



MARINA
ABRAMOVIC
COMMUNITY
CENTER
OBOD
CETINJE



Montenegro
Ministry of Culture

Presentation of Montenegro at the 54th International Art Exhibition – la Biennale di Venezia, 2011.
"The Fridge Factory and Clear Waters"
Palazzo Malipiero – Venice, Ramo Malipiero San Marco 3079a

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Crna Gora
Ministarstvo kulture

Učešće Crne Gore na 54. Venecijanskom bijenalu, 2011.
„Obod i bistre vode“
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Government of Montenegro

Pavilion of
MONTENEGRO

Presents
**“The Fridge Factory
and Clear Waters”**

Marina Abramović
presents **MACCO Cetinje**
Marina Abramović Community
Center Obod Cetinje

MACCO Cetinje presents
Ilija Šoškić
Natalija Vujošević

Commissioners/ Curators:
Svetlana Racanović
Petar Ćuković

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The Fridge Factory and Clear Waters

Montenegro's appearance at the 54th International Art Exhibition – la Biennale di Venezia, entitled "The Fridge Factory and Clear Waters", forms part of the international presentation of the concept of the MACCO Cetinje – Marina Abramović Community Center Obod Cetinje, a future international multimedia centre which will occupy the 140,000 sq.m. space of the former Obod refrigerator factory in Cetinje, old royal capital of Montenegro. The Biennale presentation consists of the works of the Montenegrin artists Ilija Šoškić and Natalija Vujošević, a video made by Marina Abramović directly related to the idea of future art center and a multimedia presentation of MACCO Cetinje including printed and electronic informational material.

In defining the concept of the Biennale presentation, the starting point was the transfer of the function of the quondam Yugoslav industrial giant, the Obod refrigerator factory, into a state of passivisation of the immediate and broader communities; in other words, the story of how the function of freezing became the fate, the misfortune or the "grand metaphor" of a multi-layered state of frozenness, hibernation and being-out-of-function centred on a particular town at a particular time.

The Marina Abramović Community Center Obod Cetinje will be a place for the production, presentation, distribution and development of different art forms, including performance art and visual arts, dance and theater, music and opera, film and video, educational and ecological programs and as well as a space in which to foster interest in architecture, science and new technologies. MACCO Cetinje is envisioned as a generator of change, a massive driving force for reanimation, revitalisation, thawing, "clearing" and "airing", for the "confluence of clear waters", as a motivator of cultural development in Montenegro itself and of its linking up as a network with individuals, groups, institutions, ideas and initiatives in the modern international cultural context – that is, as the champion of a vision of wide-ranging connections between people who think and perform positively through meaningful ideas and actions.

Apart from cultural activities, the multi-functional MACCO Cetinje center will also develop a whole series of economic and service ventures which should provide a significant contribution to both the reanimation of the Obod factory compound itself and to the revitalisation of the entire town of Cetinje.

Svetlana Racanović
Petar Ćuković



Obod i bistre vode

Prezentovanje Crne Gore na 54. Bijenalu u Veneciji pod nazivom *Obod i bistre vode* (The Fridge Factory and Clear Waters), u funkciji je međunarodne prezentacije koncepta budućeg internacionalnog multimedijalnog centra: Marina Abramović Community Center Obod Cetinje koji će zauzimati prostor od 140.000m² nekadašnje fabrike frižidera „Obod“ na Cetinju. Prezentacija na Bijenalu ima svoja dva segmenta: radove Marine Abramović i crnogorskih umjetnika Ilije Šoškića i Natalije Vujošević kao i multimedijalnu prezentaciju budućeg centra u vidu štampanog i elektronskog info materijala.

U definisanju koncepta prezentacije za Bijenale pošlo se od *transfera funkcije* nekada uspješnog jugoslovenskog preduzeća, fabrike frižidera „Obod“ na *stanje* pasivizacije uže i šire zajednice, odnosno, od toga kako je *funkcija zamrzavanja* postala sudbina ili usud ili „velika metafora“ višestrukog stanja zamrznutosti, hibernacije, *bivanja-van-funkcije* prije svega jednog grada u jednom vremenu.

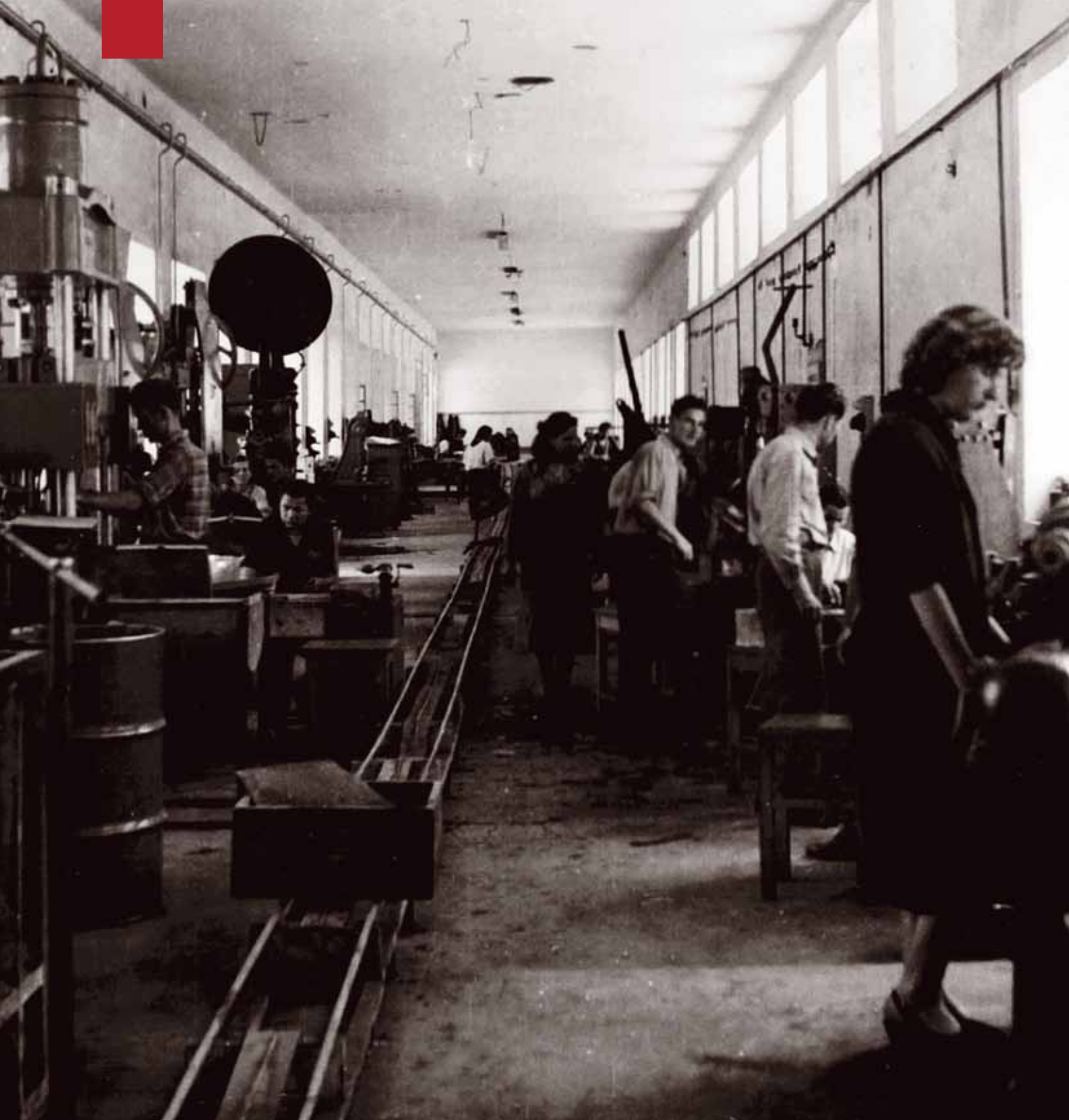
Marina Abramović Community Center Obod Cetinje biće centar produkcije, prezentacije, distribucije i razvitka različitih umjetničkih formi: umjetnosti performansa i vizuelnih umjetnosti, teatra i plesa, muzike i opere, filma i videa, obrazovnih i ekoloških programa, arhitekture, nauke i novih tehnologija. MACCO Cetinje je zamišljen kao generator promjene, veliki pokretač procesa reanimacije, revitalizacije, odmrzavanja, „provedravanja“ i „provjetravanja“, *miješanja bistrih voda*, kao aktivator kulturnog razvitka u samoj Crnoj Gori i mrežnog povezivanja sa pojedincima, grupama, institucijama, idejama i inicijativama u savremenom međunarodnom kulturnom kontekstu, dakle, kao nosilac vizije širokog *povezivanja dobromislećih i dobročinećih ljudi* smislenim idejama i akcijama.

Višenamjenski centar MACCO Cetinje će osim kulturnih razviti i čitav niz privrednih i uslužnih djelatnosti koje bi trebalo da bitno doprinesu kako reanimaciji samog fabričkog kompleksa Obod tako i revitalizaciji grada Cetinja u cjelini.

Svetlana Racanović
Petar Ćuković



The exterior of the factory Obod Cetinje, 2011
Spoljašnjost fabrike Obod Cetinje, 2011





The fridge factory in the 1960s, from the Obod Archive
Fotografije iz 1960-ih, arhiva fabrike Obod Cetinje

The Obod Factory Cetinje

The Obod factory is in Cetinje, a town in the southwestern part of Montenegro, lying between the Adriatic coast and Lake Skadar. Cetinje is the old royal capital of Montenegro, a town which represented a political and spiritual center and which, over time, became the seat of all the most important cultural institutions and significant cultural events. Nowadays, Cetinje has about 15,000 inhabitants.

According to the socialist doctrine of the industrialisation of the country, the ideological foundation was to be strengthened by transforming the local peasantry into a class-conscious proletariat, and this was the basis for the forming of the Obod Cetinje Electrical Industry in the late 1950s.

From the mid-1960s, Obod started building new factories at the northern exit from the town, and all production was moved there. An industrial complex was built in several phases and covered an area of 140,000 sq. m. Within this complex there were about thirty hangars grouped into 12 clusters, with a total surface area of 50,000 sq.m.

In the typical fashion of a planned socialist economy, the factory was located in a community which had absolutely no industrial tradition, without the needed transport infrastructure or a qualified workforce. On the other hand, Cetinje had a historical tradition of striving to exceed its capacities. Through the endeavours of its visionary engineers, good management team and workers, by using modern equipment and applying up-to-date working practices, the Obod factory successfully produced high-quality finished goods and became, one could say, a

socialist brand. Obod's products – refrigerators and washing machines – were popular throughout Yugoslavia, and new job opportunities attracted people from the surrounding areas to the town. Obod built up a new working class, which developed the habits of urban living.

In its heyday during the late 1980s, Obod employed about 5,000 workers. Every family in Cetinje had at least one member working at Obod. The entire local economy gradually became directly or indirectly tied to Obod, and the town slowly grew to identify itself with the factory which had become a symbol of the country's industrial development. Obod's refrigerators, freezers and washing machines were the only industrial technical goods ever manufactured in Montenegro! With the crisis and the break-up of Yugoslavia began also the twilight of the pride of the Montenegrin economy, which shared the fate of the country from whose economic ideology it had sprung and for whose size it had been designed. Due to the closing of its markets, the inability to procure raw materials and poor management, the factory failed in a very short time, taking with it the town's entire economy. One-third of the inhabitants of Cetinje became unemployed. A failed attempt at privatising and transforming the factory only made the situation worse, and the company went under irrevocably. All that remained of Yugoslavia's former industrial giant were the abandoned factory hangars, the nostalgic memories of Cetinje residents who had spent their working lives at Obod and the occasional Cold-War-vintage refrigerator still humming away.





Fabrika Obod Cetinje

Fabrika Obod nalazi se na Cetinju, gradu lociranom u jugozapadnom dijelu Crne Gore, između obale Jadranskog mora i Skadarskog jezera. Cetinje je stara kraljevska prijestonica Crne Gore, grad koji je predstavljao političko i duhovno središte i u kome su vremenom akumulirane sve značajnije institucije kulture i važni kulturni događaji. Cetinje danas ima oko 15.000 stanovnika.

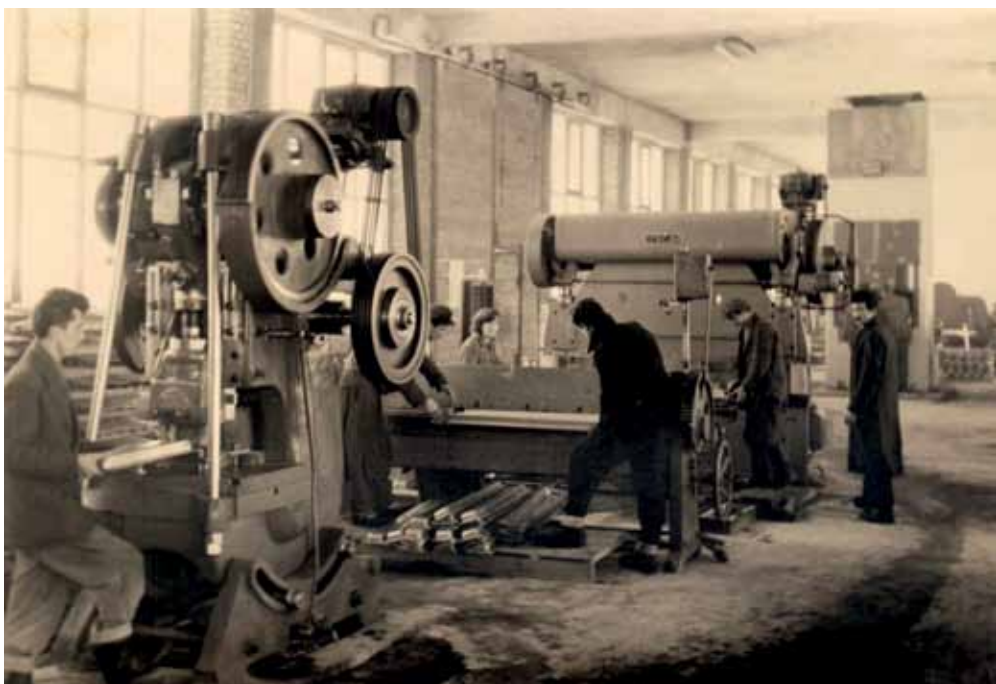
Krajem pedesetih godina XX vijeka, na osnovu socijalističke doktrine o industrijalizaciji zemlje kojom je trebalo učvrstiti ideološku bazu kroz preobražaj lokalnog seljaštva u klasno svjesni proletarijat, na Cetinju je osnovana Elektroindustrija Obod Cetinje. Na prostoru od 140.000m², na sjevernom izlazu iz grada, u nekoliko faza izgrađen je industrijski kompleks sa tridesetak hala grupisanih u 12 objekata ukupne površine oko 50.000m².

U najboljem maniru socijalističke planske privrede, fabrika je locirana u sredini koja nije imala nikakvu industrijsku tradiciju, niti potrebnu saobraćajnu infrastrukturu i kvalifikovanu radnu snagu. S druge strane, Cetinje ima tradiciju da cilja više od svojih mogućnosti. Zalaganjem inženjera - vizionara, dobrog menadžmenta i radnika Oboda, kvalitetnim proizvodima visoke obrade, sa modernom opremom i organizacijom rada, fabrika postiže uspjeh i postaje nešto što bi se moglo nazvati socijalistički brend. Obodovi proizvodi - frižideri i veš mašine cijenjeni su u cijeloj Jugoslaviji, a nova radna mjesta privlače ljude iz okruženja u grad. *Obod* konstituise novu radničku klasu koja izgrađuje navike gradskog življenja.

U svojim najboljim danima, krajem osamdesetih godina, Obod zapošljava oko 5.000 radnika. Skoro svaka cetinjska porodica ima bar jednog člana koji je bio zaposlen u Obodu. Postepeno, čitava lokalna ekonomija vezuje se posredno ili neposredno za Obod i grad se polako identifikuje sa fabrikom koja postaje simbol industrijskog razvoja zemlje. Obodovi frižideri, zamrzivači i veš mašine su jedini industrijski tehnički proizvodi ikada proizvedeni u Crnoj Gori!

