

FESTIVAL OF TOLERANCE

A GOOD DAY / ANDREW M. MEZVINSKY





„Jutrom, kada na trgu za prozivku postrojeni beskrajno dugo čekamo čas polaska na posao, a svaki nam dašak vjetra prodire ispod odjeće pa valovitim ježurcima mili po nezaštićenim tijelima, i sve je uokolo sivo, a i mi smo sivi; jutrom, dok je još mračno, svi propitujemo nebo na istoku, uhodeći prve znakove blagoga godišnjeg doba, a izlazak sunca svakoga se dana tumači: danas nešto ranije od jučer, danas nešto toplije nego jučer; za dva mjeseca, za mjesec dana, studen će nas ostaviti na miru pa ćemo imati neprijatelja manje.

Danas je prvi put sunce izašlo živahno i čisto ponad blatna obzora. To je ono poljsko, hladno, bijelo i daleko sunce pa ne grije do pokožicu, ali kada se oslobodilo posljednje magle, neki se žamor pronio nad mnoštvom bez topline; kad sam i ja kroz odjeću oćutio blagu toplinu, shvatio sam kako se može obožavati sunce.“

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*... "In the morning while we wait endlessly in the roll-call square for the time to leave for work, while every breath of wind penetrates our clothes and runs in violent shivers over our defenseless bodies, and everything is grey around us, and we are grey; in the morning when it is still dark, we all look at the sky in the east to spot the first signs of a milder season, and the rising of the sun is commented on every occasion: today a little earlier than yesterday, today a little warmer than yesterday, in two months, in a month, the cold will call a truce and we will have one enemy less.*

*Today the sun rose bright for the first time from the horizon of mud. It is a Polish sun, cold, white and distant, and only warms the skin, but when it dissolved the last mists the last murmur ran through pur colourless numbers, and when it felt its lukewarmth through my clothes I understood how men can worship the sun."*

**Primo Levi**

## Nataša Popović

*Osnivačica i direktorica Festivala tolerancije – JFF Zagreb*

*Founder and Director of the Festival of Tolerance – JFF Zagreb*

Udruga građana Festival suvremenog židovskog filma već cijelo desetljeće organizira i provodi brojne kulturne i obrazovne programe u Zagrebu i diljem Republike Hrvatske te u inozemstvu.

Najopsežniji projekt zasigurno je Festival tolerancije – JFF Zagreb, koji je do sada (siječanj 2017.) organiziran 21 put unutar šire regije, a u sklopu kojega je prikazano više od 600 filmskih projekcija te pripremljeno više od 20 izložaba, 25 koncerata, 72 Edukacijska jutra (programi obrazovanja o holokaustu), 29 diskusija i okruglih stolova i brojna slična društvena, kulturna i obrazovna događanja.

Aktualni društveni događaji otkrivaju sve više pojedine socio-kulturno-ekonomske antagonizme, s naglaskom na ranjivim društvenim skupinama. Potreba promicanja i zaštite kulturne raznolikosti i interkulturalnoga dijaloga s ciljem zajedničke borbe protiv diskriminacije zauzima sve značajnije mjesto u zajednici. Programi koji se provode potiču kulturalno obrazovanje koje razvija sposobnost zapažanja kompleksnih društvenih odnosa, jača sposobnost prosuđivanja kako mladih tako i šire društvene zajednice, potičući ih na aktivno i odgovorno sudjelovanje u oblikovanju društva u kojem žive.

Djelovanje programa udruge i sam festival, na čelu kojega je jedan od onih koji je preživio holokaust, gospodin Branko Lustig, od utemeljenja je usmjereno prema očuvanju sjećanja na strahote holokausta, koje često nazivamo neizrecivim i neprikazivim. Svjesni činjenice da ih je teško povijesno i umjetnički opisati, u jednom segmentu svojega djelovanja, Udruga je usmjerena predstavljanju europskoga i svjetskoga umjetničkog stvaralaštva posvećena očuvanju kulture sjećanja na holokaust koristeći ih kao slike, kao dokumente iz prošlosti vremena koje je otišlo potpuno krivim putem, vremena koje nas upozorava o ljudskosti i neljudskosti koja živi u naizgled prosječnom, običnom čovjeku.

Važno je naglasiti da je preživjelih s brojem na ruci danas sve manje i zato je potrebno imati na umu da kada i posljednjega preživjelog nestane, u nasljeđu ostaju jedino sjećanje, zapisi i umjetnički izričaj upravo da budući naraštaji ne bi zaboravili! Čini se da bi strašnije od svih logora bilo to da je priča o užasu

toga vremena, pomrčini civilizacije i ljudskoga roda ostala neispričana smrtnom prazninom i tišinom bez tragova o istini. Danas je posebno važno skrenuti pozornost i usprotiviti se izostanku sprečavanja sve prisutnijih pokušaja zataškavanja i povijesnoga revizionizma, koji se vješto služe podmuklim i lažnim mehanizmima obmane.

Svjedočanstva onih koji su proživjeli holokaust teško će se moći zamijeniti, ali je potrebno prepoznati i podržati nastojanja oko očuvanja sjećanja na ono što su proživjeli kroz umjetnički izričaj, posebno je važno poduprijeti mlade naraštaje umjetnika, kojima pripada i naš ovogodišnji gost, američki umjetnik Andrew M. Mezvinsky, čijom izložbom obilježavamo 27. siječnja, Međunarodni dan sjećanja na žrtve holokausta. Njegov je rad nadahnut iskazom Prima Levija iz poglavlja gdje opisuje jedan dobar dan u knjizi „Zar je to čovjek?“

Naslov poglavlja koji je odabrao Primo Levi, a koji preuzima Mezvinsky, odnosi se na prve zrake sunca u Auschwitzu i nadu u preživljavanje koju one predstavljaju. One su zrake, one su nada, one su upozorenje, i na kraju one predstavljaju život i dostojanstvo čovjeka, koje trebamo naučiti cijeniti.

Na koncu, dopustite mi da zahvalim svima, Gradu Zagrebu, Austrijskomu kulturnomu forumu, Židovskom muzeju iz Beča, Francuskomu paviljonu, Studentskomu centru, svim institucijama i pojedincima koji su nam pomogli ostvariti izložbu te obilježiti ovaj važan datum u 2017. godini.

The Contemporary Jewish Film Festival association organises and implements numerous cultural and educational programmes in the City of Zagreb, throughout the Republic of Croatia and abroad.

Most certainly, the most comprehensive project is the Festival of Tolerance – JFF Zagreb, which has until now (January of 2017) been organised 21 times within the wider region, and which comprised more than 600 film screenings, 20 exhibitions, 25 concerts, 72 educational mornings (educational programmes on the holocaust), 29 discussions and round tables and numerous other social, cultural and educational events.

Current social affairs reveal more and more social, cultural and economic antagonisms, with an emphasis on vulnerable social groups. The need to promote and to protect cultural diversity and intercultural dialogue with a view to jointly combat discrimination is assuming an increasingly significant role in our community. The programmes implement and encourage cultural education that develops capacities to understand complex social relations, strengthen critical capacities in both young people and the wider community, encouraging them to actively and responsibly participate in shaping the society they live in.

Ever since the association was first established, its programmes and the festival itself, led by Holocaust survivor Branko Lustig, are aimed towards preserving the memory of the horrors of the Holocaust, often viewed as indescribable and unrepresentable. Well aware of the fact that these horrors are very difficult to describe, both historically and artistically, in one segment of its activities, the association is devoted to presenting European and global artistic creation dedicated to the preservation of the culture of memory of the Holocaust, utilizing images and documents from a past that has gone completely awry, a past that warns us about the humanity and inhumanity that live in a seemingly average ordinary person.

It should be kept in mind that the number of survivors is diminishing every day, and that once the last survivor disappears, our only heritage will be the memory, the records and the artistic

expression, so that the generations to come never forget! It seems that it would be even more horrific than all of the camps themselves if the story of the horrors, the eclipse of civilization and mankind remained untold, in a deathly void and silence, without traces of the truth. It is particularly important today to draw attention to this topic and to oppose the increasingly common attempts to suppress and relativize history.

