

THE VELVET UNDERGROUND & NICO VINYL WITH THE ANDY WARHOL SLEEVE

COMMISSIONED BY:

Feda Vukić, design theorist

For the *What I Bear* project, Feda Vukić, the design theorist, ordered from Paris a vinyl copy of *The Velvet Underground & Nico* with the legendary Andy Warhol sleeve. He bought this during his first visit to Paris in 1980 but at some time in the early nineties lost it. The work produced pursuant to this commission can be seen on page 28 of the Croatian edition of *Elle*, for August 2011. Presenting the work in a free-and-easy setting, in the context of adverts of designers and fashion brands, in the manner of a popular photo-novel, the artist in a simple and undemanding manner evokes the theme of melancholy. The joint photography is accompanied by an imaginary dialogue between Feda Vukić and Amela Frankl.

NAME OF WORK:

VELVET MELANCHOLY

August, 2011, the fashion magazine *Elle*



PHOTO: Boris Cijevanović

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April 14, 2011

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 Document: email
 From: Amela Frankl
 To: Feđa Vukić

Hi Feđa,
 I would like to suggest we meet next week and talk over the project and the commission. please let me know what day suits you.
 Cheers
 Amela Frankl

April 16, 2011

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 Document: email
 From: Feđa Vukić
 To: Amela Frankl

Morning Amela,
 Next week on April 21 at 6 pm in the Architects Association on the Square I'm presenting a a piece of research I have done, and perhaps we could meet there and hang out after the lecture?
 Cheers, F

April 16, 2011

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 Document: email
 From: Feđa Vukić
 To: Amela Frankl

Dear Amela,
in 1980 I was in Paris for the first time and then I managed to come by some books and vinyls that were important to me, which, living on this side of the Iron Curtain I knew about only from indirect sources, heard about them, or even read or listened to them third hand, mainly copied on that emulsion paper for photocopying with its unbearable stink of ammoniac, or copied on low-fi cassettes. At that time, in some basement shop (I can't remember the address or even the approximate location) I bought a copy of the vinyl Velvet Underground & Nico, for me one of the most important disks in rock, which in the years to come was to be worn out by all my friends and acquaintances (naturally, it was the original Warhol cover with sticker in the shape of banana skin) and in the end this disk got lost in the early nineties, like much else at that time...

I still haven't get that vinyl, although it's there in my collection in all other analogue and digital forms of recordings. But I have never stopped regretting the loss of this little bit of history, which is not just someone's work, but a part of my growing up in society, a catalyst that gave me a fair amount of professional orientation during the eighties. So I thought this might be a chance once again to get hold of this little bit of history, which might come to me, once again, from Paris.
Cheers, Feđa.

Summer was coming, holiday time. I was thinking how to keep up a regular rhythm of presenting works in Museum of Contemporary Art. I decided to get in touch with Mirjana Brabec, editor of Croatian *Elle*, suggesting that in the summer issue she could present the work with Feđa Vukić, but in a different, summery and casual mood. I thought up a short and light dialogue with Feđa, the casual chatter of two friends in the middle of a hot summer day on a terrace by the sea.

I enjoyed my work with Feđa Vukić, he was relaxed, has a light touch, got into my creative demands. That's how I shall remember our work together.,

May 30, 2011

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Document: email

From: Amela Frankl

To: Feđa VUKIĆ
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Dear Feđa,

a few days back I returned to Zagreb with a new Velvet Underground and Nico vinyl in my suitcase. The Warhol banana on the sleeve can be peeled off.

I was so glad to have found it.

I worked out with Mirjana Brabec a proposal about the project and this commission for the summer number of *Elle*. I have not yet decided what, or how, and would suggest, if you like, to think up something together.

Let's be in touch, cheers,

Amela



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Document: email
From: Feđa Vukić
To: Amela Frankl
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Dear Amela,
Nice news. I've got something for you, too. A photo graphic by an unknown artist I also found some thirty years back in Paris that all this time has been a twin, visually and in terms of memory, to the banana. I would like to give it to you, for you to have it, look after it, and so the vinyl that you brought me back and the photo graphic be together virtually, linked by this project. Call for us to agree on the handover, and the photographer from *Elle* can come to document the moment, which will also be content for the story. Cheers,
Feđa

May 31, 2011

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Document: email
From: Amela Frankl
To: Feđa Vukić
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... now you've taken me by surprise with the photographic, you've confused my concept, which is great.