Sa krizom i raspadom Jugoslavije, počinje sumrak privrednog ponosa Crne Gore, koji dijeli sudbinu zemlje iz čije je ekonomske ideologije nastao i za čije je "gabarite" projektovan. U veoma kratkom roku, usljed zatvaranja tržišta, nemogućnosti nabavke sirovine i lošeg menadžmenta, fabrika propada, povlačeći za sobom i cjelokupnu ekonomiju grada. Bez posla ostaje trećina stanovnika Cetinja. Neuspjeli pokušaji privatizacije i transformacije fabrike samo pogoršavaju situaciju i kompanija se definitivno gasi. Od nekadašnjeg Jugoslovenskog industrijskog giganta ostaju samo napuštene fabričke hale, nostalgичna sjećanja Cetinjana koji su svoj radni vijek proveli u Obodu i poneki frižider, napravljen još u doba Hladnog rata koji još uvijek radi.









Marina Abramović, *Marina Abramovic presents*
MACCO Cetinje, video still, 2011



Marina Abramović

The Future of Performance Art: Two Legacies

There is a point in an artist's life when he has to start thinking about leaving. It is not necessary to stop working but it is more about what will stay as his legacy in relation to his works and beliefs.

For me, the education of young artists was always included as a part of my work. I wanted to give unconditional experience to the younger generation. It is also that creating dialogue with this generation can give me the sense of the spirit of the time we are living in, and keep me in touch with reality. I always saw this has a fair exchange. When I started my work as a performance artist in former Yugoslavia, nobody even thought at that time that it was art. A completely new language and a new system of rules had to be created. It took more than 35 years to get to the position to create the ground to transform the alternative form of art as a performance into mainstream art.

My generation of performance artists stopped performing by the end of the 1970's. Only a few of us are still here. To continue performance work is so emotionally and physically demanding and it is not easy to continue for a long period of time. At the moment, all my attention is to form a certain legacy that permits performance art to continue to grow and develop.

Performance art is a time-based art, but her character is immaterial. And because of her nature it is so difficult to be understood or collected. My legacy will be to establish two performance centers on two continents simultaneously, one in Cetinje, Montenegro in Europe, and one in Hudson, New York, in the USA. Recently the new Prime Minister of Montenegro and the Minister of Culture decided to transform the old fridge factory Obod in Cetinje, built during Tito's communist regime, into the Marina Abramovic

Community Center Obod (MACCO). This place will be a place of production, presentation, distribution and development of different art forms like performance art, dance, theater, opera, film, video, music as well as a space of interest in architecture, science, and new technologies. Obod was founded to produce refrigerators for all of former Yugoslavia, and remains a perfectly preserved example of the ideals of communism, industrialism, and modernism that were so circumspectly situated next to the centuries old libraries, palaces, monastery, and mountains that make Montenegro such a compelling geographic location. The entire factory occupies 140,000 sq. meters and is in the middle of Cetinje, which was the capital of the old kingdom of Montenegro.

In the Venice Biennale, the Montenegro pavilion will be presented the model of the factory and the future plans of its functions.

I see MACCO as a sister organization to the Marina Abramović Institute for the Preservation of Performance Art (MAI) in Hudson which I am developing at the moment. The Hudson institute has a space of more than 21,000 square meters and the main goal is to develop and present long durational performance works, in the fields of dance, theater, music, and film. This will be a unique center of its kind in the world. Eventually the works that each of these centers produce will be able to tour to venues through the world, after they are work shopped and premiered in their respective arts centers. In this way, I hope that my legacy will keep performance and the time-based arts an always living, changing, and transforming art form.

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Footage and photographs courtesy of Show of Forces
Snimljeni materijal i fotografije: ljubaznošću Show of Forces

Marina Abramović Community Center Obod Cetinje

"I decided to use my name because I see it as an internationally recognized brand that stands for performance art. I also would like **to connect** the Marina Abramović Community Center Obod Cetinje with MAI, the Marina Abramović Institute, in Hudson, New York."

Community

"The **definition of community** is: a unified body of individuals and social groups of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage. For me I think it is appropriate to use the word community. I want it to refer to this on several levels: the local level of Cetinje, the state of Montenegro and globally."

My Motivation

"I have a personal motivation to help in the development of this center. For more than forty years, I have been making performance art and it is very important to me to create a legacy in the world of time-based and immaterial art like dance, theater, opera, music, film, video and performance. I think this moment is the best time to develop **the idea of a multi-purpose center** that will attract world-wide cultural interest and audiences.

Because Cetinje is not situated near the seaside, it has not received as much attention as Montenegro's coastal cities. This cultural center could be a great opportunity to change that, creating a reason for visitors to Montenegro to put Cetinje on their agenda as a highlight to their travels."



Marina Abramović is giving a lecture in a former dining room of the Obod factory, Cetinje, June 2010

Marina Abramović Community Center Obod Cetinje

„Odlučila sam da koristim svoje ime, jer ga vidim kao međunarodno priznati brend u umjetnosti performansa. Takođe bih željela **da povežem** Marina Abramović Community Center Obod Cetinje sa MAI, Marina Abramović Institut u Hadsonu, Njujork.”

Zajednica

“Definicija zajednice je: jedinstveno tijelo sastavljeno od pojedinaca i društvenih grupa bez obzira na veličinu, čiji članovi žive u određenom lokalitetu, dijele vlast, a često imaju zajedničko kulturno i istorijsko nasljeđe. Mislim da je prikladno da se koristi riječ zajednica (community). Želim da se odnosi na nekoliko nivoa: lokalni nivo Cetinja, države Crne Gore kao i globalno, cijeli svijet.”

“Imam ličnu motivaciju da pomognem u razvoju ovog centra. Više od četrdeset godina, ja stvaram umjetnost performansa i veoma mi je važno da napravim legat nematerijalne umjetnosti poput plesa, pozorišta, opere, muzike, filma, videa i performansa. Mislim da je ovo najbolji trenutak da se razvije **ideja o višenamjenskom centru** koji će privući svjetsko interesovanje i publiku. Pošto se Cetinje ne nalazi u blizini mora, ono nije zadobilo toliku pažnju kao primorski gradovi Crne Gore. Ovaj kulturni centar bi mogao biti odlična prilika da se to promijeni, da posjetiocima Crne Gore prepoznaju Cetinje kao istaknuto mjesto njihovih putovanja.”



Marina Abramović drži predavanje u nekadašnjoj menzi fabrike Obod, Cetinje, jun 2010.

Marina Abramović

Budućnost umjetnosti performansa: Dva nasljeđa



Former fridge factory Obod Cetinje, future MACCO Cetinje -
Marina Abramovic Community Center Obod Cetinje

Bivša fabrika frižidera Obod Cetinje, budući MACCO Cetinje -
Marina Abramović Community Center Obod Cetinje

U životu svakog umjetnika dođe trenutak kada mora početi da razmišlja o odlasku. Nije neophodno da prestane da radi; više je riječ o tome šta će, u odnosu na njegova djela i uvjerenja, iza njega ostati kao njegovo nasljeđe.

Za mene, obrazovanje mladih umjetnika uvijek je predstavljalo sastavni dio mog rada. Željela sam da mladoj generaciji dam bezuslovno iskustvo. Takođe, stvaranje dijaloga s ovom generacijom može mi dati osjećaj za duh vremena u kojem živimo i održati me u dodiru sa stvarnošću. Uvijek sam na to gledala kao na ravnopravnu razmjenu. U vrijeme kada sam započela svoje djelovanje kao performans umjetnik u bivšoj Jugoslaviji, niko nije ni smatrao da je to umjetnost. Bilo je neophodno stvoriti potpuno novi jezik i novi sistem pravila. Preko 35 godina bilo je potrebno da bi se došlo do tačke s koje je bilo moguće stvoriti osnovu za transformaciju alternativne forme umjetnosti kao performansa u glavni tok umjetnosti.

Moja generacija performans umjetnika prestala je da nastupa krajem sedamdesetih godina prošlog vijeka. Ostalo nas je još samo nekoliko. Stalno izvođenje performansa je emotivno i fizički veoma zahtjevno i nije lako na tome ustrajati duže vremena. U ovom trenutku, sva moja pažnja usredsređena je na stvaranje određenog nasljeđa koje će omogućiti umjetnosti performansa da nastavi da raste i da se razvija.

Umjetnost performansa jeste umjetnost zasnovana na vremenu, ali njena suština je neopipljiva. I upravo zbog njene prirode toliko ju je teško razumjeti ili sakupljati. Moje će nasljeđe biti da uspostavim dva centra, istovremeno na dva kontinenta: jedan u Cetinju, u Crnoj Gori, a jedan u Hadsonu, država Njujork, u SAD. Nedavno su novi predsjednik Vlade Crne Gore i ministar kulture odlučili da staru fabriku frižidera **Obod** na Cetinju, izgrađenu u vrijeme Titovog komunističkog režima, pretvore u Marina Abramovic Community Center Obod (MACCO). To će mjesto biti prostor za produkciju, predstavljanje, distribuciju

i razvoj različitih umjetničkih formi, kao što su performans, ples, pozorište, opera, film, video i muzika, kao i prostor zanimanja za arhitekturu, nauku i nove tehnologije. Obod je osnovan da proizvodi frižidere za cijelu bivšu Jugoslaviju. On je i dalje savršeno očuvan primjer ideala komunizma, industrijalizma i modernizma koji su tako obzirno smješteni pored vjekovima starih biblioteka, palata i manastira i među planinama koje Crnu Goru čine tako privlačnom geografskom lokacijom. Cijela fabrika zahvata površinu od 180.000 kvadratnih metara i nalazi se usred Cetinja, prijestonice nekadašnje kraljevine Crne Gore.

Na Bijenalu u Veneciji, u crnogorskom paviljonu biće predstavljen model fabrike i planovi njenih budućih funkcija.

Ja vidim MACCO kao sestrinsku organizaciju Marina Abramović Institute for Preservation of Performance Art (MAI) u Hadsonu na čijem razvoju trenutno radim. Institut u Hadsonu ima prostor od preko 21.000 kvadratnih metara i njegov je glavni cilj da razvija i predstavlja umjetničke performanse dugog trajanja u oblastima plesa, pozorišta, muzike i filma. To će biti jedinstven centar ove vrste na svijetu. Djela koja će ovi centri producirati moći će, nakon razvoja u radionicama i premijera na svojim prvobitnim lokacijama, da idu na turneje širom svijeta. Nadam se da će na taj način moje nasljeđe održati performans i umjetnosti zasnovane na vremenu kao umjetničku formu koja je uvijek živa i koja se stalno mijenja i transformiše.



Former Theatre in Hudson, New York, USA, future MAI -
Marina Abramovic Institute for the Preservation of Performance Art

Zgrada bivšeg teatra u Hadsonu, Njujork, SAD, budući MAI - Marina Abramović
Institute za očuvanje umjetnosti performansa

The Artist Is Spreading, the Artist Is Standing, the Artist Is Swaying

Svetlana Racanović

¹ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002

² Quoted in: Rudolf Frieing, 'Toward Participation in Art', in: *The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 36

³ *Clinamen* is the Latin name Lucretius gave to the unpredictable swerve of atoms: "When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed. But if they were not in the habit of swerving, they would all fall straight down through the depths of the void, like drops of rain, and no collision would occur, nor would any blow be produced among the atoms. In that case, nature would never have produced anything." Lucretius, 'The testimony of Lucretius', in Brad Inwood and L.P. Gerson (eds.) *The Epicurus Reader*, Indianapolis: Hackett, 1994, 65

⁴ Jean-Luc Nancy, 'The Inoperative Community' (1986) in: Claire Bishop (ed.) *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 56

⁵ *Ibid*, 60

⁶ 'An Interview with Paolo Virno (by Alexei Penzin) // The Soviets of the Multitude: On Collectivity and Collective Work', <http://www.chtodelat.org/49>, accessed 28 April 2011

⁷ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 21

Nicolas Bourriaud described the art of the 1990s, in the context of hands-on civilisation, as: intensive encounters, intersubjectivity, being together, neighbourhood relationships, "friendship culture", strategies of proximity, coexistence, contact, communication, neighbourliness, immediacy, connectivity, exchange, participation, creation of multi-faceted and productive relationships, collective elaboration of meaning, inter-human negotiations, cultivation of conviviality, and generation of new forms of sociability¹. That is, the arts practice at the end of the last century and at the beginning of the new millennium was essentially engaged in the "responsible business" of *building community*. This was a *community* of artists and audiences, producers and consumers that continued to exist despite the dynamic changes in the social sphere and in production relations: "My work is like a light in the fridge, it only works when there are people there to open the fridge door. Without people, it's not art – it's something else – stuff in a room" (Liam Gillick)².

Those (*hands-on*) *communities* are not about expressing "general will", about homogenisations, reconstructing the state or national unity or strengthening "interest groups". This is a modelling of *small communities* as transitory bondings, casual encounters, virtual proximity and distant connectivity, touches in passing, intimacy which can become others' privacy, encounters that don't mean *to finish* and *fulfil* but to catch the meaning that leaves a trace only as the trace of an event.

Community is a *clinamen*³ of an individual, Nancy says, *inclining from one towards the other*⁴. Community is not only based on "a fair distribution of tasks and goods, or [...] a happy equilibrium of forces and authorities: it is made up principally of the sharing, diffusion of impregnation of an identity by a plurality wherein each member identifies himself only through the supplementary mediation of his identification with the living body of the community"⁵. "Inter-physical reality" folds into "intra-physical reality"⁶, into intimate, personal, individual, singular, creating the within of the public and publicness of the within. "The only acceptable finality of human activity is the production of a subjectivity that is auto-enriching its relation to the world in a continuous fashion"⁷. Subjectivity cannot exist independently and subject cannot solely be based on subjectivity. Subjectivity exists only in relation to "human groups, socio-economic

machines, informational machines”⁸. As Deleuze notes, “the forces within man, those of living, speaking, or working [...] compose a form only by entering into a relation with forms from the outside”⁹. French philosopher Gilbert Simondon noted that “collective experience, the life of the group, is not, as we usually believe, the sphere within which the salient traits of a singular individual diminish or disappear; on the contrary, it is the terrain of a new and more radical individuation”. He concludes that it is within the collective that we endeavour to refine our own singularity¹⁰. That is, it is only in the collective that what Deleuze calls the force of living, the force of speaking and the force of working can be configured as individual experience. The reality itself, as Marx held, is a temporary result of collective action.

Was that *parallel evolution*, “crystallisation of individual and collective subjectivities”¹¹ art’s job only in the 1990s and has that work been completed; or is this work such that its end is not in sight, which for art is a reason and challenge enough to not give up, to push forward, to build more? From which platform and with which tools can art today build communities? Is this work a *good investment for* contemporary art, can it be its safe bet, secure investment for the future: *pure as clear water*?

The project *Clear Waters* links, entwines these two directions, synchronises two processes: the building of a community which isn’t, as Nancy called it, “interruption of singularities”, but (re) construction of subjectivity *or* subjectification, refinement of singularity, *meta-modelling*¹². Each of the three artists featured in this project, Marina Abramović, Ilija Šoškić and Natalija Vujošević, and each of their three pieces, work in mutual “tuning”, parallel evaluation, employing the artistic process of creation of the self and *world-making*. They are constituted both “within themselves” and “beyond themselves” as: the artist with the capacity to *expand*, to *share/be shared* and *regenerate/be regenerated*; then the artist “with a stand”, as responsible centring of the self and his balanced dis-location in Nature and Culture; and the artist that is changeable and in-finite, in continuous rippling and overflow, *becoming the world*. This is a creation of polysemic, trans-individual subjectivities that are equally cause and consequence of the construction of a world, a world that embraces Change, that doesn’t recognise the Border: that is contact, link, catch, that is endless in its possibility of combinations, variations, overflows and invention: “We have become like everyone, but in fact you have turned the ‘everyone’ into a *becoming*”¹³.

This is the kind of world that with a sharp, radical cut the culture of the 1970s wanted to make when, in a sharp, radical gesture, Marina Abramović and Ilija Šoškić appeared on the international performing art scene. This was a time of drastic social change, when normative subjectivity and its privileges were fundamentally undermined, when identity politics was re-configured. The one universal image of the self as autonomous, stable, constant and *thinking*

⁸ Quoted in: Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 91

⁹ Gilles Deleuze, *Foucault*, Minneapolis and London: University of Minnesota Press, 1988, 130

¹⁰ Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*, Los Angeles/New York: Semiotext(e), 2004, 79

¹¹ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 130

¹² *Meta-modelling* or subjectification is not production of isolated monads because autopoieses always also means allopoiesis, a Deleuzian folding of subject towards the outside and inside, from inside to outside, from outside to inside...