The testimonials of direct witnesses can hardly be replaced, but it is vital to recognise and support attempts to preserve the memories through artistic creation, especially among a younger generation of artists. An exhibition by a member of this generation, this year's American artist, Andrew M. Mezvinsky, will mark the 27th of January, the International Holocaust Remembrance Day. His work is inspired by the testimony of Primo Levi in the chapter describing "a good day" from his book "If This Is a Man".

The title of the chapter, *A Good Day*, chosen by Primo Levi, and taken over by Mezvinsky refers to the first rays of sun in Auschwitz and the hope of survival that they represent. These rays represent hope, a warning, and they represent life and human dignity, which we must learn to value.

Finally, allow me to extend my gratitude to the City of Zagreb, the Austrian Cultural Forum, the Jewish Museum in Vienna, the French Pavilion, the Student Centre, and all other institutions and individuals who have helped in organising this exhibition and marking this important date in the year 2017.

## Susanne Ranetzky

Direktorica Austrijskog kulturnog foruma Zagreb

Director of the Austrian Cultural Forum in Zagreb

Godina 2017. bit će za nas posebna jer je Savezno ministarstvo za Europu, integraciju i vanjske poslove odlučilo da će težište predstavljanja austrijske kulture u inozemstvu biti upravo u Hrvatskoj, s kojom Austrija gaji bliske i prijateljske veze. Pod krilaticom Zajednički doživljaj kulture, Austrija i Hrvatska svoju će kulturu iscrpno predstaviti u zemljama partnerima. Za Austrijance, Hrvatska je pri samome vrhu po popularnosti. I kao što Austrijanci doživljavaju Hrvatsku kao zemlju koja im je dobro znana, tako je i Austrija Hrvatima prisna.

Stoga mi je posebno drago što ćemo u suradnji s 11. Festivalom tolerancije – JFF Zagreb, izložbom Židovskog muzeja Beč (JMW) pod nazivom „A Good Day“ koju potpisuje Andrew M. Mezvinsky, a kustosica je ravnateljica muzeja dr. Danielle Engelberg-Spera, obilježiti Međunarodni dan sjećanja na žrtve holokausta i doprinijeti tomu da veo zaborava nikada ne prekrije strahote prošlosti.

Umjetnik Andrew M. Mezvinsky za Židovski muzej na trgu Judenplatz u Beču osmislio je instalaciju koja polazi od refleksija Prime Levija o preživljavanju u Auschwitzu. U jednom poglavlju Levijevih zapisa o svakodnevici u Auschwitzu opasan je „dobar dan“. „A Good Day“, naslov koji je odabrao Primo Levi, a Mezvinsky ga preuzeo za instalaciju u Židovskom muzeju, aludira na prvo sunce u Auschwitzu koje nosi malo nade za preživljavanje.

Radujem se intenzivnoj i godini kulturalne razmjene između Austrije i Hrvatske

### Godina kulture 2017.

HRVATSKA i AUSTRIJA – Zajednički doživljaj kulture

The year of 2017 will be very special for us since the Federal Ministry for Europe, Integration and Foreign Affairs has chosen Croatia, a country with which Austria nourishes close and friendly relations, as the priority country for presenting Austrian culture abroad. Under the slogan *A Shared Sense of Culture*, Austria and Croatia will comprehensively present their culture in partner countries. For the Austrians, Croatia is one of the most popular countries. And just as the Austrians feel that Croatia is a country well known to them, the Croats find Austria very close to their hearts.

For that reason, it is my particular pleasure that we will mark the International Holocaust Remembrance Day together with the 11th edition of the Festival of Tolerance – JFF Zagreb by organizing the exhibition of works by Andrew M. Mezvinsky titled «A Good Day» from the Jewish Museum Vienna, curated by the director of the Museum, dr. Danielle Engelberg-Spera, and in this way contribute to preventing the veil of oblivion from covering all the horrors from the past.

The artist Andrew M. Mezvinsky created the installation for the Jewish Museum Vienna located at Judenplatz influenced by Primo Levi's reflections about the survival in Auschwitz. A chapter in Levi's description of daily life in Auschwitz describes "a good day." „A Good Day“, the title initially chosen by Primo Levi and taken over by Mezvinsky for the installation at the Jewish Museum Vienna, alludes to the first ray of sunshine in Auschwitz bringing a bit of hope of surviving.

I am looking forward to 2017 - a very intensive and interesting year of cultural exchange between Austria and Croatia!

### The Cultural Year 2017

CROATIA and AUSTRIA – A Shared Sense of Culture

## Danielle Spera

Direktorica Židovskog muzeja u Beču

Director of the Jewish Museum Vienna

Povijest se može opisati kao slijed "slojevitih priča", a radovi Andrewa Mezvinskoga, čak i prije početka kreativnog procesa, polaze od ideje da ih on može raslojiti. Ovaj američki umjetnik već tri godine živi u Beču, a sebe vidi kao lualicu između raznih svjetova. Poput nomada, on putuje kontinentima istražujući umjetnost prošlih stoljeća. Preuzima raspoložive sastojke te ih kombinira i stvara novu kompoziciju, novi okus, novu atmosferu. Promatrajući remek djela iz prošlosti, istražuje studije i skice koje su im prethodile. On umjetnost secira i rastavlja na osnovne elemente, usvaja je i ponovno koristi te naposljetku ponovno sastavlja na posve nov način. U tom novom konceptu uzima značajne, no elemente, a remek djela stavlja u novi kontekst, na taj način stvarajući minimalistički dijalog s majstorima iz prošlosti. Isti je slučaj s projektom «Jedan dobar dan».

Ovaj je rad Andrewa Mezvinskoga nastao pod utjecajem zamisli Prima Levija o jednom dobrom danu u Auschwitzu. Levi (1919.–1987.) je preživio Auschwitz, a svoja je traumatična iskustva opisao u knjizi "Zar je to čovjek?" (tal. *Se questo è un uomo*). Osim njega, kemičara židovskog podrijetla, uspjelo je preživjeti samo troje od ukupno četrdeset i petero ljudi deportiranih u teretnom vagonu za Auschwitz. U jednom poglavlju o svakodnevnom životu u Auschwitzu Levi opisuje i «jedan dobar dan». Što je, zapravo, značilo jedan dobar dan u Auschwitzu? Za Levija su to bile prve zrake sunca koje se nakon zime probijaju kroz maglom obavijena polja i nježno griju kožu. One su ulijevale nadu da je oštroj zimi došao kraj. «...izlazak sunca svakoga se dana tumači: danas nešto ranije od jučer, danas nešto toplije nego jučer; za dva mjeseca, za mjesec danas, studen će nas ostaviti na miru pa ćemo imati neprijatelja manje.»<sup>1</sup> Mezvinsky ironično za naziv svoga djela odabire «Jedan dobar dan».

Instalaciju je inspirirala volja za preživljavanjem potaknuta mogućnošću proljeća nakon studeni, mogućnošću novog života. Druga metafora je ritual proljeća kao simbol oslobođenja i nove volje za življenjem. Tu se Mezvinsky referira na *Le Sacre du Printemps* («Posvećenje proljeća») Igora Stravinskog, koji je ovim baletom napisanim 1913. godine želio opisati blistavo ponovno buđenje prirode u nov život, ponovno buđenje cijeloga svijeta. Mezvinskyjeva je instalacija višedimenzionalna i ima brojna lica, a ja bih mu htjela zahvaliti na djelima koja je ostvario za Židovski muzej u Beču, a koja se sada izlažu na Festivalu tolerancije u Zagrebu.

