

Dear Anna Zinelli,

Thank you for your mail. Your museum project seems very interesting.

Braco's work is known for opening new chapters in art. Many of his projects which at the beginning seemed impossible, he succeeded in realizing because of his nature and his ability to theoretically support his ideas.

For instance, his use of the façade for the portraits of unknown people encountered a lot of barriers at the time and opened the chapter of use of urban vocabulary in art.

Even more difficult was to obtain permission to use original master paintings in his Triptychos Post Historicus installations. At 1975 it was difficult to imagine that curators would un-hung master works from the original display and let Braco use these master pieces displayed on the floor in the wardrobes or hanging on bicycles.

Also he succeeded not only opening the door of the museum to this kind of interventions but enabled curators to start displaying the collections in a non-chronological way, i.e. that the contemporary works can be hung together with classical art. Art separated by century now can be displayed in the same museum room.

He would like to contribute to your museum his project mentioned in several occasions and never realized.

In 1983 he made works with lions, bisons and elephants.

In his interview made by Jean-Hubert Martin in "Arte Factum" (1984) he says:

« J'ai fait sortir des éléphants, et c'était peut-être la première fois depuis Hannibal que l'Europe voyait des éléphants circuler librement... La marche libre des éléphants symbolise le démantèlement des barrières dressées entre cultures différentes, le passage des idées d'un continent à l'autre et la promotion de l'harmonie dans le monde. » (« Arte Factum » No 4, June - Aug. 1984, pp. 2 - 7)

Unrealized part of this project is:

To have lions walking freely in the Louvre.

In his interview made by Jean-Hubert Martin published in the Flash Art under the title “Braco Dimitrijevic – Louvre is my studio street is my museum” (Flash Art Vol.XXIX, No186, Jan-Febr.1996. pp.80-83.) he says:

“If one looks down at the Earth from the moon there is virtually no distance between the Louvre and the zoo. There are cages at the zoo just as there are at the Louvre. My ultimate aim is to remove the doors and see the lions at large in the Louvre.”

The closest he came to the realization of this idea is his one-man exhibition at the Hessisches Landesmuseum Darmstadt (1995). In that show he made the installation in which a python snake lived for 3 months in museum with the woman’s portraits from 16th to 19th century. This work is reproduced in most of his catalogues and monographs.

Also his solo show at the Paris zoo – Menagerie du Jardin des Plantes (1998) consisted of 20 installations juxtaposing living animals and works of art.

So he would like to contribute to the MoRE the project:

The lions walking freely in the Louvre.

Best wishes,

Nena Dimitrijevic