¹³ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 127

that dominated the culture of the West, was replaced by a de-centred, dispersed and *carnal* post-modern subject of multiple identity, which connects it to the world and intertwines it with the Other¹⁴. On the ruins of the hitherto superior Cartesian subject, that is to say the subject of Knowledge and Power which, as Foucault put it, faded away “like a face drawn at the edge of the sea”,¹⁵ the Community of the “uncategorized” has grown and gained momentum: the feminist community, the post-structuralist community, the left-oriented activists community, the gay community, the non-white community, the post-colonial Third World community, but also a global “community” joined by multinational capitalism or pan-capitalism. These communities mark the 1970s as a time of fight for “political liberation, sexual liberation, liberation of the forces of production, liberation of the forces of destruction, women’s liberation, children’s liberation, liberation of unconscious drives, liberation of art”¹⁶. And liberation of the body. Life and art became about a fierce attack of the Body and a merciless onslaught *with the Body* on Truth, on Law, on Knowledge, on Signs, on great dualisms or binary machines, on Totality, on Doxa, which is...“Public Opinion, the mind of the majority, petit bourgeois Consensus, the Voice of Nature, the Violence of Prejudice”¹⁷. Life and art became a “shot at the wall”¹⁸, a charge on the Border. However, the demand was not only to break the binary machine, to merely *cross the border*, but “Chto delat?”¹⁹, *what is to be done once the line of the horizon has been crossed?*

To break the Border means to venture behind the line of the horizon, behind the “ontological Iron Curtain”, where the dualities dissolve into a Foucauldian territory beyond Knowledge and Power. This is a step into the “forbidden zone”, a “breathless region”, a frightening region of madness and (self)destruction where *the line Outside* is at work. This is a wild, maddeningly fast, brutal line that “makes it impossible to distinguish death and suicide”. Hence this line has to be made “endurable, workable, thinkable” and we need “to find in it as far as possible, and as long as possible, an art of living”²⁰.

“Now everything has been liberated, the chips are down, and we find ourselves faced collectively with the big question: WHAT DO WE DO NOW THE ORGY IS OVER?”²¹

Can the art of Body and the hands-on culture that previous decades were so fond of still build connections, alliances, communities? Can artists of the Body, of performance still make (their own) line of destruction and attack, of sharp, radical cut, “endurable, workable, thinkable”? Can they be *self-creators* and *world-makers* and leave something that stays between, that remains outside and that remains after these creations?

In dominant arts theory, performance art is seen as a “losing practice”. Paolo Virno calls it virtuosity, “*an activity which finds its own fulfilment (that is, its own purpose) in itself*, without objectifying itself into an end product, without settling into a ‘finished product’, or into an object

¹⁴ Amelia Jones, *Body Art/ Performing the Subject*, Minneapolis: Minnesota University Press, 1998, 197

¹⁵ Michael Foucault, *The Order of Things: An Archaeology of the Human Sciences*, New York, NY: Vintage Books, 1973, 387

¹⁶ Jean Baudrillard, *The Transparence of Evil, Essays on Extreme Phenomena*, London & New York: Verso, 1993, 3

¹⁷ Roland Barthes, *Roland Barthes by Roland Barthes*, Berkeley: University of California Press, 1977, 47

¹⁸ In 1975 Ilja Šoškić did a performance *Milk and Silk* in gallery L’Attico in Rome. The performance comprised of three acts, the final of which was entitled ‘Maximum Energy – Minimum Time’. Holding a bottle of milk in his left hand and a revolver in the right, in the final act the artist aimed and fired all six shots at the wall. Milk and revolver are two forces, two opposing, “passive” powers, while the shooting artist occupies a position of “in-betweeness” from which he acts, without mercy. His action was a freeing of energies, their acceleration, making them penetrating, to defeat time, to conquer space, to compress energies so they could become a striking force capable of breaking the wall (and “breaking the Wall”), of cutting the Border in pursuit of the furious crusade of 1970s’ art. The gallery itself, a place of the institutionalisation of art, place-paradigm of social normativity and “status” positioning, also marks a Border by the very fact that it got the opportunity to attack it, to break (its) own wall.

¹⁹ Chto delat? is a group established in 2003 in St Petersburg by artists, critics, philosophers and writers with the aim of bringing together work in political theory, art and activism.

²⁰ Gilles Deleuze, *Negotiations, 17972–1990*, New York: Columbia University Press, 1995, 111

²¹ Jean Baudrillard, *The Transparence of Evil, Essays on Extreme Phenomena*, London & New York: Verso, 1993, 3

which would survive the performance [...] virtuosos need the presence of an audience precisely because they are not producing an end product, an object which will circulate through the world once the activity has ceased"²². It has been said that the ontological essence of the art of performance is its authentic existence in the "here and now", its manic connection to the present, to the time of its duration. This means that performance is destined to vanish, that it is impossible to reproduce, that it is irreversible and unrepeatable, self-destructive, finite or existing only in memory, in the spheres of the invisible and unstable. Theory claims that performance art is aware of its flaw, the fact that it cannot be fulfilled: "it saves nothing, it only spends, there are no left-overs"²³. Therefore, "performance cannot be saved, recorded, documented, [...] once it does so, it becomes something other, betrays the promise of its own ontology"²⁴.

These interpretations orbit in the sphere of psychoanalytical theory and the logic of irredeemable loss, at the heart of which is the futility of the desire for what is gone, the impossibility to bring back the irreversible, the nostalgic wish that will not be fulfilled. That is, here the self and the other are opposed, never integrated, in an abundantly spent but always refunded capital of Western representational economy and epistemological practice.

The perception of performance art as a "losing practice" comes from the habit of accumulation, preservation or, as Rebecca Schneider calls it, the "logic of the archive", based on the "authority of Seeing" and the "value of the Object" that "orders" performance to vanish²⁵. This logic, however, has the propensity to "ignore other ways of knowing, other modes of remembering, that might be situated precisely in the ways in which performance remains, but remains differently"²⁶.

Does performance indeed only spend, and leave nothing leftover? Is the documentation of performance, which *cannot be performance itself*, a betrayal, false reconstruction, impossible substitute, futile attempt to "catch the smoke" of a past event: an illusory act of going back in time? Does performance lose its essence/being/body if the body of the performer and the body of the spectator –its not only constituting, but defining elements – are gone? Is the body (of performance, performer, spectator) present only in one, unrepeatable spatiotemporal bloc? Is it necessary that the body of the performer, which strives to change, transform, become (something, someone) else through performance, be present (as body) so that performance *can be*? Does body allow performance, does performance allow body to be something/someone else, disappear even, and yet still "endure", still be a performance? Does performance allow for its defining elements of "being body" and "having body" to link to "not having body" and precisely in this way preserve a kind of "event of the body", a Presence? Do photography, video or written documents, which seemingly extend performance but are not

²² Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*, Los Angeles/ New York: Semiotext(e), 2004, 52

²³ Peggy Phelan, *Unmarked: The Politics of Performance*, London & New York: Routledge, 1993, 148

²⁴ Ibid, 146

²⁵ Quoted in: Jane Blocker, *What the Body Cost: Desire, History, and Performance*, Minneapolis & London: University of Minnesota Press, 2004, 106

²⁶ Ibid, 142

"of its kind" (i.e. are not performance itself) together create a *chain of becoming* in which they are constituted as Deleuzian difference, *something other than what they are* and as *duration of performance*? With its "extensions", with photography, video, text, memory of the event, performance does not go back to what cannot be repeated: rather it *returns the difference*, that is to say the extensions preserve its life, extend its duration. In this way photography, which is supposed to save the performance, is not documentary, not testament-proof of a past event, yet neither is it autonomous, allowed an independent existence. Photography also betrays its Barthesian nature of being an anticipation of death, of recording what will never again be. In a context that has its own, "irregular" logic of existence, photography emerges as its own other: it is now a *bearer of duration*. This is not repetition of the same (similarity and representation) but a repetition of difference, of what cannot be represented, only repeated. "Repetition is not the reoccurrence of the same old thing over and over again; to repeat something is to begin again, to renew, to question, and to refuse remaining the same"²⁷. This is a renewed Nietzschean dice-throw, affirmation, creativity, celebration!

Perhaps the "translation" of performance as immediate carnal practice, as "work of body/with body" into "something other", into work of photograph/with photograph, video, text, document "about" performance, is in fact a widening of the field, or an extension of the field of performance that belongs to the logic and practice of encounters, overspill, amalgamations, duration, accumulation and subsequent spending in order to gain again, to *enrich*.

This is a set, machine-performance (and "machine is always social before being technical [...] a social machine or collective assemblage"²⁸) whose "body" (which is, according to Deleuze, a complex interplay of constructed social and symbolic forces) has the capacity to "expand", to "spill over" into other body/bodies, the body of the spectator, reader, the body of memory, the body of photography, the body of text, or the *body of institution* that steadily and legitimately become its other, other-it or (other) itself. Performance is all about borders, transgression or uniting of differences not into *one* but into *multitude*. It is beyond "pure" taxonomy, beyond maintaining the tradition of chasm, the ideology of divided worlds, the impermeable nature of borders and blasphemy of free intertwining. It HAS the power of duration.

²⁷ Quoted in: Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought beyond Representation*, (New York: Palgrave Macmillan, 2006, 134

²⁸ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 70

The oeuvre of Marina Abramović is an *open source* that operates in various spaces and times, as fragments of an extensive, multi-dimensional event, as a chain of nomadic shifts, transformations and becomings³⁰ ("in order to invent new forces or new weapons"³¹), as a *production of subjectivity* that has no end: from becoming pain or the painful becoming of borders, becoming object or becoming woman, becoming animal and inanimate nature, becoming Other and memory, becoming institution and becoming death –the big final game that still offers the possibility of duration, new presence. The transitions from one to the other have not been imitation, mimicry, becoming *one an-other*, but becoming something third, which is something different, new, which is a possibility of new becoming: "I am always in transit"³².

MACCO Cetinje – Marina Abramović Community Center Obod Cetinje *is the body of the artist becoming the body of institution or community, and institution as community*. It may seem contradictory that a performing artist, creator of or participant in what is considered an ephemeral art practice is now building something that is meant to last, to outlive the totality of performing arts practice. However, this very apparent contradiction contains the uncanny authenticity and generative potential of this act: performance is asked to deliver beyond its (assumed) nature, to outlive itself, to last; *the new body of the artist* is supposed to "extend", outlive its/her (the artist's) body, and that body has gained both the *possibility and right to expand* and *the capacity to be renewed*.

The institution is not being created by any artist, but by an artist-performer who *creates with body* and *creates body* (*one is not born a body, but becomes one*, dare we modify the well-known premise of Simone de Beauvoir). The production of new body (institution or community, institution as community) is an "irregular" performative act: this is a *virtuosity* that outlives its own performance, that is, it is of permanent duration. This virtuosity no longer finds fulfilment only in itself, it is no longer denied *objectification* in a "final product": it overcomes its faith of limited existence, or disappearance. More than that, this is a *performance* that is about (re)construction of identity and building of a community, establishing "the realm of human interactions and its social context, rather than the assertion of an independent and *private symbolic space*"³³.

This line of *community-building* had already started to hatch, sprout, shoot, to seek and then take its "route" in Marina's early performances. That line was not drawn out by the mere presence of the spectator, by the spectator accepting the invitation to take part in a performance,

²⁹ Gilles Deleuze, *Negotiations, 1972–1990*, New York: Columbia University Press, 1995, 176

³⁰ *Becoming* is one of the key concepts of Gilles Deleuze's philosophy of nomadism. Structures and identities, as well as life itself, are not seen as permanent, autonomous, fixed categories – rather they are in constant flux, moving and transforming into something other. This is an affirmation of "multiple becomings": the logic of process, dynamic interactions and fluidity of borders.

³¹ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 5

³² *The Bridge = El Puente: Marina Abramović, Exposición Retrospectiva*, Valencia: Consorci de Museus de la Comunitat Valenciana, 1998, 62

³³ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 14

Natalija Vujošević, *See you at the Line of Horizon*, video still, 2011
Natalija Vujošević, *Vidimo se na liniji horizonta*, video frejm, 2011.





³⁴ Jacques Rancière, *The Emancipated Spectator*, <http://digital.mica.edu/>, accessed 2 May 2011

"...Emancipation means: the blurring of the oppositions between they who look and they who act, they who are individuals and they who are members of a collective body... it invalidates the opposition between activity and passivity... It should be an institution of a new stage of equality."

³⁵ Rebecca Schneider, *The Explicit Body in Performance*, London & New York: Routledge, 1997, 66–87

³⁶ Gilles Deleuze, *Negotiations, 1972–1990*, New York: Columbia University Press, 1995, 118

³⁷ *Nightsea Crossing* is one of the best-known collaborations of Marina and Ulay. The performance was performed 90 times between 1981 and 1986 in numerous locations across the world. Sitting motionless for hours on either end of the table, facing each other, the two artists were connected by direct gaze. The directed gaze became the point of initiation shift from total immobility of the body to a state of stillness of the mind and concentration of life energies into a point of individual pure consciousness.

³⁸ "In the collaborative works with Ulay [...] their involvement with each other limited spectator access to any form of connection or exchange". Mary Richards, *Marina Abramović*, London & New York: Routledge, 2010, 108

³⁹ *The Artist is Present* is a marathon performance by Marina Abramović that took place during a three-month show of the same title at MOMA New York, in 2010. The longest performance in the art's history lasted over 700 hours, and around 850,000 visitors took part in it. It repeated the one-on-one situation of *Nightsea Crossing*, but in this relationship only the artist was *constant*, while the gazing partner was *variable*, individual spectators, members of the public. *The Artist is Present* was an experiment with this "machine of the gaze" and "machine of seeing", and its dual format; here it was re-tuned to *work in a wider reach*, to "serve" *more-than-two*, upgraded into a "machine of new generation" that activates a whole network of connectivity, negotiation, community-building co-existence.

⁴⁰ Roland Barthes, *Roland Barthes by Roland Barthes*, Berkeley: University of California Press, 1977, 176

to *work in the business of performance*. It is based on a specific *culture of the gaze* and cultivation of the gaze, on the emancipation of the spectator³⁴. However, this is not the gaze whose "work" created Western visual culture, Western ocular-centrism and classic perspectivalism. In the economy of the gaze, in the theoretical coincidence between the viewing point and the vanishing point, the seeing body is dislocated, distanced, invisible, beyond the scopic field, while the object of the gaze is inaccessible, passive, unreturning of the gaze and unfulfilling, thus becoming the source of insatiable desire. Martin Jay defines this as: "what you see" becomes "not what you get". Anxiety, lack, insatiability used to be what defined the relationship between the viewer and the viewed, since there was no mechanism of mutuality and reversibility. Hegel wrote about the anxious battle of the gaze as a battle for selfhood, delimiting selfhood for its incapability to admit *reciprocity between* subject and object, but only a struggle for domination³⁵. In Marina's performances such selfhood, the subject of Knowledge and Power, is in retreat, undermined, evicted and replaced by a *process of subjectivation* "that is nothing to do with constituting a subject, it's about creating ways of existing, what Nietzsche called inventing new possibilities of life [...] as the highest dimension of the will to power, artistic will"³⁶.

Marina's performances introduce the shift from *the viewing eye to the seeing eye*, with the focus of this *seeing viewing* gradually moving and opening towards "invention of new possibilities of life" in the community. *Nightsea Crossing*³⁷ was a "locked view" between two participants, two chosen, "knowing", enlightened ones (Marina and Ulay) who demarcated the privileged zone of the *event of the gaze*. *Nightsea Crossing* functioned as a binary machine that was primarily synchronised *within itself*³⁸. And whenever binary machines are at work (male-female, public-private, subjective-objective...), we are locked in constraints of hierarchy, privilege, rivalry, or the struggle to conform and an ever growing, insatiable desire to be as-one. This leaves little room for the kind of community-building that would function as open, as gainful incompleteness and unhomogeneity, as happy unpredictability and change, as the right to flight: the kind of community initiated in *The Artist is Present*³⁹. Here the gaze between the artist and the ordinary spectator is *freed*. The artist and the spectator, *they who look*, are not tied by imitation: the wish to reveal the other's secret, to be (someone) other, to enter a situation where roles and positions are potentially interchangeable, investment and result potentially the same. Rather the view here is "the 'vague' view, the view without contours, without object, *without figuration*, the view of a transparency, the view of a non-view"⁴⁰: the *viewer* (the one who looks) becomes the *viveur* (the one who lives).