Zaključno, ponovno bih citirala Levijevu knjigu "Zar je to čovjek?" i svakako vam preporučila da je pročitate. Radi se o briljantnom i živopisnom svjedočanstvu u vrijeme kada je među nama još mali broj onih koji su preživjeli Šoa i koji mogu ispričati tu priču. Istovremeno, to je navod koji se savršeno poklapa s ciljem Festivala, a taj je prenijeti prošlo iskustvo i educirati o Holokaustu. «Uvjerenje da život ima nekog smisla ukorijenjeno je u svaki ljudski damar, ono je svojstvo ljudske biti. Slobodni ljudi daju tome smislu mnoga imena, a o njegovoj naravi mnogo misle i raspravljaju: ali za nas je pitanje jednostavnije. Danas i ovdje, naš je smisao stići do proljeća. Za drugo trenutno ne brinemo.»<sup>2</sup>

History may be described as a series of "layered stories," and even before the start of the creative process Andrew Mezvinsky's work is based on the idea that he can divide it into layers. The American artist has lived for the last three years in Vienna and sees himself as a wanderer between worlds. Like a nomad, he travels through continents and examines the art of previous centuries. He inhales the available ingredients and combines them to form a new composition, a new flavor, and a new atmosphere. When he looks at masterpieces of the past, he also investigates the studies and sketches that preceded them. He dissects and breaks down art, adopts it, reuses it, and ultimately puts it back together in a novel way. In this new concept he takes significant but also banal elements and places the masterpieces in a new context, in this way creating a minimalistic dialog with the masters of the past. This is also the case with the project "A Good Day".

This work by Andrew Mezvinsky is influenced by Primo Levi's idea of a good day in Auschwitz. Levi (1919–1987), a survivor of Auschwitz, summarized his traumatic experiences in the book "If This Is A Man" (*Se questo è un uomo*). Apart from himself, a Jewish chemist, only three of the forty-five people deported together in a freight car to Auschwitz managed to survive. A chapter in Levi's description of daily life in Auschwitz describes "a good day."

What did a good day in Auschwitz actually mean? For Levi it was the first rays of sunshine piercing through the mist-enshrouded fields after the winter and gently warming the skin. They gave hope that the hard winter was coming to an end. "The rising of the sun is commented on every day: today a little earlier than yesterday, today a little warmer than yesterday, in two months, in a month, the cold will call a truce and we will have one enemy less."<sup>3</sup>

Mezvinsky takes the ironic title "A Good Day" as the title of his work. The will to survive, nourished by the prospect of spring after all the cold, of a new life, was the inspiration for the installation. A second metaphor is the rite of spring as a symbol of liberation and a new will to live. Here Mezvinsky references *Le Sacre du Printemps* by Igor Stravinsky, who sought through this ballet written in 1913 to describe the luminous reawakening of nature to a new life, the reawakening of the entire world.

Mezvinsky's installation is multidimensional and has many facets, I should like to thank him most sincerely for the works he has created for the Jewish Museum Vienna, Jewish Museum Vienna, which IS now displayed the Festival of Tolerance in Zagreb.

To conclude, I should like to quote again from Levi's *If This Is A Man* and urge you to read it – a brilliant and vivid eyewitness account at a time when there are very few Shoah survivors left to tell the tale. It is also a quote that fits perfectly with the aim of this Festival: to convey the experience of the past and to educate about the Holocaust.

"The conviction that life has a purpose is rooted in every fiber of man, it is the property of the human substance. Free men give many names to this purpose, and think and talk a lot about its nature. But for us the question is simpler. Today, in this place, our only purpose is to reach the spring. At the moment we care about nothing else."<sup>4</sup>

<sup>1</sup>Primo Levi, *If This Is a Man* (London, 1991), p. 77. / *If This Is a Man* (London, 1991), p. 77.

<sup>2</sup>Ibid.

<sup>3</sup>Primo Levi, *If This Is a Man* (London, 1991), p. 77.

<sup>4</sup>Ibid.

# JEDAN DOBAR DAN

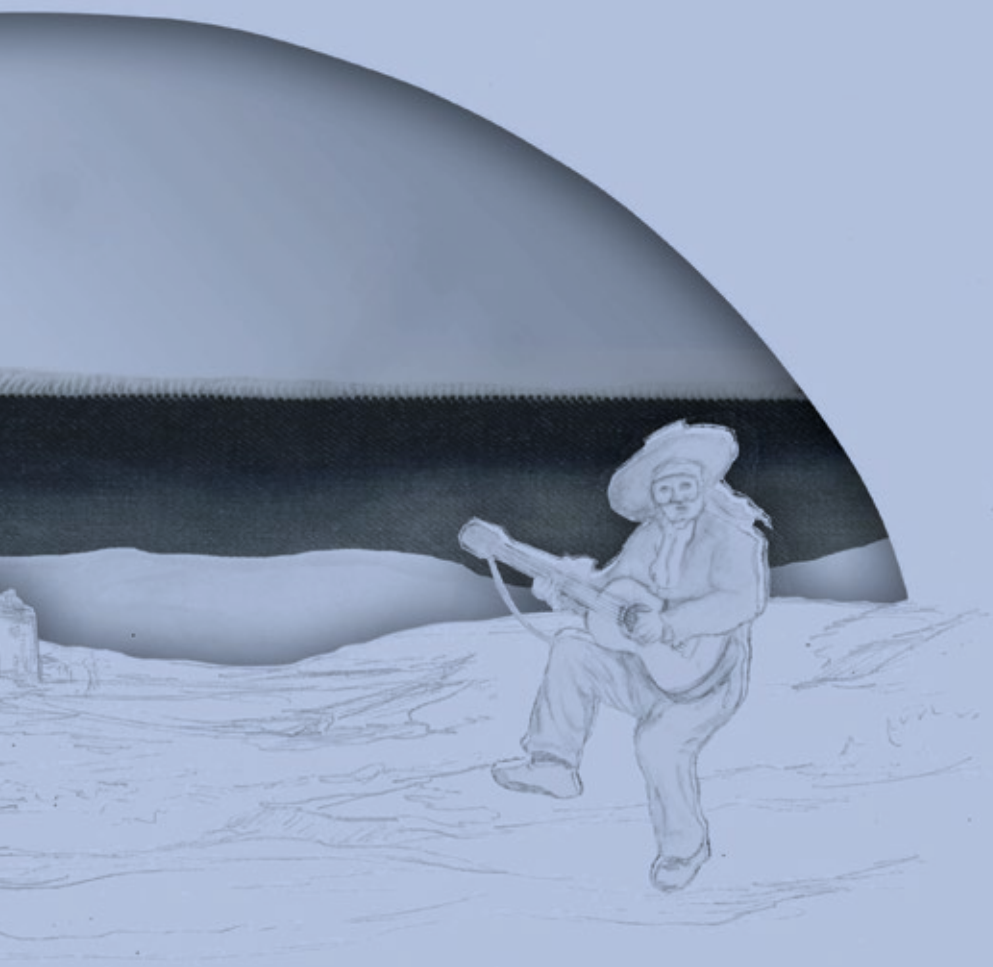
**Andrewa M. Mezvinskoga kao svjedočanstvo neizrecivoga**

*A Good Day by AMM - A Testimony Beyond Comprehension*

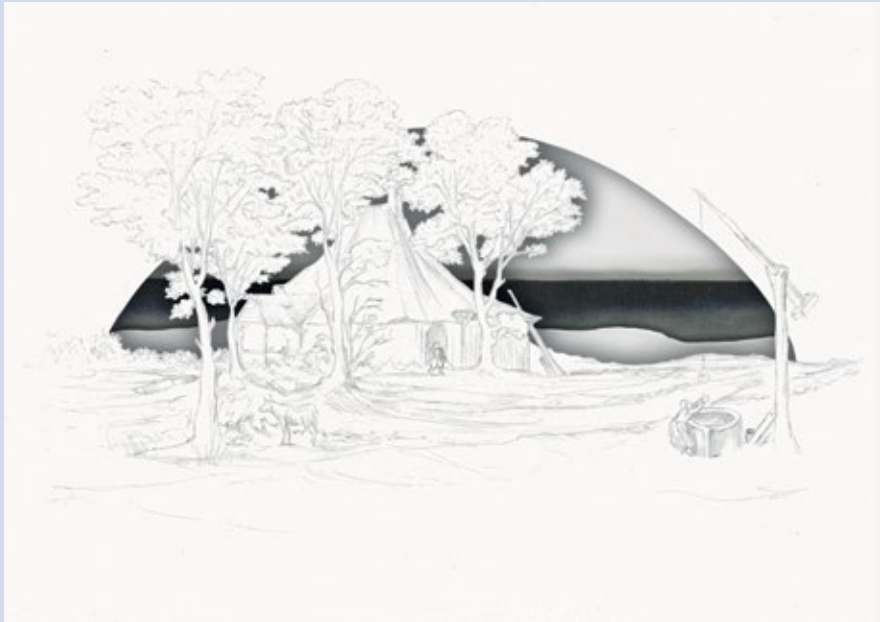
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**Paola Orlić**









