**Advisory Board:** Željko Beljan, Tomislav Hršak, Mihaela Zajec, Vida Meić, Josip Zanki

**Urednica kataloga / Catalogue Editor:** Mihaela Zajec

**Predgovor / Preface:** Marta Radman

**Prijevod i lektura/ Translation and**

**proof-reading:** Zana Šaškin

**Grafičko oblikovanje kataloga / Catalogue Design:**

Duje Medić

**Tisak / Printed by:**

Ispis d.o.o.

**Naklada /**

**Edition:** 100

Radno vrijeme galerije Karas: srijeda, četvrtak, petak 16 - 20h |  
utorak, subota, nedjelja 10 - 13h | ponedjeljkom zatvoreno.  
Working hours Gallery Karas: Wednesday, Thursday 4pm - 8pm |  
Tuesday, Saturday, Sunday 10am - 1pm | On Mondays closed.

GALERIJA KARAS  
Ulica kralja Zvonimira 58, Zagreb

# ZDENKO MIKŠA HOLD MY BEER / PEOPLE PLEASER

26. — 28. 4.  
2024.

Organizator / Organizer:

Uz potporu / Supported by:



HRVATSKO  
DRUŠTVO  
LIKOVNIH  
UMJETNIKA



HRVATSKI  
ZAVOD  
ZA ZAŠTITU  
KULTURNE  
BAŠTINE



HRVATSKI  
NARODNI  
KAZALIŠNI  
I GLAZBENI  
ZAVOD

www.karasarthub.eu/



**ZDENKO MIKŠA** rođen je 1995. u Zagrebu, gdje na nastavničkom odsjeku Akademije likovnih umjetnosti 2021. godine u klasi prof. Igora Čabraje stječe zvanje magistra edukacije likovne kulture. Radi kao učitelj likovnog/likovni terapeut te djeluje kao voditelj likovnih radionica, muralist i ilustrator. Izlagao je na četiri samostalne izložbe i sudjelovao na više skupnih izložbi u Hrvatskoj i inozemstvu. Član je Hrvatskog društva književnika za djecu i mlade od 2020. te Hrvatskog društva likovnih umjetnika od 2021. godine. Živi i radi u Zagrebu.

**ZDENKO MIKŠA** was born in Zagreb in 1995, where he obtained a Master's degree in Art Education from the Art Education Department of the Academy of Fine Arts in 2021, under the guidance of Professor Igor Čabraja. He works as an art teacher/art therapist and a leader of art workshops, muralist and illustrator. He has exhibited in four solo exhibitions and participated in numerous group exhibitions in Croatia and abroad. He has been a member of the Croatian Society of Writers for Children and Youth since 2020, and a member of the Croatian Association of Fine Artists since 2021. He lives and works in Zagreb.