Therefore, *The Artist is Present* is no longer about "being-in-itself" but "emerging" for the others. This is not about transcendence, "eviction of the author", nor total imitation and self-cancelling immersion into the collective "cosmic consciousness". Deleuzian "immanent em-

piricism" is at work here, "as the assay or test by which, in the game of truth, one undergoes changes, and not as a simplistic appropriation of others for the purpose of communication"⁴¹. *The Artist is Present* is also an "appropriation of other" for the purpose of "giving oneself" and "sharing" one's body". Therefore this is not only *sharing* "within", but *sharing* "for" and sharing "with": a form of collaborative creativity that has less to do with *communication* and more with *conspiracy*.

The body of the artist, the body-gaze is beheld and it beholds the other body-gaze, the body of the spectator, in a way in which looking becomes *seeing*. In the thick web of *seeing gazes*, returned looks, the very gaze becomes specifically "embodied" (not objectified), as a sort of "incorporeal vapour which no longer consists in qualities, in actions, or in passions, in causes acting upon one another, but in results of these actions and passions, in effects which result from all these causes together"⁴². What is created and what remains is something *other* that is leap and swerve, slippage, that no longer belongs to the singular within but is somewhere *in-between*, between "physical depth and metaphysical surface"⁴³, which is thus flight from the eye, flight from the body (of both the viewer and the viewed) into a free zone that is no longer dividing but *sharing* (*you shares me/toi partage moi*⁴⁴). This is no longer "a space to be walked through" but a "time to be lived through, like an opening to unlimited discussion"⁴⁵. This is *more than a game of gaze* or a *higher game of gaze*: "played by trust"⁴⁶.

In this sharing zone, the zone "between" where the artist is "sharing" and "expanding" her body, Marina constitutes her *other body* that is not private but social and "socially useful": Public Body, the body of community, the body of institution: MACCO – Marina Abramović Community Center Obod Cetinje. Part of the *game of trust* is giving one's own name to the *body* of the institution, which is more than a symbolic act or an egotistical gesture; this is an act of *becoming institution* as a new instalment in the consistent process of subjectivation (just as Kazimir Malevich took to signing his late work with a black square). "The more you create your own regimes of signs, the less you will be a person or a subject, the more you will be a 'collective' that meets other collectives, that combines and interconnects with others, reactivating, inventing, bringing to the future, bringing about non-personal individuations"⁴⁷. MACCO is a multiplying of the body, its "giving", its "becoming collective".

Faced with the fundamental issue of lasting, and death, the body of the Roman emperor was doubled through *imago*, other body that was the emperor's divine body of power and immortality, as a possibility of its apotheosis⁴⁸. In the culture of Baroque, the mystical body of Christ was multiplied through the institutions of state, church and early mercantile corporations and political institutions, thus legitimising the authority of the church, strengthening the absolutism of the king and enabling the rise of capitalism⁴⁹. In our case, we are dealing with the body

⁴¹ Michael Foucault, *The History of Sexuality. Vol. 2: The Use of Pleasure*, New York: Vintage Books, 1990, 9

⁴² Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 63

⁴³ Jean-Luc Nancy, 'The Inoperative Community' (1986) in: Claire Bishop (ed.) *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 67

⁴⁴ Ibid, 63

⁴⁵ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 15

⁴⁶ *Play It by Trust (White Chess Set)* is an installation by Yoko Ono. The completely white chess board with all white figures removes the war strategy and competitiveness of the game, turning it into a process of collaboration, mutuality and trust.

⁴⁷ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 121

⁴⁸ Florence Dupont, 'The Emperor-God's Other Body', in: Michel Feher, Ramona Naddaff, Nadia Tazi (eds.) *Fragments for a History of the Human Body, Part Three*, New York: Urzone; Cambridge: MIT Press, 1989, 396–420

⁴⁹ Philip A. Mellor and Chris Shilling, *Reforming the Body: Religion, Community and Modernity*, London: Sage, 1997, 140

of a very particular artist, the body that has always been a moving and changing force, always going beyond its own limits, beyond the line of its horizon: the outside, *wild* lines this body now folds, returns, cultivates, it re-constructs itself and constructs the body of institution and community as its other or new body. This body is supposed to *stay* and to *last*, to be the artist's other, "immortal" body, no longer mystic, but material and "alive", as a "*love of life that can say yes to death*"⁵⁰. This is not an absent presence of the body (of the artist) but a *presence of the other body* of the artist.

According to Caillois, the death of a monarch jolted people from their usual passivity and gave them an unusual sense of unity, community⁵¹. According to Nancy, death and the idea of revelation through death was the connective thread, enabling a "crystallisation of the community". The instance of death, Nancy claimed, and not "immanence of individuals being-in-common" is what community is based on and also what makes the community "unworking", impossible⁵². Can the life and endurance of the *other body of the artist*, which will *jolt people from their usual passivity and give them an unusual sense of unity*, enable life and the duration of a (micro)community?

The *virtuosity* of Marina's performative institution-building is the creation of something permanent or lasting, growing, that needs the *gaze*, the presence of the public to exist; the public as producer and consumer, witness, partner, collaborator, participant, trustee, a micro-community that, according to Bourriard, now becomes a possible origin and the condition of rehabilitation of the lost aura of the work of art⁵³: aura that is no longer *outside*, a "unique phenomenon of a distance", but *between*, a sharing of closeness. This is the creation of an institution that will find its fulfilment outside itself, in sociality –but not in *institutionalised* sociality as a stable, compact, "impermeable", static, ordered and safe-growing unit, but in its cracks, between-spaces, *interstices* (George Bataille would say "rifts" – *déchirure*). Here, "art is like an angelic programme, a set of tasks carried out beside or beneath the real economic system, so as to patiently re-stitch the relational fabric"⁵⁴.

Karl Marx used the term *interstice* to describe relationships of exchange inside communities that elude the laws of profit and demands of capital, "selling at a loss", autarkic, self-sufficient, not-for-export modes of production⁵⁵. Indeed, the local, Montenegrin social and economic framework in which MACCO Cetinje is situated is an *interstice* of sorts, a space *between* and *outside* the dominant routes and centres of global capitalism. The town of Cetinje and the Obod factory have been marked in the last twenty years as blind spots of the country's social and economic progress. In addition, the national cultural production is also largely manifested as "selling at a loss", as autarkic production. In such a context, MACCO Cetinje emerges as a *new sociality* that will anticipate, provoke and establish new relations, introduce what does not exist,

⁵⁰ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 65

⁵¹ Boris Groys, *A Genealogy of Participatory Art*, in: *The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 26

⁵² Jean-Luc Nancy, 'The Inoperative Community' (1986) in: Claire Bishop (ed.) *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 64

⁵³ Nicolas Bourriard, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 58–62

⁵⁴ Ibid, 36

⁵⁵ Ibid, 16

do the unthinkable, inaugurate new internal and beyond-local encounters, *create a community* that will no longer produce *not-for-export*, but will create the need to *come out of its own*.

MACCO Cetinje is a body that has grown out of the former fridge factory Obod, which used to be an economic giant in socialist Yugoslavia. With its physical dimensions and the extent of production the factory had almost absorbed and transformed the town of Cetinje. It had established itself as a kind of *social body* or *community* through which, and around which, emerged mechanisms of new relations of production, new models of urban living and wide-spread networks of social cooperation and economic exchange. During the dramatic 1990s, Obod's "life functions" sank into a state of slow decline, sharing the entropy of a society and the "lost time" of history. MACCO Cetinje is conceived as *setting in motion a well-tuned machine* whose purpose is to infuse or "infect" different social mechanisms with its own *élan vital*; it is conceived as an institution of Virno-type: institution as "mother tongue", as "rituals we use to heal and resolve the crisis of a community"⁵⁶. The idea to open a flagship multidisciplinary centre on the margins, in a place where "it does not belong", in a former fridge factory on the periphery of the developed world, is an actualisation of the margin and a cancellation of the idea's marginality: an actualisation and activation of a Deleuzian "outside line". This is an "extension of the body", of the artist, that, based on the ethico-aesthetic paradigm (the principle of "Clear Waters"), renews, regenerates and activates the social body and town as its organ and the factory as their tissue, making them potentially vital points of a wide organic community: a "co-operative system, the dense network of interconnections between members (and) means that everything that happens in it will possibly be a function of all members"⁵⁷.

What is at work is a process of *heterogenesis*, a construction of a polyvalent machine where everything, through relations or connections, mutuality and in collaboration, is in tune within itself, cultivates itself as new, as different (by itself but not for itself) before the new and different are transferred into the community, invested into society. MACCO Cetinje is conceived as a *heterogenetic* structure, as a factory of event, an assembly of multiple directions or flights, the creation of "shifting foci of subjectivation"; it represents Deleuzian assemblage: of people, architecture, machines and technology, town and nature, creative thinking and intellectual nomadism, places distant and places close, production chains and virtual webs. Only in such *institutional* assemblage, through the ethico-aesthetic paradigm, each of these elements, in free encounters, will begin to produce something new or its own difference and thus introduce into the general mechanism-machine something that will result in it becoming more than a mere sum of its constituting parts – instead it will structure a polyphonous, dynamic assemblage as a factory of event. MACCO Cetinje is a building of a future, the construction of a community that will have its future; this is not a monumental community but a micro-collective, heterogeneous and decentred, like Alexander Dörner's The Living Museum: a place that will be "a kind of powerhouse, a producer of new energies"⁵⁸.

⁵⁶ An Interview with Paolo Virno (by Alexei Penzin) // *The Soviets of the Multitude: On Collectivity and Collective Work*, <http://www.chtodelat.org/> 51, accessed 2 May 2011

⁵⁷ Quoted in: Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 27

⁵⁸ Quoted in: Rudolf Frieeling, 'Toward Participation in Art', in: *The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 38

"Someone who can work with the minimum can work with the most. One who can with the most cannot, inevitably, with the minimum."
Robert Bresson⁵⁹

Ilija Šoškic's video *Zygote*⁶⁰ is composed of several events or *performances*: the artist speaks about his feeling of being redundant among the mountains that are the habitat of falcons; in front of his modest wooden shack that is a kind of metonymy of "poor living" and "poor art" the artist speaks about his own practice, of peaceful co-existence with the natural world that surrounds him, as a matter of personal preference and lifestyle choice; the artist as a "living sculpture" in the landscape, in the river, the meeting place of a multitude of side streams, where the right to choose is about being at the source of a multitude of opportunity; the artist glides through the lake in a rowing boat and speaks about an endemic species of fish that lives there, functioning as a *genius loci*; the artist in the gallery, an institution, speaks about the relationship between artist and institution, proposing communication and agreement as a preferred model of collaboration, yet "making his point" *unexpectedly*, in the gallery, by the careful, ritual peeling of an apple as *serious unusualness*.

The video is structured as a shift of the "foci of subjectivation", as a chain of ripples or overflow of the self: the artist is rationally and "humanely" situated in the (natural) environment as an impostor, that is – as other. The "poor living" that he modelled is not about necessity, a situation imposed, but a fundamental ethic and aesthetic belief that is lived as art: not as tedium with passive reception but as a state of *all-acceptance* and *acceptance of all* from the position of personal freedom. Furthermore, the artist's state of "becoming transparent", not only *following with his gaze* the lines along which the life flows *around* him, but also *co-existing* in that current with many springs as one of its belonging streams, as sinking, re-emerging, flowing and *over-spilling* selfhood, as an "energetic asceticism in touch with natural elements" (Richard Long)⁶¹. Finally, he will become situated in the *endemicness* of the place where he currently stands, into a "here" that is a pure irreversibility, a kind of "now". In the end, the artist's entering an institution is not arriving at establishment, a state of passivity and fixed direction, but a modelling of space for personal "fine cuts", for transversal manoeuvres, for the sovereignty of unpredictability, for drawing out his own routes as lines of flight. These lines are (no longer) tense, sharply irreconcilable, but wisely folding towards a consensus, consonance and agreement without "taking the edge off": the choice to *be the cut* on the surface that is also the cut inside and at the same time to "stay aside", or to exist only on one's own side.

"The only thing you should take out of the landscape are photographs and the only things you should leave out are footprints" (Hamish Fulton).⁶² This is exactly what Ilija "did" and "left" in

⁵⁹ Robert Bresson, *Notes on Cinematography*, New York: Urizen Books, 1977, 17

⁶⁰ Zygote: a cell formed by the union of two gametes; *broadly*: the developing individual produced from such a cell. Merriam Webster Dictionary

⁶¹ Quoted in: Kenet Vajt, *Visoravan albatrossa*, Beograd: Geopoetika, 1997, 109

the landscape: walking as temporary marking of the landscape and the work of the camera. One of the basic premises of performance art has been broken here: the “live” presence of the artist and audience has been replaced by the cold, “dead” eye of the camera. However, the reaching for the camera is not wanton or accidental; this is not a performance that is merely recorded, documented by the camera nor is this an “ordinary” recording of an artist undergoing a change, making the transition from one spatio-temporal ligature into another. He uses the medium with a specific purpose: the walk, the enabling of “innocent” transition has become a transgression-synthesis, a zygosis⁶³, where time starts to “fold”⁶⁴ its linear trajectory and envelop the space so that the two become discontinuously, freely connected. The artist’s walk, the movement, the private path shifts from the zone of the “hidden”, intimate, solitary, into a public space, generating a private-public space. The *obvious ubiquity* of the artist, his capacity to be in several places “at the same time”, and to exist in and belong to all those places *singularly*, makes it impossible for him to be the *linking agency*; rather, he is drawn into the new network of relations: he exists as a “knot in the web”: he is what makes the knots and the web *visible*, through him they emerge as an , as a new community.

The artist here does not personify nature nor does nature personalise the artist. Landscape, nature and the artist are not connected tautologically: mountains are not the sublime of the artist, clear sky is not the freedom of the artist, clear water is not the wisdom of the artist nor does deep reflection on the world in untouched nature come in a *natural environment*, just as the peeling of an apple in the gallery is not a Situationist “transcendence in art through the revolution of the everyday life”. Here nature is what it is, and also *something else*. It seems, paradoxically, that nature becomes the environment in which a specific *sociability* of the artist is constructed – the return to nature does not substitute but expands the field of sociability, as an alignment of Guattari’s “three ecologies” – the environment, the socius and the psyche⁶⁵ under the auspices of “aesthetic paradigm”. Hence the themes that Ilija explores are not *current ideas* but *vital ideas* that do not invite transcendence but rather “immanent empiricism”, a force that *does nothing but works* just by its presence, keeping the previous in what comes after and future in the present. These themes emerge from a specific “interest in the soil”, but they are not interpreted as romantic poetry, as relaxing pastorality or sentimental pantheism. The artist is not an outcast from society, not a maladjusted, stubborn, impassioned fugitive from civilization. This is about, as Fulton puts it, “how you view life”, *geopoetic art from where good winds blow*. “A breath of fresh air, a relationship with the outside world”⁶⁶. In that context, the peeling of the apple in the gallery is not about bringing in nature but introducing naturalness, *juiciness* in the behaviour of the artist (towards an institution) and the institutional treatment of art/artist. This act is not the result of an intentionally crafted technique, showmanship of skill, a premeditated attempt to “make art out of anything” or prove that “anything can be art”. Rather, this is a carefully rehearsed, *virtuoso*

⁶² Ibid, 111

⁶³ Zygosis: the union of gametes to form a zygote; conjugation.

⁶⁴ Deleuze’s concept of fold defines the nature of subject outside of the principle of duality, “binary terror” and the “production of subjectivity” as a fold of the outside towards the inside. The inside is nothing else but the folding in of the external, existing in parallel to and remaining in the external. Gilles Deleuze uses three terms with similar meanings: *le pli*, *plier* and *déplier*.