Pišem ono što ne bih umio nikome reći, zapisao je u epilogu rukopisa „Zar je to čovjek“ adaptiranoga za školsko izdanje iz 1972. veliki talijanski pisac Primo Levi. Po obrazovanju i vokaciji znanstvenik – kemičar, koji svojim rođenjem kao Židov, što njemu samom ništa osobito nije značilo sve do trenutka u kojem u fašističkoj Italiji postaje nepoželjnim građaninom drugoga reda i kada odlazi u planine i priključuje se redovima talijanskih partizana, pa uskoro biva zarobljen i deportiran u koncentracijskom logoru Auschwitz, postaje tek jedan broj: 174517.

Međutim, 174517 nije tek oznaka pod koju se nekoć pomalo introvertni student kemije iz Torina, a potkraj siječnja 1944. čovjek sveden na tijelo neprepoznatljivog *Häftlinga*<sup>5</sup>, ogoljava od svojega čovječstva prije nego ga u mnoštvu drugih tjelesa označenih brojevima treba progutati civilizacijska pomrčina plinske komore. U tom se broju krije tajni znamen jednoga posve osebujnoga poslanja budući da Levi, kao jedan od rijetkih koje je zatekla čudesna sudbina, ona Holokaust preživjelog<sup>6</sup>, svojim spašenim životom postaje subjekt svjedočenja. Onaj čovjek kojega je svjedočanstvo o vlastitom sačuvanom životu, ili bolje rečeno, iskustvu smrti same, s one strane stvarnosti, učinilo piscem. Velikim piscem – svjedokom.

Objašnjavajući koliko je potreba da pripovijeda o svojem iskustvu Auschwitza bila do te mjere jaka da je započeo pisati *još u onom njemačkom laboratoriju prepunom studeni, rata i bezobzirnih pogleda*, premda je znao da možda i neće moći sačuvati te svoje načrčkane bilješke koje su ga uostalom i mogle stajati života, potresno je svjedočanstvo „Zar je to čovjek“ napisao u samo nekoliko mjeseci nakon oslobođenja. Po vlastitom iskazu, bez ikakve određene literarne nakane, nizao je poglavlja bez logičnoga reda, brzo i po redu hitnosti jer pisanje je bilo čin oslobađanja iz ropstva logora i vlastite traume. Pisao je jer je htio svjedočiti i jer su ga uspomene pekle u nutri. Pisao je, uostalom, jer se nije htio predati smrti i zaboravu.

In the epilogue of the book *If This is a Man*, adapted for the school edition in 1972, the eminent Italian writer Primo Levi wrote: *I am writing about what I do not know how to tell anyone*. Primo Levi was an academically qualified chemist, born Jewish, which he himself did not find particularly relevant until the moment when he became an unwanted second-class citizen in the fascist Italy forced to go to the mountains to join the Italian resistance movement and subsequently held captive and deported to the Auschwitz concentration camp where he became nothing but a number - 174517.

However, 174517 is not just a number given to this sometimes introvert chemistry student from Turin, which, by the end of January 1944, reduced a person to a body of an unrecognizable *Häftling*<sup>5</sup>, laid bare from his humanness until becoming devoured by the civilizational darkness of the gas chamber in the plenitude of other numbered bodies. This number conceals a secret token of a very peculiar mission, having in mind that Levi belonged to a very rare group of those struck by miraculous luck who survived the Holocaust<sup>6</sup> and with his life saved became the subject of a testimony. Levi is a man whose testimony about the preservation of his own life, or to be more precise, whose experience of death on the other side of reality turned him into a writer. A great writer – a witness.

When explaining how his urge to tell the story about his experience of Auschwitz was so strong that he started writing back in that German laboratory *full of cold, war and inconsiderate looks*, although he knew that he probably would not be able to preserve his scribbled notes that might have cost him his life, he wrote the shocking testimony entitled *If This is a Man* in only a few months following the liberation. The author claims that he did not have any literary intentions; he wrote one chapter after another without any logical order, swiftly and urgently because writing was an act of liberation from the enslavement at the camp and his own trauma. He was writing because he wanted to bear witness and because his memories hurt him from the inside. Among other things, he wrote because he did want to give in to death and oblivion.

<sup>5</sup>njemački izraz za zatvorenika odnosno zarobljenika. Tijekom Drugoga svjetskog rata značenje se, međutim, svodi doslovno na zarobljenika koncentracijskoga logora.

<sup>6</sup>prijevod engleskoga termina „Holokaust survivor“

<sup>5</sup>A German word for a prisoner. During the Second World War, however, the meaning changed to 'prisoner of a concentration camp'.

<sup>6</sup>Primo Levi, *Se questo è un uomo*, De Silva, Biblioteca Leone Ginzburg, 1947

Razmišljajući o umjetničkom izazovu projekta „Jedan dobar dan“ umjetnika Andrewa Mezvinskoga u smislu bavljenja temom koja, mada gotovo hermetična u izrazu, ali već samim izborom naziva izložbe „*Jedan dobar dan*“, preuzetim iz naslova sedmoga poglavlja glasovitoga djela „*Ako je ovo čovjek*“ Prima Levija<sup>7</sup>, vrlo jasno i izravno navodi na podsjećanje na fenomen Holokausta, nužno se približavamo širokom diskurzivnom polju interpretacije traume, a samim time i spomenu na nebrojeno puta citirani *dictum* Theodora Adorna iz 1949. koji kaže da bi pisanje poezije nakon Auschwitza bilo jednako barbarskom činu.

U tom dobro poznatom stavu u kojem je filozof izravno doveo u pitanje mogućnost svake umjetničke prakse i estetskoga stvaranja nakon Holokausta, pogledom pak uprtim u visoko estetski profilirane umjetničke radove Andrewa Mezvinskoga u kojima sve vrvi od fragmentariziranih referenci slavni poglavlja starih majstora pejzažne umjetnosti, a koji ni na koji osobit način izravno ne odaju vezu sa svojim konceptualnim sidrištem zadanim u samom naslovu, suočavamo se po tko zna koji put s tihom, ali postojanom nelagodnom jer zaokupljeni onim lijepim i oku-ugodnim prizorima, koje nam autor donosi, duboko zalazimo na prag onkraj svake ljepote i pojma dobrog.

Slom koji etika dvadesetoga stoljeća doživljava nad činjenicom da je ljudski rod pogodio nešto tako strašno kao Auschwitz, a koji je spomenutoga Adorna duboko zamišljena nad fenomenom istinskoga zla Holokausta učinio opreznim prema svakom pa i najplemenitijem umjetničkom činu koji bi na bilo koji način pokušao interpretirati traumu, smatrajući ga unaprijed nedostojnim, suštinski nedostatnim i neprimjerenim, ipak je s vremenom ustuknuo spram stava da se stvarati na tragu iskustva traume želi, štoviše, i treba. Godinama poslije, Adorno je, kao što je i poznato, revidirao svoj kruti stav pa je priznao da, iako slaba i optuživana, umjetnost doista ostaje jedan od posljednjih bastiona imaginarnoga otpora barbarizmu, *jer trajna patnja ima isto toliko prava na izraz upravo onako kao što onaj kojega muče ima pravo na svoj krik*.<sup>8</sup>

Bila ona nezacijeljeni ožiljak duboko urezan u izravno iskustvo žrtve ili prenesena u nasljeđe kao civilizacijska trauma, svaka rana, zahtijeva svoju interpretaciju.

