



## NEDUŽNI KRIVI

Instalacija se sastoji od sobe u kojoj je pod prekriven vojničkim šljemovima, s nekoliko centimetara između, koji ostavljaju uzak ali dovoljno širok prostor za hodanje, a posjetitelji moraju prijeći sobu da bi došli do skulptura. Prisiljavam publiku da hoda između šljemova, pri čemu ih je nemoguće ne dotaknuti.

Većina žrtava u ratu nisu vojnici u borbi, već civili koji samo žele raditi svoj posao i gledati svoju djecu kako odrastaju imajući bolju budućnost. Većina njih zapravo ne mari za ono što se događa izvan njihova sela, iako se čini da su upravo oni ti koji plaćaju cijenu za vrijeme (i nakon) ratovanja.

U meni se javlja pitanje, jesu li ti civili zaista nevini? Tko je zaista kriv i kako definirati krivnju? Ono što se čini krivim u jednoj situaciji može biti nedužno u drugoj. Krivnja je način gledanja. Većina ljudi nema izbora misliti drugačije s obzirom na informacije koje su im dane. Propaganda otežava većini ljudi vidjeti što je stvarno a što lažno, ako je to uopće moguće vidjeti.

Pa tko je zaista kriv? Vojnik kojemu prijete bombaši samoubojice i udari projektila cijeli njegov život, ili borac za slobodu koji vidi oružani otpor kao jedinu preostalu nadu? Je li itko u ratu istinski nedužan ili istinski kriv?

U moju instalaciju svi ulaze nedužni. Još ništa nisu učinili. Tada su prisiljeni iskazati nepoštovanje prema masovnoj grobnici vojničkih šljemova i hodati ravno kroz njih, kao da se radi o uličnom kamenju, a ne o najvažnijem dijelu vojničkog oklopa, ne znajući tko ga je nosio i tko će u njemu umrijeti. Oni nemaju drugog izbora nego učiniti tako, kao što većina vojnika u ratu nema drugog izbora nego pokušati i učiniti najbolje od zbrke u kojoj su se našli.

U instalaciji zamjenjujem uloge, pretvaram 'nedužne' posjetitelje u oskrvritelje grobova, a 'krive' vojnike u žrtve koje oskrvnuće ne mogu spriječiti.

Marijn Abelman

Marijn Abelman rođen je 18. lipnja 1987. godine u Amsterdamu. Apsolvent je na Akademiji likovnih umjetnosti u Zwolleu (CABK Academy of Fine Arts, Zwolle), a tijekom akademske godine 2009./10. studirao je na Kiparskom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu, u klasi red. prof. Slavomira Drinkovića. Izlagao je na nekoliko skupnih izložaba u Nizozemskoj (Almere 2006., Zwolle 2007. i 2009.) i Hrvatskoj (Zagreb 2009.), a ovo mu je prvi samostalni nastup.

Marijn Abelman  
NEDUŽNI KRIVI, 2010.  
instalacija 533 vojnička šljema  
Galerija Antuna Augustinčića  
21.–28. rujna 2010.  
Uz Međunarodni dan mira 21. rujna

## INNOCENT GUILTY

The installation consists of a room with the floor paved with army helmets, with a few cm in between to leave a narrow but wide enough walking space, and visitors have to cross the room in order to get to the sculptures. I force visitors to walk between the helmets with difficulty, as it is almost impossible not to touch them.

Most casualties of war are not the soldiers fighting, but civilians who just want to do their job and see their kids grow up to have a better future. Most of them do not really care about what happens outside their village, and still they seem to be the ones who pay the price for (and after) the warfare.

This makes me ask the question, are those civilians really innocent? Who, really, is guilty and how can you say what guilt is? What seems guilty in one situation, can be innocent in another. Guilt is a perspective. Most people do not really have a choice to think differently than they do, considering the information they are given. Propaganda makes it too difficult for the majority of people to see what is real and what is fake, if it is possible to see that at all.

So who really is guilty? A soldier who is threatened by suicide bombers and missile attacks his entire life, or a freedom fighter who sees armed resistance as the only hope left? Is there anybody in a war who is truly innocent, or truly guilty?

In my installation everybody enters innocent. They haven't done anything yet. Then they are forced to disrespect the massgrave of soldier helmets and walk right across them as if they were just cobblestones and not the most vital part of soldier armor, without knowing who wore it or who will die in it. They do not have any other choice but to do so, just like most soldiers in war do not have any other choice but to try and make the best out of the mess they are in.

In the installation I switch the roles, I turn the 'innocent' visitors into tomb raiders and the 'guilty' soldiers into victims who cannot prevent being raided.

Marijn Abelman

Marijn Abelman was born on June 18, 1987 in Amsterdam. He has completed his final year of studies at the Academy of Fine Arts in Zwolle. He spent the 2009/2010 academic year studying at the Department of Sculpture, Academy of Fine Arts, University of Zagreb, in the class of Professor Slavomir Drinković. He has had several group exhibitions in the Netherlands (Almere, 2006; Zwolle, 2007 and 2009) and Croatia (Zagreb, 2009). This is his first solo exhibition.



Marijn Abelman  
INNOCENT GUILTY, 2010  
installation of 533 military helmets  
Antun Augustinčić Gallery  
September 21–28, 2010  
Marking Sept 21, the International Peace Day

NEDUŽNI KRIVI varijanta je autorove ne-realizirane instalacije *Innocent<>Guilty* iz 2009. godine, predviđene za neutralni izložbeni prostor, kojom se publiku prisiljava hodati po podu prekrivenim gusto postavljenim vojničkim šljemovima. Unijevši šljemove u jednu od dvorana stalnog postava Galerije Antuna Augustinčića – i to upravo onu koja predstavlja majstorovu spomeničku plastiku te kojom dominira gipsani model *Mira* smještenog uz zgradu UN-a u New Yorku – Abelman ih postavlja u nešto rahlijem rasteru, koji publici omogućuje hodati između njih, poštujući time prirodu i namjenu muzejskog prostora. Formalni i donekle sadržajni odmak od prethodne varijante iskazuje i variranjem naziva djela. U oba slučaja, Abelmanovo problematiziranje odnosa krivnje i nedužnosti jednako je uspješno i snažno. I u etičkom i u likovnom smislu.

*INNOCENT GUILTY* is a variation of the author's unexhibited 2009 *Innocent<>Guilty* installation, which had been planned for a neutral exhibition space. The installation makes visitors walk on a floor densely covered by soldiers' helmets. Abelman has now brought the helmets to one of the rooms of the Gallery's permanent exhibit – the very room that presents Augustinčić's monumental works, the room dominated by the plaster model of *Peace* which is placed next to the UN building in New York – and he has positioned the helmets on a somewhat looser grid. This enables visitors to walk among them and respect the nature and purpose of the museum. The shift in form, and to a degree in contents, from the original idea is expressed also by the alteration of its title. In both cases, Abelman addresses the issue of guilt and innocence with equal success and vigour. Both ethically and visually.



Marijn Abelman NEDUŽNI KRIVI / INNOCENT GUILTY Galerija Antuna Augustinčića, 21.–28. IX. 2010.

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