⁶⁵ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 20

⁶⁶ Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, Minneapolis: University of Minnesota Press, 1983, 2

act that is played by the whole body, engaged in fine cutting, not as penetrating deep incisions but cuts that are soft, bending, sliding ("the knife and the body are *exchanged*"⁶⁷). The quiet everyday ritual communicates a sharp life credo and a soft artist's stand and "every value is matched by a stand, and stand is the organisation of response, direction of interest"⁶⁸).

'Hey!' Prince When-Hui said to him, 'how can your art reach such a level?' The butcher put his knife down and said, 'I love the Tao and so I progress in my art. At the start of my career, I saw only the ox. After three years' experience, I no longer saw the ox. Now my mind works more than my eyes do. My senses no longer act, only my mind. I knew the natural conformation of the ox and only attacked it at the interstices... Whoever knows how to drive the extremely fine blade into the gaps manages his knife with ease because it is working in empty spaces.'⁶⁹

The answer is *to cut between*.

Glenn Gould, the renowned interpreter of Bach, dismayed by the commercialisation of music, its theatricality and commodity status abandoned *vita activa* to achieve "a kind of rigour and simplicity, free from artificiality"⁷⁰. Even though since the 1970s Ilija himself was a stern critic of the totalitarian rule of Capital, his life and art strategies are not those of escapism, of shunning the compromised public sphere and consumerism-based system of art, nor did he employ mimicking tactics of fitting in, adjusting. Instead his uncompromising strategy is of an *unbelonging involvement*, staying unadjusted yet creatively active and involved in order to arrive at a "kind of rigour and simplicity, free from artificiality". These are not retreat tactics, "giving up the fight", but living the notion that the battlefield has changed, that different weapons are in play, *the play of in-betweeness*. The artist becomes a Virno-type virtuoso, possessing and demonstrating a multitude of abilities: mobility, flexibility, avoiding specialism and standardisation, "able to adapt to various enterprises, [...] flexible in switching from one set of rules to another, [...] hav[ing] an aptitude for a kind of linguistic interaction"⁷¹. The artist is a master of "fine cuts".

This video demonstrates the reconvening of forces inside the great complex called human experience, it means crossing the borders between Labour, Action, Intellect:

Labor is the organic exchange with nature, the production of new objects [...]. The pure Intellect has a solitary and inconspicuous character: the meditation of the thinker escapes the notice of others [...] Action comes between social relations [...] political Action is public, consigned to exteriority, to contingency, to the buzzing of the 'many'; it involves, to use the words of Hannah [Arendt], 'the presence of others'⁷².

This is about variation, shift, transgression, combining, change: an organic exchange with nature as a "non-producing", non-objective labour and with thought as work of pure intellect, one that is exposed to the gaze of the others, becomes a public performative object.

⁶⁷ Jean Baudrillard, *Symbolic Exchange and Death*, London: Sage, 1993, 119, 120

⁶⁸ Kenet Vajt, *Visoravan albatrossa*, Beograd: Geopoetika, 1997, 111

⁶⁹ Jean Baudrillard, *Symbolic Exchange and Death*, London: Sage, 1993, 119, 120

⁷⁰ Kenet Vajt, *Visoravan albatrossa*, Beograd: Geopoetika, 1997, 97

⁷¹ Paolo Virno, *A Grammar of the Multitude*, Los Angeles/New York: Semiotext(e), 2004, 85

⁷² Ibid, 50

Performance art here seems to betray its pre-supposed nature as short lived art, fixed in one spatiotemporal bloc, where the recording of the performance would only be its documentation rather than the performance itself. The recording here is a form of “non-allowed” extension of the life of performance, while the video-performance itself deconstructs the stability of the spatiotemporal bloc and re-arranges itself as more-than-one “here” and more-than-one “now”. This is not a recording of a performative act that has already happened, but a making of performance with video which is therefore not an *evocation* but an *actualisation*. This is a performance that is not (has not been) a performance. The dominantly performative in it is the performativity of the dominant activity – speech. The world of this piece is strangely deserted, and the artist seems the only representative of human kind. But this is an “inhabited solitude”: his speech represents the species; it fills the space with itself, the species, and becomes creational. The speech here folds from “constative” (describing things) to “performative” (to say something means to perform, to *do* the act that the utterance signifies)⁷³. According to Derrida, performative speech represents the “now” of speech/writing. What *makes* the artist’s speech here (and what doesn’t)? Speech in this case is not pure communication, transfer of knowledge and information: it is what situates the speaker in the “here and now”. Even though speech is a sign of human intrusion in nature, here it becomes an activity in nature that is not noisy, commanding, “revealing”: speech “in the form of popular eloquence, when someone holds forth to a crowd with a violent and bombastic discourse... a kind of theatre”⁷⁴, a protest speech of fundamental conflict with the world. This speech, as Guattari notes, mediates between “cosmic in-itself and the subjective for-itself”⁷⁵. This is a speech that allows a “visibility beyond the gaze [...] The eye lets things be seen by grace of their being”⁷⁶. The falcons that live in the mountains, the snake that makes an appearance at the artist’s shack, the endemic fish that live in the lake and about whom the artist speaks, do not reveal themselves in our field of vision, but are present in the artist’s field of speech: the *performativity* of his speech *makes* for their “visibility beyond the gaze”, his speech *embodying* them as unseen presence: his speech is the modelling of the invisible.

The artist’s speech is not abstract speech “about” but experiential speech “from”. This speech is an *understanding* through silence, it is allowing, belonging, sharing, togetherness: speech that is “simple like pure water; the truth must pass through it”.⁷⁷ “Orality, Morality!”⁷⁸

Here speech is not a live event: the video-talk is a kind of *translation* of speech into image. In the video the artist speaks *performatively*, the video functions as an objectification (of speech), a “final product”. Oratory is no longer an intimate act, the privilege of a sage; it has become a skill available to the multitude. The speech marks out what is (again) indiscernible, but also bodyless or unembodied, invisible but existing, a potential community to which *one can speak* and which *through non-speech responds*. This is the community that Nancy speaks

⁷³ J. L. Austin in his book *How to Do Things With Words* (Harvard, 1975) established this distinction between “constative” and “performative” speech.

⁷⁴ Michel Foucault, *The Hermeneutics of the Subject*, New York: Palgrave Macmillan, 2005, 400

⁷⁵ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 88

⁷⁶ Gilles Deleuze, *Negotiations, 17972-1990*, New York: Columbia University Press, 1995, 107

⁷⁷ Michel Foucault, *The Hermeneutics of the Subject*, New York: Palgrave Macmillan, 2005, 401

⁷⁸ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 97

Natalija Vujošević, *See you at the Line of Horizon*, installation view (video, sound, wind effect from ventilators, 2011)
Natalija Vujošević, *Vidimo se na liniji horizonta*, instalacija (video, zvuk, efekat vetra od ventilatora), 2011.





about when he says it is not obvious that the community of singularities is limited to 'man' and excludes, for example, the 'animal' (even in the case of 'man' it is not *a fortiori* certain that this community concerns only 'man' and not also the 'inhuman' or the 'superhuman'⁷⁹).

In this piece we step into the Foucauldian sphere of *technology of the self*, the practice of *self-care* (*cura sui*) "where the relation to oneself becomes 'a principle of internal regulation' in relation to the constituent powers of politics, the family, eloquence, games and even virtue"⁸⁰. Self-care is a (Nietzschean) conceptualisation of new possibilities of living according to (Foucauldian) "optional", unimposed rules. However, as Deleuze claims, Foucault did not take the rehabilitation of the antique practice of self-care to mean a return to Greek culture per se, but for the benefit of us today and today's possibilities of subjectivation: "Are there ways for us to constitute ourselves as a 'self', and (as Nietzsche would put it) sufficiently 'artistic' ways, beyond knowledge and power? And are we up to it, because in a way it's a matter of life and death?"⁸¹

Sovereign mastering of the self, or finding pleasure in oneself, becoming one's own cause, becoming the ideal point of one's fulfillment is what old age brings, according to Foucault, "old age being the point of orientation that enables life to be set in a single unity"⁸². As the artist notes himself, there comes a time in life of big reckoning and it is important that everything balances out. This piece has the effect not of some great cosmic reckoning, but of a private, balancing out of life. This is not about decline of creative ability, of halting, of a melancholic look back at a path that is coming to its terminal destination; it is about a specific technology of the self that thickens at the point of total maturity. At that point, former the great speeds of life and the present rest are synthesised as a new relationship "with the body, with fantasy, with passing time, with 'secrets' of life and death"⁸³. This is a powerful point of formation of *zygote, of fertility, of world-making* by the artist.

This is not about finding refuge, but, as Deleuze would put it, constant *riding* of the lines of flight, and "on lines of flight there can no longer be but one thing, life-experimentation"⁸⁴. But to care for oneself is to cultivate relationships with others, along Socrates' premise: to teach people to look at themselves means to teach them to look at the environment in which they live: to "reinvent social practices that would give back to humanity – if it ever had it – a sense of responsibility, not only for its own survival, but equally for the future of all life on the planet, for animal and vegetable species, likewise for incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of cosmos"⁸⁵. Self-care therefore is a matter of *life and death*: not just facing oneself, but facing oneself to the world. And the world is without borders or horizons: like grass.

⁷⁹ Jean-Luc Nancy, 'The Inoperative Community' (1986) in: Claire Bishop, ed. *Participation*, London: Whitechapel, Cambridge, MA: MIT Press, 2006, 66

⁸⁰ Gilles Deleuze, *Foucault*, Minneapolis and London: University of Minnesota Press, 1988, 100

⁸¹ Gilles Deleuze, *Negotiations, 1797/1990*, New York: Columbia University Press, 1995, 99

⁸² Michel Foucault, *The Hermeneutics of the Subject*, New York: Palgrave Macmillan, 2005, 132

⁸³ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 92

⁸⁴ Gilles Deleuze, Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 47

⁸⁵ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 119, 120

To leave, to leave, to escape... to cross the horizon, enter into another life"

D. H. Lawrence⁸⁶

Natalija Vujošević's piece *See you at the line of horizon* is a multi-sensuous installation: the footage of scenes of nature, young grass swaying in the wind, is "sounded" by the noises of conversation, children's play, the clink of cutlery and music, all combining with air current from the fans installed in the gallery.

This *moving assemblage* seems "denuded" in its pure simplicity, in its "naïve" minimalism; it appears as a record in passing of a scene from nature or a hint of an event, feeling, memory or imagination; a bite-image of landscape "through" which flows air and the sound of human presence. This is an unhidden, unmediated, *without-great expectations*, "non-faithful" encounter of Nature and People.

In one of the opening passages of Deleuze and Guattari's *Anti-Oedipus* the authors refer to George Buchner's character named Lenz, who lives in a micro-state before the difference between man and nature ("to take into himself, as in a dream, every element of nature"⁸⁷), before the categorisation established by culture in which "the self and the non-self, outside and inside, no longer have any meaning whatsoever"⁸⁸. As he still lives in the midst of a socius that operates along and affirms the dichotomies of man – nature, self – non-self, inside – outside, Lenz is finally forced to "wake up" and he does so with desperate, radical gestures: he throws himself in a fountain in the middle of the night; he jumps through a window and hurts his arm; he tries to pray. These are all gestures of a desperate man trying to arrive at "reason", to re-socialise, to re-dichotomise, to conform to the social regime (which in his case is the despotic institutions of God and family)⁸⁹.

See you at the line of horizon does not establish a simple opposition nor does it reproduce a radical conflict between Nature and People, just as it does not carry the stamp of feverous revelation of their cosmic (or "underground") connection. This is a freeing, *evaporating* (in an *interstice* of a sort, in a *grassy in-betweenness*) of something specifically natural and specifically human; a uniting and continuously harmonising horizon of existence in which oppositions fade away, and the drama of *thrownness into the world* vanishes.

The connection between People and Nature here seems to crystallise into a particular kind of living, into a *state of grass*, that does not know straight paths and hard lines, dramatic breaks and sudden interruptions, leaps of no return or returns of no regret. To be in the state-event of this piece means to be *in the state of grass*, means to *cultivate the line Outside*, to tame the Border, to make it malleable; it means to always be in departure without quite disappearing, arriving without staying, in the state of a happy encounter of the outside with the inside, of what used to be with what will come, People and Nature, their rippling, swaying and spilling

⁸⁶ Quoted in Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 36

⁸⁷ Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 1983, 2

⁸⁸ Ibid, 2

⁸⁹ Dorothea Olkowski, 'Flows of Desire and the Body-Becoming', in: *Becomings: Explorations in Time, Memory, and Futures*, Elizabeth Gross (ed.), Ithaca, New York: Cornell University Press, 1999, 100–1

of one onto another, and into what is continually coming, what is regenerating. This is “an encounter with someone, or with animals who come to populate you, or with the ideas which take you over, the movements which move you, the sounds which run through you”⁹⁰.

Grass is unconditioned, free growth, all-present and all-expansive, unpredictable, of uncontrolled origin, growth and extent; it is an existence without purpose, without direction, without control, without structure and rules, without trunks and branches⁹¹. Even if rules are imposed from the outside, the grass will accept them, follow them, only to make them redundant and ineffective. Grass does not know privileged positions, branching from the middle, equal distribution from the centre to the periphery, because the centre does not exist. Its force is not in centring, collecting, preserving strength: it is a matter of the rippling swaying of forces that do not wish to dominate, to accumulate but to expend without being exhausted, to fly and to return in order to have another point of departure, in waves of unpredictable directions and changeable intensities. Cut grass smells fresh and not of decay.

In this installation, grass is not transcendence, nor representation. It is an immanence, something we commonly know yet always see anew, something that (un)usually returns our gaze and absorbs us, without fatally entrapping, without taking our soul.

Grass grows through all our ages but it does not *take root*, it always stays on the surface: it is “not history but geography”. It does not grow deep, along the vertical lines of time. *To live like grass* means to “seed” life into the expanse of space and vastness of time, from which grass exuberates wildly, in all directions.

The space of this piece is an *exuberant* Bachelardian “saturated world”: light, ethereal, transparent, fluid, that can flow, ripple or crystallise. The time of this piece is not lived but living, a kind of like-memory that does not surrender to the past, that does not carry sorrow for what will not return: it is a memory-fold that sways softly and bends time in each direction, as *the wind blows*. This time is also like traces of the former, present and coming, traces that one catches “in leaps”. The sounds too *expand like grass*, towards inside and outside, intertwining the private and the public. So intermingled they vary in volume so that the retreat of one sound advances the other, but without any of them entirely disappearing, or being overpowered. They are here in wavy existence, in ebb and tide, in a permanent arrival and departure that will not stop, that will not endanger themselves.

The image, the sound, the flow of air are connected with the stitch of unusual encounter, and for a moment it may seem that they have been rooted out of their natural habitat and replanted at a place where they don't belong together, a place that they reluctantly share. However, the whole situation appears not as an unusual but a fortunate assemblage in which the electronic “artificial” images, the recorded “artificial” sounds and the fake “artificial” wind

⁹⁰ Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 11

⁹¹ In the writings of Deleuze and Guattari, one of the fundamental distinctions is that of grass and tree: the rhizomatic and arborescent principle. The tree is the dominant metaphor of Western thought, it postulates stable identities and hierarchy, Law and Order, *straight lines*: “The tree of life, the tree of knowledge”. Opposed to this “rigid”, static principle is the logic of rhizome (or grass). This (il)logic postulates heterogeneity, expansion in endless directions, cancellation of system, centre and Border; it allows for dislocation and “deterritorialisation”; encounters, assemblages, and folds.

gain the capacity to return what has been lost, to reclaim the aura as the *magic of being*, as existence. This existence is now *on the same side*; it is close and distant, immediate and mediated, body and machine; it does not recognise dualisms and oppositions, but only momentary encounters, free connections and becomings of something third, something new.

Image becomes sound, noise or touch, which become multi-sensuousness of the image; their connection crystallises an invisible but sensible human presence, bodies connected by the event. The image-event of the grass swaying in the wind, noises of human presence and work, the flow of air like a light breeze and the body of the spectator together establish a (Deleuze-Guattarian) *circuit d'intensités (circuit of intensity)*. These elements constitute an *assemblage* that is never "filiations [...] but alliances, alloys", "these are not successions, lines of descent, but contagions, epidemics, the wind"⁹². This is a dispersive, transformative assemblage in whose soft, fluid between-spaces an invisible, virtual, *other body* (of the spectator) is condensed, crystallised or actualised: "little by little all opposition is replaced by a *fusion* of my person with yours [...] you will give me the imprint of your body as I have never had it before and never would I have had it otherwise"⁹³. This invisible yet present body virtualises the multi-sensuous scene-event-experience itself and at the same time it re-actualises it, renewing our living material body and endowing it with a "general sense", with the unity of its abilities.