Taking into consideration the artistic challenge of the entire project named *A Good Day* by Andrew Mezvinsky in terms of dealing with a topic that is, although somewhat hermetic in the expression and the choice of the name for the exhibition, taken from the title of the 7th chapter in the well-known book *If This Is a Man* by Primo Levi<sup>7</sup>, as a clear and straightforward reminder of the Holocaust phenomenon, we necessarily approach a very wide discursive field of trauma interpretation and, therefore, have to mention Theodor Adorno's *dictum* from 1949, quoted on countless times, explaining that writing poetry after Auschwitz is a barbaric act.

In that statement, in which the philosopher directly questions any possibility of an artistic practice and aesthetic creation after the Holocaust, looking at the highly profiled works of art by Andrew Mezvinsky, abundant in fragmented referenced to various famous chapters written by the old masters of landscape art, which do not reveal in any particular way their connections with the conceptual anchorage dictated by the very title, we are repeatedly confronted with somnolent yet persistent discomfort – preoccupied with beautiful and eye-pleasing scenes that the author brings, we deeply emerge in a dimension that is beyond beauty and the notion of good.

This break which confronted the 20th century ethics with the fact that the human kind was struck with something as terrible as Auschwitz, that made Adorno, who was deeply concerned about the phenomenon of true evil of the Holocaust, cautious about every, and even the most considerate act of art intending to interpret trauma in any way, considering it unworthy beforehand, essentially ineligible and inappropriate, nevertheless abandoned the standpoint that creation inspired by a traumatic experience is something necessary. Many years after, as we know, Adorno revised his firm position admitting that, although weak and held responsible, art remains one of the last strongholds of an imaginary resistance to barbarism, *because permanent suffering has equal right to expression as the one who is being tortured has the right to scream*.<sup>8</sup>

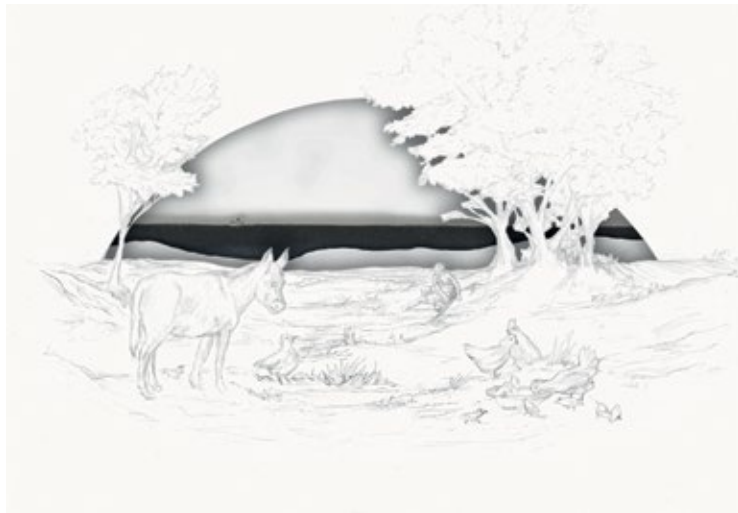
Whether it is an unhealed scar deeply engraved in the victim's experience or a civilizational trauma transposed into the heritage, any wound requires some kind of interpretation.

<sup>7</sup> Primo Levi, *Se questo è un uomo*, De Silva, Biblioteca Leone Ginzburg, 1947.

<sup>8</sup> Theodor Adorno, *Negativna dijalektika*, BIGZ, Beograd, 1979.

<sup>7</sup> Primo Levi, *Se questo è un uomo*, De Silva, Biblioteca Leone Ginzburg, 1947.

<sup>8</sup> Theodor Adorno, *Negative Dialectics*, 1979.

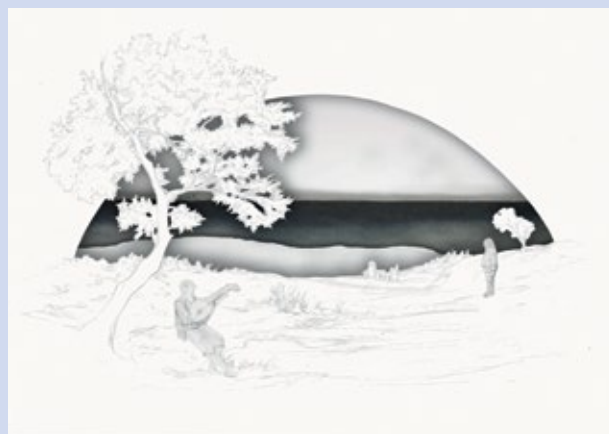


O potrebi neprestanoga podsjećanja na bolnu civilizacijsku traumu sažetu u krilatici „da se ne zaboravi“, upravo mislim iznjedrenima iz Levijeve knjige kao izravnom svjedočanstvu Holokaust preživjeloga, jedan je drugi filozof – Giorgio Agamben, zamišljen nad iskustvom interpretacije svjedočenja traume pretvorenim u veliko književno djelo podrobno se pozabavio u rukopisu „Ono što ostaje od Auschwitza. Arhiv i svjedok“ 1998<sup>9</sup>.

U tom, možda i najradikalnijem tekstu po pitanju zapadne etike o moralnim pitanjima nacističkih logora smrti, središnje mjesto zauzela je sama fenomenologija svjedočanstva kao jedinoga pouzdanoga okvira za moralno razumijevanje onoga što je ljudski rod zadesilo. Baveći se dubokom zagonetkom sjećanja/ svjedočenja, Agamben u jednom trenu ustvrđuje da u srži svakoga takva sjećanja postoji jedna istinska praznina, odnosno, ono što se može podvesti pod kategoriju neizrecivosti. Levi kao

Holokaust preživjeli u svojem djelu „Zar je to čovjek“ autoritet svjedoka utemeljuje na svojoj volji i želji da govori u ime nespособnosti da se o onome što se u Auschwitzu doista događalo govori. Svjedočenje Levija kao pisca svjedočenje je upravo te praznine, a komentar njegova svjedočenja o nečemu o čemu je nemoguće svjedočiti tek je jedan od pokušaja istraživanja čvora, tj. osluškivanja kategorije neizrecivosti.

Kada razmišlja o tome da govoriti o svjedočenju preživjelih znači neprestano preispitivati upravo tu prazninu, odnosno pokušavati ju osluhnuti... dakle, ustrajati u nakani da oslušujemo ono što je neizrecivo, Agamben možda na najizravniji način daje do znanja da se novim, stalnim promišljanjem svjedočenja preživjelih približavamo konačnom obvezujućem koraku u odlučnom konstituiranju onoga što je nazvao „*Ethica more Auschwitz demonstrata*“ („Etika dokazana na način Auschwitz“).



<sup>9</sup> Giorgio Agamben, *Quel che resta di Auschwitz. L'archivio e il testimone*, Bollati Boringhieri, Torino, 1998.

This need to constantly remind about the painful civilizational trauma expressed in the phrase „never to forget“, following the thoughts from the Levi's book, as an eyewitness testimony of a Holocaust survivor, another philosopher - Giorgio Agamben - addressed in the manuscript entitled *Remnants of Auschwitz: The Witness and the Archive* (1998)<sup>9</sup> where he reflected on the experience of witnessing trauma, interpreting it and turning it into an important literary work .