I have got a whole page in *Elle*. I think I'll complicate the story a bit though.

The slot for your commission is planned for the week from June 25 I'll certainly call you again, and we can meet next week in the Extension.

Cheers,
Amela

June 9, 2011

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Document: email
From: Amela Frankl
To: Feđa Vukić
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Dear Feđa,
Can we meet/talk briefly and agree on our talk by Tuesday, June 14. I plan to take a few pics with you in connection with the commission, in Extension. Boris Cvjetanović would take them. Let me know how you are for time, and when it'll suit you.

Cheers,
Amela

June 27, 2011

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 Document: email
 From: Mirjana Brabec
 To: Amela Frankl

Dear Amela,
 As we agreed, I'll put an announcement of the continuation of your project (with Feđa Vukić) in the next issue. I have to admit I cannot recall if you sent me the visuals, but somehow think I did get them. If I can't find them, or if I need anything else, I'll call. Cheers, Mirjana

July 5, 2011

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 Document: email
 From: Amela Frankl
 To: Mirjana Brabec

Dear Mirjana,
 I had the idea of the work taking place not in the Museum of Contemporary Art Extension but in the magazine. The idea is that I shall be using the page of *Elle* in the very same way I would use an exhibition venue, not to give information about or to advertise my project. I find it interesting for the magazine to be a place of action, a space for the production of work, an integrated part of the project. The photograph I sent you would be placed over the whole page, without any copy. In the list of contents at the beginning of the magazine, next to the page number where the photo is, would be just one sentence: "Feđa, are objects doing us in?" In the same way as after every production of a work, *Elle* would be part of the work in the Extension, there for the public to flick through. Be in touch tomorrow, cheers
 Amela

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 Document: email
 From: Amela Frankl
 To: Feđa Vukić

Dear Feđa,
 Sending for you to look at what I have got ready for the mag: a photograph, and a question, which runs: Feđa, are objects doing us in? On the Museum of Contemporary Art Web site, like other commissions, the copy will be shown with a short explanation.
 Cheers,
 Amela

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 Document: email

From: Feđa Vukić

To: Amela Frankl

Hi, Amela,

uncommon picture – and am I meant to reply to the question and if so, in how many words?

Best wishes from the seaside. I'll be back in Zg on Friday – until Tuesday morning.

Feđa

Document: email

From: Amela Frankl

To: Feđa Vukić

Yep, unusual photo, which is why I like it.

The answer is for thinking about, I didn't mean you to answer it.

Lucky you, enjoying the pleasures of the sea and the seafood.

Be in touch, I'm in zg.

Amela

July 6, 2011

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Document: email

From: Mirjana Brabec

To: Amela Frankl

Dear Amela,

You've thought this up nicely and the pic is great, but I'm not sure if I can pull the idea off in view of the small number of pages that the summer number has, and we arrange the contents very carefully so the readers can have some beach reading. The summer issues are the thinnest, no new collections, advertisers on holiday and so on. We in this case would have to give up on our own contents and/or adverts for a whole page, which costs 25,000 kuna, and times are hard. I think the probability of accepting it would be greater in some thicker number.

But I cannot make the decision myself, and we have to wait for Monday when the editor in chief, Vladimira Blažević, comes back from his holiday. I hope that this is not too late for you.



Feda Vukić: nikad nisam prestao pomalo žaliti za tim komadićem povijesti... nije to samo nečije djelo, nego i dobar dio mojeg odrastanja u društvu..... bio je to katalizator koji me je i profesionalno prilično usmjerio tijekom osamdesetih.

Amela Frankl: Moram priznati da nisam neki ljubitelj njegovanja starih predmeta. Kada sam u Parizu ušla u malu antikvarnicu s vinilom i pronašla repliku albuma The Velvet Underground & Nico koju si naručio, osjetila sam isto raspoloženje kao i kad sam pročitala tvoju narudžbu. Svi tekstovi pronađeni o albumu, akterima tadašnje nijuorške scene,

glazba, baš sve me ovilo stanjem melankolije.

Feda Vukić: Melankolija?