It is as if our bodies start to bend softly, waving, to fold into sound, speech, air, grass ("there is flesh in bread, and bread in plants; these bodies and many others enter into all bodies, by hidden channels, and evaporate together"⁹⁴); liberated from the need to remember and to anticipate, from the desire to know and to direct, liberated from the demand to be reliable and strong, they become sensitive to change, blessed with ignorance of its capacities and incapacities. Our bodies become *uprooted*, untied, unconditioned, unsteady, undemanding, non-binding, limitless; they are no longer reaching and catching, nor wishing to possess and accumulate, but *allowing* the arrival of what is new, of possibility and change, in waiting, but not anticipating, *pure feelings*. Those pure feelings, or totality of feeling, are a *passage beyond the line of horizon*, but this is not a departure of no return: its result is that the *line of flight* folds towards the inside, that Lawrence's "entering into another life" is a return into this living as another and different.

"This selfless eye neither reveals nor illuminates. It travels along the line of the horizon, ceaseless, uninformed voyager... I have broken the wall created by birth and the line of voyage is round and unbroken... My whole body must become a constant beam of light, moving with an ever greater rapidity... Therefore, I close my ears, my eyes, my mouth. Before I shall become quite a man again, I shall probably exist as a park..."⁹⁵

In this piece we are immersed, it overwhelms and swallows us, but immersed in a way that means we stay on the surface, untied, wandering. We are freely overwhelmed and protectively

⁹² Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 69

⁹³ Quoted in Gilles Deleuze and Felix Guattari, *Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 1987, 156

⁹⁴ Quoted in Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 63

⁹⁵ *Ibid*, 46

shrouded by a feeling of immediacy, intimacy, by a *common ground* that becomes mine and everyone's, a feeling of closeness, availability of the (formerly) experienced as the (now) living. Virginia Woolf's "I spread myself like fog between the people that I know the best" here becomes: I spread like grass between what is close! And the grass itself, the quiet force whose power is in bending, in retreat, spreading, accepting, makes us slip suddenly, unnoticed from the feeling of being in a safe port to being back in the open sea, always the good sea: "I thought I'd reached the port, but found myself thrown back into the open sea"⁹⁶. Being thrown into the sea does not mean however that we have been dragged into an abyss, that we are lost; it means rather that we are in a happy oscillation between intimacy and distance, the familiar and the new, between what is experienced and what is living. To be in this piece means to experience immediacy, closeness, a well-known feeling, the feeling of visiting a dear place that is not, and does not wish to be possessed, regained, kept, preserved.

Grass does not occupy, does not impose, does not choose, does not distribute, does not advance nor is it in retreat, does not rush towards what will come nor does it seek refuge in what is past. It is not in overflow nor decay. With it nothing begins and nothing ends, because it has no beginning or end; it is growing aimlessly, wanderingly.

"Grass only exists between the great non-cultivated spaces. It fills in the voids. It grows between – among the other things. The flower is beautiful, the cabbage is useful, the poppy makes you crazy. But the grass is overflowing, it is a lesson in morality" (Henry Miller)⁹⁷. *To live like grass* means to live like "destiny, without cause, without reason, without consideration, without pretext"⁹⁸; without past or future: only in existence.

This piece does not even require a speculative viewer, a *connoisseur*, an avid reader of hidden meanings and ambitious chaser of *higher meaning*. There is no use here for preconceived ideas, learned lessons, familiar symbols or an effort of transcendence. To be orientated in the time and space of this piece, in its property, to connect to the sensations, the analytic nerve and the capacity of rational deduction is useless, as is associative thinking, nostalgia of memory, the art of emotional giving. This multi-sensuous assemblage is not "locked" in personal narratives or dead ends of intimism nor in the conformatism of surrendering oneself to self-oblivion. It does not seek the effort of *deep diving* nor *hard lifting*, it does not bring dramatic revelations or the pathos of Great insight. It does not inspire feelings but sensations, a *poetic* sensation of lightness of being and peace of acceptance, a sense of a bright day when things shine with clarity. It is not demanding, binding, conditioning; it is *lightness of accepting and letting go* before that which has been and that which is to come. It is an "ideally thrilling meaning [...]" which does not permit itself to be 'caught'; it remains fluid, shuddering with a faint ebullition [...] an enormous and perpetual rustling animates with countless meanings which explode, crepitate, burst out without ever assuming the definitive form"⁹⁹.

⁹⁶ Gilles Deleuze, *Negotiations, 17972–1990*, New York: Columbia University Press, 1995, 151

⁹⁷ Quoted in Gilles Deleuze and Claire Parnet, *Dialogues*, New York: Columbia University Press, 1987, 30

⁹⁸ Ibid, 31

⁹⁹ Roland Barthes, *Roland Barthes by Roland Barthes*, Berkeley: University of California Press, 1977, 98

The invitation to meet at the line of the horizon is an invitation to arrive at a non-place which exists, to arrive nowhere as a possibility to be everywhere, to ceaselessly *ride the line of flight*. "It would no longer involve raising to infinity or finitude but an unlimited finity, thereby evoking every situation of force in which a finite number of components yields a practically unlimited diversity of combinations [...] A new relation between forces... the advent of a new form that is neither God nor man and which, it is hoped, will not prove worse than its two previous forms".¹⁰⁰

Writing about the art of the 1990s Nicholas Bourriard noted that the idea of making a better world and a new man by attempting to live out modernist utopias, is in fact a devalued projection that is not based in reality and does not have a firm perspective: "these days, utopia is being lived on a subjective, everyday basis, in the real time of concrete and intentionally fragmentary experiments"¹⁰¹, that is to say in micro-utopias of the everyday. "Art was intended to prepare and announce a future world: today it is modelling possible universes [...] ways of living and models of action within the existing real".¹⁰²

Ideal projection of an (ideal) situation or a *community that is yet to come* may be a utopian endeavour, but this is what, in a time of slim hope and in the Montenegrin context of little resources, could be the only thing with the capacity to break into New: that can become inevitable, the only condition of existence and the only oasis of sense. It is possible too that "perhaps artists today constitute the final lines along which primordial existential questions are folded"¹⁰³. It is possible also that building communities is the key existential issue today, as Guattari noted: "Just as I think it is illusory to aim at a step-by-step transformation of society, so I think that microscopic attempts, of the community [...] play an absolutely crucial role"¹⁰⁴.

Since our existential horizon, as Nancy claimed, is marked by resignation, disappearance, impossibility, this is the horizon that must be challenged, constantly denied, we "must go farther than all possible horizons"¹⁰⁵: to ceaselessly break the Wall and move the Border. Finally, in the Deleuzian non-linear conception of time, "synthesis of time", it is not only the future that is unknown, unpredictable, unthinkable: the past too is vague and the present open, experimental. Time becomes, according to Hans-George Gadamer, a "fusion of horizons", co-existence, simultaneity and intertwining of the past, present and future, or in Hamlet's words, "the time is out of joint". This is why the future and faith in the future, freed from mysticism and "classic" utopianism, become a matter of the capability to change the past but also the "pragmatic" matter of putting trust into the present moment, which is the only way "to go beyond knowledge or resist power", to model an etico-aesthetic *clear-water* living and existence as *œuvre d'art*; today this is a *matter of life and death*: "not to predict, but to remain attentive to the unknown knocking at the door".

¹⁰⁰ Gilles Deleuze, *Foucault*, Minneapolis and London: University of Minnesota Press, 1988, 131

¹⁰¹ Nicolas Bourriard, *Relational Aesthetics*, Dijon: Les presses du réel, 45

¹⁰² Ibid, 13

¹⁰³ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 133

¹⁰⁴ Quoted in Nicolas Bourriard, *Relational Aesthetics*, Dijon: Les presses du réel, 31

¹⁰⁵ Jean-Luc Nancy, 'The Inoperative Community (1986)' in: Claire Bishop, (ed.) *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 59

The Artist Is Spreading¹, the Artist Is Standing², the Artist Is Swaying³

Svetlana Racanović

¹ eng. spread – imenica: širenje, razastiranje, prostiranje, pružanje, Englesko – hrvatski rječnik, Zagreb: Školska knjiga, 1999.

² eng. standing – pridjev: koji stoji, uspravan, neoboren, nepokošen; imenica: položaj, rang, ugled, reputacija

³ eng. swaying – glagol: njihati se, ljuljati se, lelujati se; figurativno: uplivati, uticati na koga

⁴ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002

⁵ Citirano u: Rudolf Frieling, *Toward Participation in Art*, u: *The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 36

⁶ Latinskim terminom *clinamen* Lukrecije je imenovao neuobičajeno ponašanje atoma koji, mimo svog regularnog pravolinijskog kretanja kojima padaju u bezdan, iznenadno skrenu, sretnu druge atome, i tako se događa stvaranje. Lucretius, 'The testimony of Lucretius', in Brad Inwood and L.P. Gerson (eds.) *The Epicurus Reader*, Indianapolis: Hackett, 1994, 65

⁷ Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation*, London: Whitechapel, Cambridge, MA: MIT Press, 2006, 56

⁸ Ibid, 60

⁹ Intervju sa Paolom Virnoom (Alexei Penzin) // *The Soviets of the Multitude: On Collectivity and Collective Work*, <http://www.chtodelat.org/49>

¹⁰ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 21

¹¹ Citirano u: Nicolas Bourriaud, *Relational Aesthetics*, (Dijon: Les presses du réel, 2002), 91

Umjetnost devedesetih je Nikolas Burio definisao u kontekstu „civilizacije bliskosti“, kao: intenzivno susretanje, intersubjektivnost, zajedničko postojanje, dobrosusjedske odnose, kulturu prijateljstva, strategije bliskosti, suživot, kontakt, dodir, zbližavanje, neposrednost, povezivanje, razmjenu, uporedno postojanje, učestvovanje, proizvodnju mnogostrukih i plodonosnih relacija, kolektivno procesuiranje značenja, interhumano sporazumijevanje, kultivisanje međuljudskih odnosa, stvaranje novih oblika društvenosti.⁴ Dakle, umjetnička praksa sa kraja prošlog vijeka i milenijuma suštinski se angažovala na „odgovornom poslu“: *izgradnji zajednice*. A to je, primarno, bila *zajednica* umjetnika i posmatrača, proizvođača i potrošača, čiji opstanak ni dinamične promjene društvenih i proizvodnih odnosa nisu dovele u pitanje: „Moj rad je poput svjetla u frižideru koje radi jedino kada ima ljudi da otvore vrata frižidera. Bez ljudi, to nije umjetnost već nešto drugo – predmet u prostoriji“ (Liam Gilik)⁵.

Te *zajednice (iz) bliskosti* nisu uobličavanje nečega poput „opšte volje“, ne donose velike homogenizacije, rekonstrukcije državnog ili nacionalnog jedinstva, niti stabilizovanje „interesnih grupa“. Na djelu je modelovanje *malih zajednica* kao trenutnih vezivanja, slučajnih spajanja, virtuelnih zbližavanja i sporazumijevanja na daljinu, dodira u pokretu, privatnosti koje postaju tuda bliskost, susretanja koja ne znače *zaustaviti i dovršiti* već hvatati smisao koji ostavlja tragove samo kao obrise nekog događaja.

Zajednica je *clinamen*⁶ individue, kaže Nansi⁷, *naginjanje prema drugima*. Zajednica se temelji ne samo na „pravičnoj raspodjeli dobara i zadataka, ili srećnoj uravnoteženosti sila i autoriteta: ona je sazdana od dijeljenja, rasplinjanja ili prožimanja identiteta mnoštvom, gdje svaki član zajednice sebe identifikuje jedino dodatnim povezivanjem sa živim tijelom zajednice“⁸. „Interpsihička realnost“ se previja u „intrapsihičku realnost“⁹, u nešto intimno, lično, jedinstveno, singularno stvarajući unutrašnje javnog i javnost unutarnjeg,

„Jedina prihvatljiva svrha ljudskog djelovanja jeste proizvodnja subjektiviteta koja bi konstantno obogaćivala svoj odnos prema svijetu“¹⁰. Subjektivnost ne može postojati samostalno i na njoj se ne može zasnivati subjekat. Ona postoji samo u spoju sa „ljudskim grupama, društveno-ekonomskim i informatičkim mehanizmima“¹¹ (Gatari). Kako kaže Delez, „sile u čoveku, sila življenja, sila govorenja i sila proizvodnje... obrazuju formu tek kada uđu u odnos sa silama

nekog spolja¹². Francuski filozof Gilbert Simondon tvrdi da kolektivno iskustvo, život u zajednici, nisu područja u kojima se rastaču ili nestaju individualne oznake zasebne jedinice, već to postaje sfera jedne nove, radikalnije individuacije. Prema Simondonu, u kolektivu se pokušava kultivirati vlastiti singularitet¹³. Dakle, samo u kolektivu se ono što Delez zove sila življenja, sila govorenja i sila proizvodnje, mogu konfigurirati kao individualno iskustvo. Sama realnost je, kako kaže Marks, privremeni ishod onoga što činimo zajedno.

Da li je ta *paralelna evolucija*, „kristalizacija individualnih i kolektivnih subjektiviteta“¹⁴ bio samo posao umjetnosti devedesetih i da li je taj posao dovršen; ili je posao takav da mu se ne može vidjeti kraj što je za umjetnost dovoljan izazov i razlog da se ne posustaje, da se grabi i gradi dalje? Sa kojih platformi i kojim oruđima umjetnost današnjice može graditi zajednice? Da li je ovaj posao *dobro investiranje* umjetnosti današnjice, može li biti njen čist ulog i sigurni dobitak, za budućnost: *čist poput bistre vode*?

Projekat „Bistre vode“ uvezuje, upliće upravo ove dvije putanje, sinhronizuje dva procesa: izgradnju zajednice koja nije, kako bi rekao Nansi, „kidanje singulariteta“, već (re)konstrukcija subjektiviteta ili *subjektivacija*, rafiniranje singularnosti, *metamodelovanje*¹⁵. Svaki od tri umjetnika u projektu - Marina Abramović, Ilija Šoškić, Natalija Vujošević i svaka od tri umjetničke intervencije djeluje kao uzajamno „štimovanje“, paralelno evoluiranje, interferiranje umjetnikovog procesa izgradnje sopstva i njegovog *svjetotvorstva*. Oni se konstituišu „u sebi“ i „izvan sebe“, kao: umjetnik koji stiče mogućnost da se *širi*, da (se) *dijeli* i moć da (se) *obnavlja*; potom umjetnik „sa stavom“ kao odgovornim centriranjem u sebi i odmjerenim dis-lociranjem u Prirodi i Kulturi; i umjetnik koji je nestalnost i ne-konačnost, vječito talasanje i prelijevanje, *postajanje svijetom*. Dakle, u pitanju je stvaranje polisemičkih, transindividualnih subjektivnosti kao, jednako, i uslova i posljedice konstruisanja svijeta, onog svijeta koji voli Promjenu, koji ne priznaje Granicu, koji je kontakt, veza, sklop, beskonačna kombinacija, varijacija, prelijevanje i kreacija: „Postali smo kao ceo svet, ali smo od upravo ‘celog sveta’ načinili *postajanje*“¹⁶.