The focal point of that, probably the most radical text about the Western ethics and the moral questions arising after the Nazi death camps, is the phenomenology of testimony as the only reliable framework for moral understanding of what happened to the human kind. Tackling this complex riddle involving remembrance/testimony, Agamben finds that the gist of such testimony implies genuine void, or something that falls under the category

of incomprehensible. Levi, as a Holocaust survivor in his book *If That Is a Man* bases the authority of a witness on his will and intention to really speak on the behalf of incapability to speak about what had actually happened in Auschwitz. Levi's testimony depicts this void and his comment about something this is impossible to witness is merely an attempt to investigate the nod, i.e. to try to understand the category of incomprehensible.

When he ponders that speaking about survivors' testimony implies constant questioning or trying to understand that void, therefore persevering in the intention to understand the incomprehensible, Agamben probably intends to demonstrate in the most direct way that new and constant re-examination of survivors' testimony brings us closer to the final and obligatory step to constitute something he called an *Ethica more Auschwitz demonstrata*.



<sup>9</sup> Giorgio Agamben, *Quel che resta di Auschwitz. L'archivio e il testimone*, Bollati Boringhieri, Torino, 1998.



Ako je Adorno u početku i mislio da je poslije Auschwitzta umjetnički čin nemoguć i besmislen, da bi potom promijenio mišljenje pa upravo u umjetničkoj kreaciji vidio posljednji bastion obrane od barbarizma, Agamben se osvrćući na jedan Höderlinov stih „Was aber bleibet stiften die Dicher“ (u slobodnom prijevodu: „Ono što ostaje, podupiru pjesnici“), a potom u jednom intervjuu<sup>10</sup>, citirajući Hannu Arendt koja je 1964. na pitanje što ostaje od Europe nakon Hitlera odgovorila da ostaje „materinski jezik – kao jezik mrtvog svijeta“, referirajući se na kategoriju subjektivnosti, odnosno subjekta koji u jeziku nalazi ono što ostaje i što nadživljava mogućnost i nemogućnost govorenja, podcrtao jednu drugu, esencijalnu nužnost: onu osluškivanja svjedočenja (subjekta svjedoka).

Otvarajući širom vid u polje nužnosti stvaralaštva onoga koji je preživio, ispresijecano raznim interpretativnim rukavcima osluškivanja čvorova neizrecivosti, Agamben nam tako rasvjetljava i taj koncept Mezvinskoga. Iako možda doista naizgled čudesan zbog evidentne evokacije ljupkih veduta starih majstora predstavljenih u seriji osebjunih 36 izrezanih gotovo monokromatskih crteža, međusobno povezanih tamnom kontinuiranom trakom koja poput zloglasnoga narativa u pozadini svega neumitno podcrtava kontekst svjedočanstva, Andrew Mezvinsky, Levijevo potresno svjedočanstvo nade koja nikada ne umire ispisane u poglavlju „Jedan dobar dan“ izabire brodeći upravo onim nepreglednim prostorom Agambenova jedinoga mogućeg načina – onoga osluškivanja kategorije neizrecivosti.

Andrew Margolies Mezvinsky, američki umjetnik mlade generacije (1982.) iz Filadelfije, Pensilvanija, posljednjih godina nastanjen u Beču, sebe naziva lualicom između svjetova, svojevrtnim nomadom koji upija, skuplja i slaže viđeno pa onda opet rastavlja i razlaže u beskrajnim prostranstvima umjetnosti prošlih stoljeća.<sup>11</sup> Formalnim obrazovanjem akademski umjetnik (Glasgow School of Art), a u jednom kraćem razdoblju i muzealac budući da je izvjesno vrijeme radio i kao stručni vodič po muzejima i galerijama (Barnes Foundation, Philadelphia), Mezvinsky svoje radove stvara evidentno duboko connoisseurski uronjen u bogate slojeve povijesti umjetnosti. Posebno inspiriran velikim umjetničkim djelima starih majstora talijanskoga i nizozemskoga pejzažnog slikarstva, koje uzima za polazište svojega izraza u izložbi „A good day“ iz 2014., u svojim radovima dosljedno dekonstruira i reinterpretira izvore koji se tako fragmentatno ugrađuju u njegov prepoznatljiv umjetnički „potpis“.

If Adorno initially believed that no art is possible after Auschwitz, to subsequently change his opinion claiming that creation of art is the last stronghold of defence against barbarism, Agamben highlighted another essential necessity when he wrote about Höderlin's verse: „Was aber bleibet stiften die Dicher“ (in English: „But what remains is granted by the poets“) as well as in an interview<sup>10</sup>, where he quoted Hanna Arendt who in 1964, when answering the question what remained of Europe after Hitler, said „the mother tongue– as the language of a dead world“, referring to the category of subjectivity, or the subject who finds everything that remains and survives the possibility and impossibility of speech in the language, and that is the necessity to listen the testimony (of a witness as a subject).

By providing an insight in the survivor's necessity to create, intertwined with various interpretative by-channels where one listens to the nods of incomprehensible, Agamben also sheds light on the Mezvinsky's concept. Although perhaps seemingly marvellous because of apparent evocation of lovely vedutas comprising the old masters and represented in a series of 36 unconventional and almost monochromatic drawings, bound together with a continuous dark band stringently accentuating the context of a testimony like an ominous background narrative, Andrew Mezvinsky choses Levi's soul-stirring testimony of hope that never dies, described in the chapter titled *A Good Day*, diving into the vast territory that Agamben considers the only possible way – to listen to the category of incomprehensible.

Andrew Margolies Mezvinsky, a young American artist (1982) from Philadelphia, Pennsylvania, now living and working in Vienna, calls himself a wanderer between worlds, a kind of a nomad who absorbs, collects and piles what has already been seen and then again dissects and disassembles in vast spaced of art from the previous centuries<sup>11</sup>. Formally educated as an academic artist (The Glasgow School of Art), for a brief period of time also working at museums and galleries as an expert guide (The Barnes Foundation, Philadelphia), Mezvinsky creates his works of art as a connoisseur deeply emerged in many layers of art history. He is particularly inspired by great works of old Italian and Dutch landscape masters who are also the starting point of his work presented at the exhibition titled *A Good Day* from 2014. In his works, Mezvinsky coherently deconstructs and reinterprets the sources that are fragmentarily built into his recognizable artistic 'signature'.

<sup>10</sup> Hanna Leitgeb, Cornelia Vismann, „Das Unheilige Leben“ Interview with Giorgio Agamben, Literaturen, Berlin 2001.

<sup>11</sup> Katalog izložbe „A good day“, Installation Andrew M. Mezvinsky, 2014. Judisches Museum, Judenplatz, Wien

<sup>10</sup> Hanna Leitgeb, Cornelia Vismann, „Das Unheilige Leben“ Interview with Giorgio Agamben, Literaturen, Berlin 2001.

<sup>11</sup> The catalogue for the exhibition *A Good Day*, Installation by Andrew M. Mezvinsky, 2014, Judisches Museum, Judenplatz, Vienna.



Izložba „*Jedan dobar dan*“, adaptirani postav integralnoga koncepta „*A good day*“, koji Andrew Mezvinsky kao opsežnu interaktivnu instalaciju 2014. radi za Židovski muzej na Judenplatzu u Beču, nastaje kao posljedica autorova čitanja jednoga od najpotresnijih svjedočanstava Holokaust preživjeloga – knjige „*Zar je to čovjek*“ Primo Levija.

Poglavlje naslovljeno „*Un buon giorno*“<sup>12</sup>, u kojem Levi opisuje jedan (dobar) dan u nizu grozomornih dana, onaj poseban, bolji dan, koji se razlikuje od beskrajnoga niza drugih teških svanuća, onaj – kada prva zraka proljetnoga sunca čiju toplinu na koži osjećaju logoraši Auschwitza nagovještava nadu da svjetlo opet može pobijediti tamu, Mezvinskoga toliko obuzima da ga odlučuje uzeti za konceptualno polazište izložbe koju uostalom tako i naslovljava.