Amela Frankl: Imati u svojoj fonoteci ovaj album, i to u legendarnom ovitku Andyja Warhola, znači biti poznavatelj pop-kulture... Ali možda je petljanje po prošlosti i traženja novih ideja opet *in*. Baš me zanima hoćeš li oguliti naljepnicu s banane.

Feda Vukić: Znaš, meni to nije pitanje slušanja. Držanje u ruci kulne ploče, posjedovanje predmeta koji te podsjeća na osobnu povijest, nešto je posebno i osobno.

Amela Frankl: Ova fotografija koju si mi

poklonio baš odgovara raspoloženju našeg susreta.

Feda Vukić: Vidiš, kupio sam je u Parizu te iste 1980. kad i vinil i, na kraju, očito je došla u prave ruke.

Amela Frankl: Sad si me zbulio... kao da si naslutio. Ne znam zašto imam osjećaj da ti dragi objekti obavijeni slašču melankolije isijavaju nekakvo destruktivno raspoloženje..... da me nagrizaju, da umanjiju moju kreativnost, hm!..... Feda, je li nas objekti uništavaju?

ELLE GALERIJA

Konceptualni rad, dio projekta Što nosim, umjetnica Amela Frankl i MSU predstavljaju samo u Elleu. Više na www.msu.hr

Ekstenzija, Muzej suvremene umjetnosti, Avenija Dubrovnik 17, Zagreb, Amela Frankl: "Što nosim", cjelogodišnji projekt na relaciji Zagreb-Pariz



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BABA JAGA

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Slobodna, u vezi, u otvorenoj vezi... Istaknite svoj LJUBAVNI STATUS Facebook narukvicom koju možete naručiti na buump.com

Boris Cvjetanović, press

Amela Frankl: I have to admit I am not much into cherishing old stuff. When I went in Paris into a small second-hand vinyl shop and found a replica of the album *The Velvet Underground & Nico* that you ordered, I felt the same kind of mood that I had when I read through your commission. All the texts found about the album, the figures making up the New York music scene of the time, the music, all that enfolded me in a state of melancholy.

FedaVukić: Melancholy?

Amela Frankl: Having this album in your record collection, in the legendary Warhol sleeve at that, means knowing a lot about pop culture. ... But perhaps the thing of poking about in the past and looking for new ideas is in again. I would like to know if you're going to peel the sticker off the banana.

FedaVukić: You know, for me, it's not about listening. Holding a cult disk in your hand, possessing an item that reminds you of a personal history, that's something special and personal.

Amela Frankl: This photo-graphic you gave me corresponds precisely to the mood of our meeting.

FedaVukić: You see, I bought it in Paris in the same year, 1980, when I bought the vinyl, and finally, it clearly got into the right hands.

Amela Frankl: Now you've got me mixed up... as if you had sensed. I don't know why I have a feeling that these beloved objects shrouded in the zest of melancholy radiate some kind of mood of destruction... have a corrosive effect on me, diminish my creativity, hmm,... Feda, are objects doing us in?

Dialogue between Feda Vukić and Amela Frankl to go with the photograph published in the Croatian edition of *Elle* for August 2011, p. 28

July 7, 2011

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Document: email

From: Amela Frankl

To: Mirjana Brabec
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It's not too late because I have nothing else in mind, but in the meantime I'll lobby a bit for my idea.

I agree that it's important, particularly in the summer, that there is something to read in the magazine. My intervention with the photo and the question is rather, an opportunity for dreaming.

Imagine we are lying naked on the beach, without any ids or all the possible accoutrements we use in everyday life... lying down and reading a magazine, turning to a page, seeing an uncommon picture that surprises us. Something unexpected, like a summer affair, a surprise, an adventure in a magazine... opportunity for thinking

about oneself. In summer all of us lhying on the beach, without any obligations, think over our proceedings, plans, make pleasant decisions, promise ourselves something under that straw hat... The work is then witty and I think it can have a small part in that undemanding, summer self-analysis But if you think that it doesn't suit because of the skimpiness of the summer issue and the shortage of copy, we can put it off for the next.

Amela

July 20, 2011

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Document: email

From: Amela Frankl

To: Feđa Vukić
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Dear Feđa,

I'm writing to tell you the work that was created on the basis of your commission has been "exhibited" in the new issue of *Elle*, for August, p. 28.

I am so happy you took part in the production.

Hope you have a pleasant holiday.

See you soon, cheers

Amela