Takav svijet je radikalnim, ostrim rezom, željela da uspostavi kultura sedamdesetih kada ostrim, radikalnim gestom stupaju na internacionalnu umjetničku scenu, kroz praksu performans arta, Marina Abramović i Ilija Šoškić. To je period silovitih socijalnih promjena, fundamentalne destabilizacije normativnog subjektiviteta i njegovih privilegija, rekonfiguracije politika identiteta. Umjesto jedne, jedinstvene slike sopstva kao autonomne, stabilne, koherentne i *misleće* individue na kojoj je počivala kultura Zapada, na istorijsku scenu stupa decentrirani, disperzivni i *tjelesni* postmoderni subjekat umnoženih identiteta, okrenut drugima i zavisao od drugih i od svijeta¹⁷. Dakle, na ruševinama superiornog kartezijanskog subjekta, subjekta Znanja i Moći koji, kako bi rekao Fuko, iščezava „kao što na obali mora nestaju sprudovi peska“¹⁸, začinje

¹² Žil Delez, *Fuko*, Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 1989, 135

¹³ Paolo Virno, *Gramatika mnoštva*, Zagreb: Naklada Jesenski i Turk, 2004, 86

¹⁴ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 130

¹⁵ *Metamodelizacija* ili subjektivacija ne znači proizvodnje izolovanih monada jer *autopoiesis* uvijek znači i *allopoiesis*, delezovsko *presavijanje* subjekta na unutra i na spolja, sa unutra na spolja, sa spolja na unutra...

¹⁶ Žil Delez, Kler Parné, *Dijalozi*, Beograd: Fedon, 2009, 160

¹⁷ Amelia Jones, *Body Art/ Performing the Subject*, Minneapolis: Minnesota University Press, 1998, 197

¹⁸ Mišel Fuko, *Reči i stvari*, Beograd: Nolit, 1971, 425

se ili postaje moćna, djelujuća društvena snaga Zajednica „neklasifikovanih“: zajednica feministkinja, zajednica post-strukturalista, zajednica građanskih, lijevo orijentisanih aktivista, zajednica homoseksualaca, zajednica ljudi obojene kože, zajednica dekolonizovanog Trećeg svijeta, ali i globalna „zajednica“ koju okuplja multinacionalni kapitalizam ili pankapitalizam. Te zajednice markiraju sedamdesete kao vrijeme borbe za „političko oslobođenje, seksualno oslobođenje, oslobođenje proizvodnih snaga, oslobođenje destruktivnih snaga, oslobođenje žene, deteta, podsvesnih nagona i oslobođenje umjetnosti“¹⁹. I oslobađanje Tijela. Život i umjetnost postaju žestoki *juriš Tijela* i nemilosrdni *napad Tijelom* na Istinu, na Zakon, Razumijevanje, na Označitelja, na velike dualitete ili binarne mašine, na Totalitet, na ono što je *Doxa*: „javno mišljenje, Duh većine, malograđanski *Consensus*, *Glas Prirodnog*, Nasilje Predrasude“²⁰. Život i umjetnost postaju „pucanj u zid“²¹, napad na Granicu. Međutim, zahtjev nije bio samo razbiti binarnu mašinu, ukloniti Zid, samo *preći granicu*, već: „Chto delat?“²²: *što da se radi kada se pređe linija horizonta?*

Proboj Granice znači zaći iza linije horizonta, iza „ontološke Gvozdene zavjese“ gdje se raščinjavaju dualiteti, u fukoovsku teritoriju izvan Znanja i Moći; to je zalaženje u „zabranjenu zonu“, u „regije bez daha“, zastrašujuću zonu ludila i (samo)uništenja gdje djeluje *linija Spolja*. To je divlja, suludo brza, nasilna linija koja čini da je „nemoguće razlikovati smrt i samoubistvo“. Zato se ta linija mora učiniti „podnošljivom, obradivom, mislivom“...i treba... „pronaći u njoj umjetnost življenja što je moguće dalje, i što je moguće duže“²³.

„Danas je sve oslobođeno, igre su odigrane i mi se opet nalazimo kolektivno pred ključnim pitanjem: ŠTA RADITI POSLE PIRA?“²⁴

Da li umjetnost Tijela i kultura bliskosti koju su voljele prethodne decenije može i danas graditi veze, sklopove, zajednice? Da li umjetnici Tijela, performansa, mogu danas (sopstvenu) liniju uništenja i proboja, oštrog, radikalnog reza, učiniti „podnošljivom, obradivom, mislivom“? Mogu li biti *samostvoritelji* i *svjetotvorci* i ostaviti nešto što ostaje između, što ostaje izvan i što ostaje poslije ovih stvaranja?

U dominantnoj umjetničkoj teoriji, performans se definiše kao „gubitnička praksa“. Paolo Virmo ga naziva virtuožnošću, djelatnošću koja „nalazi vlastito ispunjenje (ili vlastiti cilj) u samoj sebi, bez da se opredmeti u nekom trajnom djelu, bez da se odloži u 'dovršeni proizvod' ili neki objekat koji nadživljuje izvedbu... Virtuozu treba prisutnost publike upravo zato što ne stvara djelo, predmet koji može kružiti svijetom nakon što je djelovanje prestalo“²⁵. Smatra se da je u ontološkoj suštini umjetnosti performansa njegovo autentično trajanje u „sada i ovdje“, manična vezanost za sadašnje, za vrijeme u kome se odvija. To znači njegovu osuđenost na iščezavanje, na nemogućnost reprodukcije, na nepovratnost i neponovljivost, na samouki-danje, na nestajanje ili postojanje samo u memoriji, u sferama nevidljivog i nestabilnog, Teorija

¹⁹ Žan Bodrijar, *Prozirnost zla*, Novi Sad: Svetovi, 1994, 7

²⁰ Rolan Bart, *Rolan Bart po Rolanu Bartu*, Novi Sad: Svetovi; Podgorica: Oktoih, 1992, 54

²¹ Umjetnik Ilija Šoškić je 1975. u galeriji L'Attico u Rimu izveo performans „Mlijeko i svila“ u tri čina. Treći, finalni čin ima poseban naziv: „Maksimalna energija, minimalno vrijeme“. U tom konkluzivnom činu, držeći u lijevoj ruci flašu mlijeka a u desnoj ruci revolver, umjetnik nišani i ispaljuje u zid svih šest metaka. Mlijeko i revolver markiraju dvije sile, dvije opozitne, „pasivne“ snage, a umjetnikov pucanj je njegovo „biti između“ ali djelujući i to nemilosrdno. To znači osloboditi energije, dati im ubrzanje, učiniti ih prodornim, pobijediti vrijeme, savladati prostor, sabiti energije da postanu maksimalna udarna sila koja probija zid, (i „probija Židove“), razrezuje Granicu kao furiozni „krstaški pohod“ umjetnosti sedamdesetih. Ta sila i samu Galeriju, mjesto institucionalizacije umjetnosti, mjesto-paradigmu socijalnog normiranja i „strukovnog“ pozicioniranja, markira kao Granicu upravo time što je dobila mogućnost da je napadne, da probije (njen) Zid.

²² „Chto delat?“ je grupa koju su 2003. osnovali u Sankt Peterburgu umjetnici, kritičari, filozofi i pisci sa ciljem povezivanja političke teorije, umjetnosti i aktivizma.

²³ Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 165

²⁴ Žan Bodrijar, *Prozirnost zla*, *Ogled* Novi Sad: Svetovi, 1994, 7

²⁵ Paolo Virmo, *Gramatika mnoštva*, Zagreb: Naklada Jesenski i Turk, 2004, 46

kaže da je on je svjestan svoje promašenosti, toga da ne može biti ostvaren; da sve troši, bez ostatka ne ostavljajući ništa osim praznine²⁶. Performans ne može biti ponovljen, sačuvan, snimljen, dokumentovan, aktivan u proizvodnju reprezentacije ili reprodukcije: kada sve to čini, on postaje nešto drugo, on izdaje svoju sopstvenu ontologiju²⁷.

Ovakve interpretacije orbitiraju u sferi psihoanalitičke teorije i logike nenadoknadivog gubitka, one su taoci uzaludnosti želje za nestalim, nemogućnosti vraćanja nepovratnog: počivaju u srcu nostalgijne želje koja neće doživjeti zadovoljenje. Ovdje su, dakle, sopstvo i drugost u opoziciji, nikada u integraciji, što je izdašno trošen ali uvijek nadoknađivan kapital Zapadne reprezentacijske ekonomije i epistemološke prakse.

Percepcija performansa kao „gubitničke prakse“ dolazi iz logike akumuliranja, čuvanja ili, kako kaže Rebeka Šnajder, arhiviranja, logike utemeljene na autoritetu Pogleda i vrijednosti Objekta koja „naređuje“ performansu da nestane²⁸. Međutim, to je logika koja „ignoriše druge modele mišljenja, druge načine pamćenja koji mogu biti strukturirani upravo na način na koji performans ostaje i ostaje na drugačiji način“²⁹. Da li performans zaista samo troši i troši bez ostatka? Da li su dokumentovanja performansa koja *ne mogu biti on sam* njegova izdaja, lažna rekonstrukcija, nemoguća supstitucija, bezuspješni pokušaj „hvatanja magle“ minolog događaja, iluzorni čin vraćanja toka vremena? Da li performans gubi svoju bit/biće/tijelo ukoliko nestane tijelo performera i tijelo posmatrača kao njegovi ne samo konstitutivni već definišući elementi? Da li je tijelo (performansa, performera, posmatrača) prisutno samo u jednom, neponovljivom bloku prostor-vrijeme? Da li se od tijela performera, koje hoće da se u performansu mijenja, transformiše, postane (nešto, neko) drugo/drugi, traži samo da bude prisutno (kao tijelo) da bi performans to bio? Da li tijelo dozvoljava performansu, da li performans dozvoljava tijelu da bude drugi-drugo, čak da nestane, a da performans i dalje „traje“, da „bude“? Da li performans ipak dozvoljava da se ono što ga definiše, ono „biti tijelo“ i „imati tijelo“, poveže sa „nemanjem tijela“ i upravo time sačuva neko drugačije „događanje tijela“, neko Prisustvo? Da li foto, video ili pisani dokument koji prividno produžava performans, ali koji nije od „njegove vrste“, odnosno, nije sam performans, čine zajedno jedan *lanac postajanja* u kojima se oni konstituišu kao delezovska razlika, *nešto drugo u odnosu na ono što su* i zajedno kao *performans koji traje*? Svojim „produžecima“, fotografijom, video zapisom, tekstualnim svjedočenjem, sjećanjem na događaj, performans ne vraća ono što se vratiti ne može već *vraća razliku*, dakle, stiće moć održavanja života, produženja postojanja. Tako fotografija koja bi trebalo da *memoriše* performans nije dokumentaristička fotografija, svjedočanstvo-dokaz jednog minolog događaja niti stiće autonomnost, pravo na samostalni život; ona izdaje i svoju bartijansku prirodu anticipiranja smrti, ovjekovječenja onoga što se neće nikada vratiti. U sklopu koji ima sopstvenu „neregularnu“ logiku postojanja, ona se uspostavlja kao razlika u odnosu na sebe, ona sada *svjedoči trajanje*. Dakle, nije u pitanju ponavljanje istog (sličnosti i reprezentacije) već ponav-

²⁶ Peggy Phelan, *Unmarked: The Politics of Performance*, London & New York: Routledge, 1993, 148

²⁷ Ibid, 146

²⁸ Navedeno u: Jane Blocker, *What the Body Cost: Desire, History, and Performance*, (Minneapolis & London: University of Minnesota Press, 2004), 106

²⁹ Ibid, 142

Natalija Vujošević, *See you at the Line of Horizon*, installation view (video, sound, wind effect from ventilators, 2011)

Natalija Vujošević, *Vidimo se na liniji horizonta*, instalacija (video, zvuk, efekat vetra od ventilatora), 2011





ljanje razlike, onoga što ne može biti reprezentovano, već samo ponovljeno. „Ponavljanje nije ponovno dešavanje iste stvari uvijek iznova, to znači početi iznova i ponovo, istraživati, odbijati da se ostane istim“³⁰. To je novo ničeansko „bacanje kocaka“, afirmacija, kreacija, slavlje!

Možda je „prevodenje“ performansa kao neposredne karnalne prakse, „rada tijela/tijelom“ u „nešto drugo“, u rad fotografije/fotografijom, video zapisom, tekstom, dokumentom „o“ performansu u stvari proširenje polja ili prošireno polje performansa što pripada logici i praksi susretanja, preliivanja, sjedinjavanja, trajanja, dakle nekog prikupljanja pa trošenja da bi se ponovo sticalo, da bi se *obogaćivalo*.

U pitanju je jedan sklop, mašina-performans (a „mašina je uvek društvena pre nego tehnička... društvena mašina ili kolektivni sklop“³¹), i njeno „tijelo“ (a tijelo je, po Delezu, kompleksna međuigra konstruisanih društvenih i simboličkih sila) ima moć da se „širi“, da se „preliva“ u drugo tijelo/tijela, tijelo posmatrača, interpretarora, tijelo memorije, tijelo fotografije, tijelo teksta, ili *tijelo institucije* koje, regularno i legitimno, postaju njegovo drugo, drugo-on ili (drugi) on sam. Performans je sav na granici, u prestupu ili u spajanju razlika i opozicija ne u *jednotu* nego u *mnoštvo*. On je izvan „čistih“ kategorizacija, izvan poštovanja tradicije rascjepa, ideologije podijeljenih svjetova, nedopuštenosti prelaska granica i blasfemije slobodnog spajanja. On IMA moć trajanja.

„Potrebni su nam i kreativnost i narod“³²
Žil Delez

³⁰ Citirano u: Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought beyond Representation*, (New York: Palgrave Macmillan, 2006, 134

³¹ Žil Delez, Kler Parne, *Dijalozi*, Beograd: Fedon, 2009, 90

³² Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 251

³³ „Postanje“ je jedan od centralnih koncepata Delezovog filozofskog nomadizma. Strukture i identiteti, život sam, se ne vide kao trajne, autonomne, fiksne kategorije već u stalnoj promjeni, mobilnosti, transformaciji u nešto drugo. U pitanju je afirmacija „mnoštvenog postojanja“, logike procesa, dinamičkih interakcija i fluidnosti linija razdvajanja.

³⁴ Žil Delez, Kler Parne, *Dijalozi*, Beograd: Fedon, 2009, 14

³⁵ The Bridge = El Puente: Marina Abramović, *Exposición Retrospectiva*, Valencia: Editado por/ published by Consorci de Museus de la Comunitat Valenciana, 1998, 62

Opus Marine Abramović je *open source* koji operiše u raznim prostorima i trenucima, poput fragmenata jednog velikog, višedimenzionog događaja, kao lanac nomadskih izmiještanja, modifikacija i postajanja³³ („kako bi se izumele nove snage i nova oružja“³⁴), kao *proizvođenje subjektiviteta* kome se ne vidi kraj: od postajanja bolom ili bolnog postanja granicom, preko postajanja predmetom ili postajanja ženom, postajanja životinjom i neživom prirodom, postajanja Drugim i memorijom, postajanja institucijom i postajanja smrću kao velikom, finalnom partijom koja, ipak, nudi mogućnost trajanja, novog prisustva. Prelasci iz jednog u drugo nisu bili identifikovanja, podražavanja, postajanje *jednog drugim*, već postajanje nečim *trećim*, koje je razlika, novina, i mogućnost za nova postajanja: „Ja sam uvijek u prelasku“³⁵.

MACCO Cetinje – *Marina Abramović Community Center Obod Cetinje jeste postanje tijela umjetnika tijelom institucije ili zajednice, institucije kao zajednice*. Postoji prividna kontradiktor-

nost u činjenici da umjetnik performer, tvorac ili učesnik nečeg efemernog, sada izgrađuje nešto što treba da traje, da nadživi totalitet njegove performativne prakse. Upravo u toj prividnoj kontradiktornosti sadržana je začudna autentičnost i tvoračka moć ovakvog čina: performer treba da učini ono što je mimo njegove (propisane) prirode, da nadživi sebe, da postane trajanje; *novo tijelo umjetnika* treba da „produži“, nadživi ono njegovo, tj. njeno tijelo koje je i *steklo mogućnost i pravo da se širi i moć da bude obnovljeno*.

Ne stvara instituciju bilo koji umjetnik već umjetnik performer koji *stvara tijelom* i *stvara tijelo* (*tijelom se ne rađa, tijelom se postaje*, da modifikujemo čuvenu premisu Simon de Bovoar). Proizvođenje novog tijela (institucije ili zajednice, institucije kao zajednice) jeste „neregularni“ performativni čin: *virtuoznost* koja nadživljava sopstveno izvođenje, dakle, ima neograničeno trajanje. Ta virtuoznost više ne nalazi vlastito ispunjenje samo u sebi samoj i više nije uskraćena za *opredmećivanje* u „dovršenom proizvodu,“ dakle, nadilazi osuđenost na limitirano postojanje, odnosno, na nestajanje. I više od toga, ovo je *performans* koji znači (re)konstruisanje subjektiviteta i izgradnju zajednice, uspostavljanje „polja međuljudskih interakcija i njihovog društvenog konteksta prije nego afirmacija samosvojnog i ličnog simboličkog prostora“³⁶.