Stvarajući jedan sasvim začudan i estetski osebujan svijet koji teško da bi bez obrazloženja koncepta mogao biti u potpunosti razumljiv, Mezvinsky Levijevo poglavlje „*A good day*“ uzima kao univerzalno polazište ponovoga otkrivanja čovjeka sa svim onim čvorovima nada i želja, čovjeka-svjedoka-pisca koji tragom pera na papiru neizrecivo otima od zaborava. Gradeći prizore svijetlih i ljupkih veduta povezanih tamnom vrpcom kao metaforom kontinuuma pomične povijesne zbilje, poput posvećenoga scenskog radnika svojevrsnoga teatra apsurdna, Mezvinsky osvjetljava Levijevo svjedočanstvo koje nam unatoč svemu pripovijeda: „*Danas je jedan dobar dan. Gledamo se poput slijepaca kojima se vraća vid, gledamo jedni druge. Nikada se nismo vidjeli na suncu: poneko se smije.*“

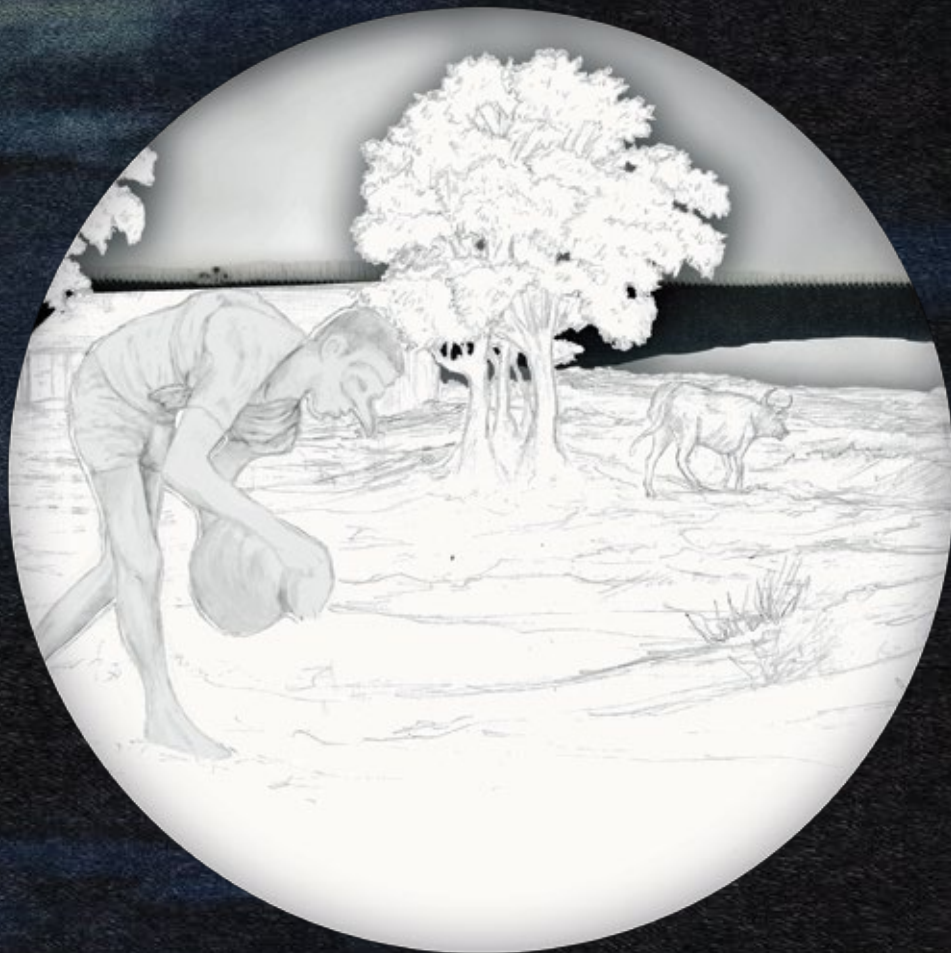
The exhibition named *A Good Day*, or the adapted display of the integral concept thereof that Andrew Mezvinsky created for the Jewish Museum in Vienna as a comprehensive interactive installation in 2014, is the result of the artist's interpretation of one of the most soul-stirring testimonies of a Holocaust survivor, i.e. the book titled *If This Is a Man* by Primo Levi.

One of the chapters in the book is titled *Un buon giorno*<sup>12</sup>, where Levi describes one (good) day in a series of terrible days; the one which was special, a bit better and different from an endless sequence of other harrowing dawns, the one when the first ray of spring sun whose warmth is felt on Auschwitz prisoners' skin, announcing the hope that light might win over darkness, preoccupied Mezvinsky so much that he decided to embrace it as a conceptual starting point for the exhibition which bears the same name.

By creating an entirely wondrous and aesthetically peculiar world that could not be completely understandable without the explanation of the concept, Mezvinsky adopts Levi's chapter, *A Good Day*, as the universal starting point for a novel discovery of man with all those nods of hopes and wishes, a man-witness-writer whose words written on paper abduct from oblivion. By constructing the scenes of light and lovely vedutas tied together with the dark band as a metaphor for the continuum of the historical reality and its darkness, like a dedicated stage designer in a kind of theatre of absurd, Mezvinsky sheds light on Levi's testimony, which, despite everything, speaks for itself: *Today is a good day. We look around like blind people who have recovered their sight, and we look at each other. We have never seen each other in sunlight: someone smiles.*

<sup>12</sup> „*Zar je to čovjek*“ Primo Levija u izdanju kuće Znanje, Zagreb 1993., u prijevodu Tvrtka Klarića naslov „*Jedan dobar dan*“ preveden je kao „*Ugodan dan*“.

<sup>12</sup> „*If This Is a Man*“ by Primo Levi, published by Znanje, Zagreb 1983., translated by Tonči Klarić, novel title „*A Good Day*“ is translated as „*A Pleasant Day*“



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## PRIMO LEVI

Rođen 31. srpnja 1919. u Torinu, talijanski znanstvenik židovskog podrijetla, Primo Levi završio je studij kemije s najboljim ocjenama usred širenja fašizma u Italiji. Nakon toga je preživio godinu dana u Auschwitzu za vrijeme Drugog svjetskog rata svim užasima usprkos. Uzroci njegove smrti 1987., službeno proglašene samoubojstvom, predmetom su rasprava.

Od rujna 1943. do listopada 1945. Levi je bio u partizanskom pokretu otpora njemačkoj okupaciji čemu su uslijedila dva mjeseca fašističkog zarobljeničkog logora, jedanaest mjeseci u Auschwitzu te još devet mjeseci u ruskom izbjegličkom logoru. Nakon oslobođenja 1945., Levi počinje pisati o svojim iskustvima i stvara svoja hvaljena djela: *Zar je to čovjek*, *Primirje* i *Periodni sustav*.

Godine 1946. u dobi od dvadeset i sedam godina, unatoč tomu što je radio kao kemičar, Levi dovršava svjedočanstvo o vremenu koje je proveo u koncentracijskom logoru. *Zar je to čovjek* se danas smatra remek-djelom, no najveća ga je torinska izdavačka kuća Einaudi odbila, a zanimljivo je osoba iza te odluke bila upravo Natalia Ginzburg, Židovka čiji je muž izgubio život u fašističkom zatvoru. Zašto?

Čak i prije nego što se vratio, Levi je osjetio snažnu potrebu ispričati što se zapravo događalo. Prije Auschwitza nije imao osjećaj da je židovstvo najvažniji dio njegovog identiteta. Kao i većina talijanskih Židova, obitelj Levi je dugi niz godina bila asimilirana i ni po čemu se nije razlikovala od drugih Talijana. Nakon uvođenja rasnih zakona 1938. koji su Židove diskriminirali u javnom obrazovanju te su ih isključili iz redovnog zapošljavanja, Levi se suočio sa situacijom koja je predstavljala puno veći problem od nemogućnosti da dovrši studij i pronađe posao. Bio mu je ugrožen identitet. Tko je on bio ako ne običan Talijan kao i njegovi kolege i kolegice na fakultetu? Upravo to pitanje 'što je čovjek?' odzvanjat će njegovim djelima i nikada neće biti apstraktno promišljanje nego pitanje osobne ugroženosti.

Danas možemo zamisliti kako je mladi Levi tražio svoj glas i način koji bi mu omogućio pripovijedanje svoje priče bez da ga ona nadvlada, a da istovremeno privuče čitateljevu pažnju. Prije početka studija kemije, obrazovao se na prestižnoj gimnaziji, Liceo classico, u Torinu. Dobro je proučio Dantea i Manzoniya pa se na njih često referirao u svojim tekstovima kako bi ih obogatio i uspostavio osjećaj dubine i širine. No, budući da je proživio dvadeset godina fašizma, književni establišment u poslijeratnom Torinu postao je zakleti neprijatelj svakog oblika pompoznosti u književnosti koju su nerijetko povezivali s neautentičnošću. Njima u obranu važno je reći da je knjiga *Zar je to čovjek* najupečatljivija u dijelovima u kojima je najizravnija.

Born on July 31, 1919. in Turin, Italian-Jewish scientist Primo Levi graduated with honors in chemistry amid the rise of Fascism in his home country. He later survived a year at Auschwitz during World War II against all odds. The cause of his death in 1987, which was officially ruled a suicide, is the subject of some debate.

From September 1943 to October 1945 Levi was on the fringe of the partisan resistance to the German occupation, following by two months in a Fascist internment camp, eleven months in Auschwitz, and a further nine in various Russian refugee camps. Upon his liberation in 1945, Levi began writing about his experiences and has authored the acclaimed works *If This Is a Man*, *The Truce* and *The Periodic Table*.

In 1946, aged twenty-seven, despite working full-time as a chemist, Levi completed his account of his time in a concentration camp. Now widely considered a masterpiece, *If This Is a Man* was turned down by Turin's main publishing house, Einaudi, in the person of Natalia Ginzburg, herself a Jew whose husband had died in a Fascist prison. It was also rejected by five other publishers. Why?

Even before his return, Levi had been overwhelmed by the need to tell what had happened. Prior to Auschwitz he had not felt that Jewishness was central to his identity. Like most Italian Jews, the Levis had long been assimilated with little to distinguish them from other Italians. The introduction of the Race Laws in 1938, which discriminated against Jews in public education and excluded them from regular employment, thus created a predicament for Levi that went far beyond the problem of completing his degree in chemistry and finding a job. It was a threat to his identity. Who was he if not an ordinary Italian like his fellow students? The question "what is a man?" that would echo throughout his work was never an abstract consideration but a matter of personal urgency.

Today it is easy to imagine the young Levi searching for a voice, a manner, that would allow him to tell his tale without being overwhelmed by it and at the same time compel the reader's attention. Prior to studying chemistry he had been educated at a prestigious Liceo classico in Turin; he knew his Dante and Manzoni and brought frequent references from them to his text, to enrich it, to get across a sense of extremity and profundity. But having lived through twenty years of fascism the literary establishment in postwar Turin were sworn enemies of all grandiloquence, which they tended to associate with inauthenticity; in their defense it has to be said that *If This Is a Man* is most powerful when it is most straightforward.

Izvor / Source:

<http://www.nybooks.com/articles/2015/11/05/mystery-primo-levi/>  
<http://www.biography.com>



## ANDREW M. MEZVINSKY

Andrew Margolies Mezvinsky rodio se 1982. u Philadelphiji, u američkoj državi Pennsylvaniji, a trenutno živi i radi u Beču.

Koristi čitav niz različitih tehnika kao što su tuš, olovka, ulje, paste, kolaži i indijske tehnike bojenja te uvodi kombinaciju medija u svoje skulpturalne crteže, slike i video snimke. Svakom djelu prilazi kao slici, ne dozvoljavajući mediju ili formi da diktiraju krajnji rezultat.

Djela su mu izložena u cijelom svijetu, od Rusije, Slovenije, Velike Britanije, Austrije, Mongolije do SAD-a. Godine 2005. izlagao je na Bijenalu u Veneciji u sklopu slovenske Umjetničke skupine RGB. Godine 2007. izlaže tzv. instalaciju/fabrikaciju na jednom od izdvojenih sajmova u sklopu Art Basela u Švicarskoj. Pod njegovim ravnanjem u listopadu 2011. suvremena opereta/divertimento «*Il Fazzoletto*» premijerno je izvedena na Institutu za likovnu umjetnost u San Franciscu.

Njegova putujuća solo izložba «Jedan dobar dan» po prvi put je izložena 2014. u Židovskom muzeju u Beču, a nakon toga u Austrijskom kulturnom forumu u New Yorku te Austrijskom veleposlanstvu u Washingtonu. Njegova se umjetnička djela nalaze u brojnim privatnim i muzejskim zbirkama kao što su Zbirka Hirshhorn u Washingtonu, Muzej NSU u Miamiu, Zbirka Phillips, Brot Kunsthalle u Beču, Muzej Zanabazar u Mongoliji, Židovski muzej u Beču te zbirke Jima Lambieja (UK), Jane Holzer, (SAD), Ernsta Hilgera (Austrija), Alberta Bakera Knolla (SAD), Franza Westa (Austrija) i Bernharda i Elizabeth Hainz (Austrija).

Također se pojavljuje u nekoliko publikacija kao što su NZZ.at #2, The Harvard Advocate, Eco Magazine Vienna, Falter, Parnass Magazine. Objavio je knjige "Jedan dobar dan", "Nabuccoova taština" i "Pustolovine traume".

Andrew Margolies Mezvinsky was born in 1982 in Philadelphia, Pennsylvania and is currently based in Vienna, Austria.

He uses a large variety of different techniques such as india ink, graphite, oil, pastel, collages and indian dyeing technique and introduces mixed media into his sculptural drawings, paintings and videos. He approaches each piece as a painting but not letting medium or form dictate the final result.

His work has been shown internationally from Russia to India, Slovenia, Great Britain, Austria, Mongolia and the U.S.A. In 2005 he was represented in a side event at the Biennale di Venezia as a part of the Art group RGB (Slovenia). In 2007 he contributed a fabrication installation for a satellite fair of the Art Basel in Switzerland. Under his direction, in October 2011, *Il Fazzoletto* a contemporary divertimento/operetta, celebrated its premiere at the Institute of Fine Arts in San Francisco.

In 2014 his touring solo show "A Good Day" debuted at the Jewish Museum Vienna and has since been to the Austrian Cultural Forum NYC, and the Austrian Embassy in Washington DC. His art is part of many private and museums' collections such as The Hirshhorn Collection in Washington DC, NSU Museum Miami, the Phillips Collection, the Brot Kunsthalle in Vienna, Zanabazar Museum in Mongolia and the Jüdisches Museum Vienna as well as the collections of Jim Lambie (UK), Jane Holzer, (USA) Ernst Hilger (Austria), Albert Baker Knoll (USA), Franz West (Austria) and Bernhard and Elizabeth Hainz (Austria).

He has been featured in several publications such as NZZ.at #2, The Harvard Advocate, Eco Magazine Vienna, Falter, Parnass Magazine and also produced the books "a Good day", "Nabucco's Hubris", and "the adventures of Trauma".

Organizatori izložbe / Exhibition organizers:



**JEWISH FILM FESTIVAL ZAGREB**



**austrijski kulturni forum<sup>zag</sup>**

**U sklopu 11. Festivala tolerancije – JFF ZAGREB / As part of 11th Festival of Tolerance – JFF ZAGREB**

**Zagreb, siječanj 2017. / Jan 2017**

**Direktorica Festivala / Festival Director:** Nataša Popović

**Predsjednik festivala / President of the Festival:** Branko Lustig

**Autor radova / Author:** Andrew Mezvinsky

**Autor postava izložbe/ Exhibition setup author:** Mario Beusan

**Ustupljeno ljubaznošću Židovskog muzeja u Beču/ Courtesy of the Jewish Museum Vienna**

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