Ta linija *izgradnje zajednice* počela je da se zameće, da izbija, probija, pa da se traži i onda hvata svoju putanju već u ranijim Marininim performansima. Ta linija nije iscrtavana pukim prisustvom posmatrača pa ni njegovim prihvatanjem poziva da bude protagonista, *radnik u poslu performansa*. Ona se zasniva na njegovanju posebne *kulture pogleda* ili kultivisanja pogleda, emancipovanja posmatrača³⁷. To nije pogled od čijeg je „rada“ stvarana Zapadna vizuelna kultura, Zapadni okularocentrizam i klasični perspektivizam. U toj ekonomiji pogleda, teorijskim preklapanjem tačke posmatranja i tačke nestajanja, onaj koji posmatra, subjekat posmatranja je izmješten, distanciran, nevidljiv, izvan skopičkog polja, a objekat posmatranja nedodirljiv, pasivan, onaj koji ne uzvraća pogled i koji se ne može doseći postajući time izvor nezasite želje. Martin Džej to definiše kao: „ono što vidiš“ postaje „ono što nećeš dobiti“. Zakinuće, manjak, nezadovoljenje definisalo je odnos između posmatrača i posmatranog jer nije uspostavljen mehanizam uzajamnosti i reciprociteta. Hegel definiše nemir i borbu pogleda kao bitku za sopstvo, ali ograničava sopstvo na nemogućnost prihvatanja reciprociteta između subjekta i objekta, na borbu za dominaciju³⁸. U Marininim performansima, takvo sopstvo, Subjekt Znanja i Moći se povlači ili je iznevjeren, prognan i ustupa mjesto *procesu subjektivacije* koja „nema nikakve veze sa konstituisanjem subjekta, već je reč o stvaranju načina življenja, o onome što Niče naziva osmišljavanje novih mogućnosti života... kao najvišu dimenziju volje za moć, umetničke volje“³⁹.

Marinini performansi uvode prelaz od *oka koje gleda* ka *oku koje vidi* ali se fokus tog *videćeg gledanja* vremenom premiješta i otvara ka „stvaranju načina življenja“: u zajednici. *Nightsea*

³⁶ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 14

³⁷ Žak Ransijer, *Emancipovani posmatrač*, Emancipacija znači: zamagljivanje suprotnosti između onih koji posmatraju i onih koji djeluju, između onih koji su individue i onih koji su pripadnici kolektiviteta...poništanje suprotnosti između aktivnosti i pasivnosti... uspostavljanje nove vrste jednakosti“, <http://digital.mica.edu>

³⁸ Rebecca Schneider, *The Explicit Body in Performance*, London & New York: Routledge, 1997, 66-87

³⁹ Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 174

⁴⁰ *Nightsea Crossing* je među najpoznatijim zajedničkim radovima Marine i Ulaja. Performans je izveden 90 puta od 1981. do 1986. u brojnim gradovima širom svijeta. Dvoje umjetnika se, sjedeći mimo satima, jedno preko puta drugog, povezivalo direktnim pogledom u oči. Taj usmjereni pogled postao je tačka inicijacijskog preokreta od totalne nepokretnosti tijela ka stanju smirenosti uma i sabiranja svih životnih snaga u tačku individualne čiste svjesnosti.

⁴¹ „U zajedničkim radovima sa Ulajem, ...njihova upućenost jednog na drugo limitirala je posmatrača u mogućnosti povezivanja i razmjene; Mary Richards, *Marina Abramović*, London & New York: Routledge, 2010, 108

⁴² *The Artist is Present* je maratonski performans Marine Abramović izveden tokom njene istoimene tromjesečne izložbe u muzeju MOMA u Njujorku 2010. godine. Tokom više od 700 sati, koliko je ukupno trajao ovaj najduži performans u istoriji ove umjetnosti, oko 850.000 posjetilaca izložbe je učestvovalo u ovom performansu. On je ponovio situaciju jedan-na-jedan iz *Nightsea Crossing*, ali je u tom odnosu samo umjetnica bila konstanta a partner u igri pogleda je promjenjiva, individualni posmatrač, tj. publika. *The Artist is Present* je bio testiranje ove "mašine pogleda" i "mašine viđenja", njenog dualnog obrasca; bio je podešavanje te mašine za dejstva u širem opsegu: za "opsluživanje" više-nego-dvoje, njeno usavršavanje u "mašinu nove generacije" koja aktivira čitavu mrežu odnosa međusobnog povezivanja, sporazumijevanja, građenja zajedništva.

⁴³ Rolan Bart, *Rolan Bart po Rolanu Bartu*, Novi Sad: Svetovi, Podgorica: Oktoih, 1992, 210

⁴⁴ Mišel Fuko, *Istorija Seksualnosti: Korišćenje ljubavnih uživanja*, Beograd: Prosveta, 1988, 12

⁴⁵ Žil Delez, Kler Pame, *Dijalozi*, Beograd: Fedon, 2009, 82

⁴⁶ Ibid, 82

⁴⁷ Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 67

⁴⁸ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 14

*Crossing*⁴⁰ je bio „zarobljeni pogled“, između dvoje, dvoje odabranih, „upućenih“, posvećenih (Marina i Ulaj) koji ograđuju privilegovanu zonu *događanja pogleda*. *Nightsea Crossing* je funkcionisao kao binarna mašina koja se primarno sinhronizovala *unutar* sebe⁴¹. A tamo gdje su na djelu bilo koje binarne mašine (muško-žensko, javno-privatno, subjektivno-objektivno...), zarobljeni smo okovima hijerarhizacije, privilegovanja, suparništva ili, pak, napora usklađivanja i stalno rastuće, neutažive želje da se bude za-jedno. Tu ostaje malo mjesta za građenje zajednice koja bi funkcionisala kroz svoju otvorenost, dobitnu nedovršenost i nehomogenost, kroz srećnu nepredvidljivost i promjenu, kroz pravo na bjekstvo: zajednice kakva se zameće u *The Artist is Present*⁴². Tu se pogled *oslobađa* između umjetnika i običnog posmatrača. Umjetnik i posmatrač, *oni koji se gledaju*, nisu vezani funkcijom oponašanja, željom da se prodre u tuđu tajnu, da se bude (neko) drugi, da se uđe u situaciju gdje su uloge i pozicije potencijalno izmjenjive, ulozi i efekti potencijalno isti. To su „nejasni“ pogledi, pogledi bez obrisa, bez predmeta, bez *figuracije*, pogled prozirnosti, pogled jednog negledanja⁴³: *viewer* (posmatrač) postaje *viveur* (onaj koji živi).

Dakle, u *The Artist is Present*, ne radi se više o „prebivanju u sebi“ već „izbijanju“ za druge. Dakle, ne radi se o transcendenciji, o „ukidanju autora“, niti identifikovanju i samozaboravnom zaranjaju u kolektivnu, „kosmičku svijest“. Ovdje dejstvuje delezovski „imanentni empirizam“ kao „oprobavanje menjanja sebe u igri istine, a ne pojednostavljujuće prisvajanje drugoga u cilju komunikacije“⁴⁴. *The Artist is Present* jeste i „prisvajanje drugog“, ali u cilju „davanja sebe“, „dijeljenja“ svoga tijela. Dakle, ne samo *dijeljenje* „unutar“ već *dijeljenje* „za“ i dijeljenje „sa“, neka vrsta kolaborativne kreativnosti koja je *manje komunikacija, a više konspiracija*.

Tijelo umjetnika, tijelo-pogled je posmatrano i samo posmatra drugo tijelo-pogled, tijelo posmatrača ali na takav način da pogled postaje *viđenje* i u toj gustoj mreži *pogleda koji vide*, uzvraćenih pogleda, sam pogled postaje specifično „otjelovljen“ (ne opredmećen), kao neka vrsta „bestelesne pare koja se više ne sastoji od osobina, delanja niti trpljenja, od uzroka koji deluju jedni na druge, već od ishoda tih delanja i tih trpljenja, od posledica koje ishode iz svih tih uzroka zajedno“⁴⁵. Nastaje i ostaje *nešto drugo* što je skok i skretanje, iskliznuće, što ne pripada više pojedinačnom unutarnjem već je negdje *između*, između „fizičke dubine i metafizičke površine“⁴⁶ što je, dakle, bjekstvo iz oka, bjekstvo iz tijela (i posmatrača i posmatranog) u slobodnu zonu koja nije diobena nego *dijeleća* (*you shares me/ toi partage moi*)⁴⁷. To više nije „prostor kroz koji treba proći“ već „vrijeme koje treba proživjeti, kao uvod u beskonačnu raspravu“⁴⁸. To je *više od igre pogleda* ili *viša igra pogleda*: „Igra sa povjerenjem“⁴⁹.

U toj dijelećoj zoni, u zoni „između“ gdje umjetnik „dijeli“ ili „proširuje“ svoje tijelo, Marina sada konstituiše svoje *drugo tijelo* koje nije privatno nego društveno i „društveno korisno“: Public Body, tijelo zajednice, tijelo institucije: MACCO-Marina Abramović Community Center Obod

Cetinje. Dio te *igre povjerenja* je davanje svoga imena *tijelu* institucije što je više od pukog simboličkog čina ili egotičnog gesta; to je čin *postanja institucijom* kao nova partija u dosljednom procesu subjektivacije (onako kako se Maljevič u poznoj fazi potpisivao crnim kvadratom). „Što više budete pravili sopstveni režim znakova, manje ćete biti osoba ili subjekat, a više 'kolektiv' koji sreće druge, koji se povezuje i ukršta sa drugima, reaktivirajući, izumevajući, futurišući, operišući neličnim individuacijama“⁴⁹. MACCO jeste udvajanje tijela, njegovo „davanje“, njegova „kolektivizacija“.

U suočenju sa fundamentalnim pitanjem trajanja, odnosno sa Smrću, nekada je tijelo rimskog imperatora bilo udvajano kroz *imago*, drugo tijelo kao imperatorovo božansko tijelo moći i besmrtnosti, kao mogućnost njegovog *apotheosis*-a⁵¹; u kulturi baroka, mističko tijelo Hrista je bilo udvajano institucijom Države, Crkve i prvih trgovačkih udruženja i političkih institucija čime se legitimisao autoritet crkve, podupirao apsolutizam kralja i obezbjeđivao uspon kapitalizma⁵². U našem slučaju, u pitanju je tijelo vrlo određenog umjetnika i to tijelo koje je stalno bivalo silom koja se kreće i mijenja, stalno zalazilo iza sopstvenih granica, izvan linije svoga horizonta, a koje tu spoljnu, *divlju* liniju sada previja, vraća, kultiviše, njome re-konstruiše sopstveno tijelo i konstruiše tijelo institucije i zajednice kao svoje drugo ili novo tijelo. To tijelo treba da *ostane* i da *traje* i da bude umjetnikovo drugo, „besmrtno“ tijelo, ne više mističko nego materijalno i „živo“, kao „*život koji može smrti da kaže da*“⁵³. Dakle, nije u pitanju odsutno prisustvo tijela (umjetnika) nego *prisutnost drugog tijela* umjetnika.

Prema Kajoi, smrt monarha je izvlačila ljude iz njihove uobičajene pasivnosti i davala im neuobičajeni osjećaj jedinstva, zajednice⁵⁴. Prema Nansiju, smrt i ideja Otkrovenja, kroz smrt, činila je ono što je povezivalo, „kristalizovalo zajednicu“. Instanca smrti, smatra Nansi, a ne immanentna upućenost čovjeka na čovjeka, jeste ono na čemu se temelji zajednica i što tu zajednicu onda čini nefunkcionalnom, nemogućom⁵⁵. Da li život i trajanje *drugog tijela umjetnika*, koji će *izvlačiti ljude iz njihove uobičajene pasivnosti i davati im neuobičajeni osjećaj jedinstva* može obezbijediti život i trajanje jedne (mikro) zajednice?

Virtuoznost Marininog *performativnog* građenja institucije jeste stvaranje nečeg trajnog ili trajućeg, rastućeg, kome treba *pogled*, prisutnost publike, ali kao istovremeno proizvođača i konzumenta, svjedoka, partnera, saradnika, protagoniste, povjerenika, jedne mikro-zajednice koja, prema Buriou, sada postaje mogući izvor i uslov rehabilitovanja izgubljene aure umjetničkog djela⁵⁶, aure koja nije više *izvan*, „pojavljivanje daljine“, već je *između*, dijeljenje blizine. U pitanju je stvaranje institucije kao novine koja će naći sopstveno ispunjenje izvan sebe, u društvenosti, ali ne u *institucionalizovanoj* društvenosti kao stabilnoj, kompaktnoj, „neprobnoj“, statičnoj, sređenoj, sigurno rastućoj cjelovitosti, već u njenim pukotinama, međuprostorima, *intersticijima* (Žorž Bataj bi rekao „rascjepima“ - „*déchirure*“). Tu „umjetnost

⁴⁹ „Play it by Trust“ (White Chess Set) je instalacija Joko Ono sa potpuno bijelom šahovskom tablom i svim bijelim figurama što ne implicira igru strateskog nadmetanja, već igru zajedništva, uzajamnosti, međusobnog povjerenja.

⁵⁰ Žil Delez, Kler Parne, *Dijalozi*, Beograd: Fedon, 2009, 150

⁵¹ Florence Dupont, *The Emperor-God's Other Body*, in: *Fragments for a History of the Human Body*, Part Three, New York: Urzone; Cambridge: MIT Press, 1989, 396-420

⁵² Philip A. Mellor, Chris Shilling, *Reforming the Body: Religion, Community and Modernity*, London: Sage, 1997, 140

⁵³ Žil Delez, Kler Parne, *Dijalozi*, Beograd: Fedon, 2009, 85

⁵⁴ Boris Groys, *A Genealogy of Participatory Art, or: The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 26

⁵⁵ Jean-Luc Nancy, *The Inoperative Community* (1986) in: *Claire Bishop, ed. Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 64

⁵⁶ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 58-62

postaje program 'anđela zaštitnika', skup zadataka koji se obavljaju na margini ili ispod tokova stvarnog ekonomskog sistema kao strpljivo nastojanje da se obnovi relaciono tkivo⁵⁷.

Ovim terminom, *intersticij* je Marks imenovao odnose razmjene, unutar zajednica, koji izmiču zakonima profita i zahtjevima kapitala, predstavljaju „trgovinu sa gubicima“, proizvodnju koja zadovoljava samo sopstvene potrebe⁵⁸. Sam uži, crnogorski društveno-ekonomski okvir u koji se locira MACCO Cetinje predstavlja svojevrsni *intersticij*, prostor *između* i *izvan* dominantnih pravaca i čvorišnih tačaka globalnog kapitalizma; sam grad Cetinje i fabrika „Obod“ obilježeni su, tokom posljednjih dvadeset godina, kao slijepe tačke lokalnog socio-ekonomskog razvitka; kontekst nacionalne kulturne produkcije manifestuje se kao mahom „trgovina sa gubicima“ koja zadovoljava samo sopstvene potrebe. U takvim okolnostima, MACCO Cetinje se ispostavlja kao *nova društvenost* koja će prethoditi, usloviti i uspostavljati nove relacije, uvoditi sada nepostojeće, činiti nezamislivo, inaugurisati nova interna i van-lokalna povezivanja, *stvarati zajednicu* koja neće više *zadovoljavati samo sopstvene potrebe* već *stvarati* potrebe za izlaskom iz *sopstvenog*.

MACCO Cetinje je tijelo koje izrasta iz nekadašnje fabrike frižidera „Obod“, privrednog giganta u doba socijalističke Jugoslavije. Svojim fizičkim dimenzijama i obimom svoga poslovanja, ta fabrika je gotovo apsorbovala i transformisala jedan grad i ispostavila se kao svojevrsno *društveno tijelo* ili *zajednica* koja je uspostavila sobom i oko sebe mehanizme novih proizvodnih odnosa, novih obrazaca urbanog življenja i razgranatu mrežu društvene saradnje i ekonomske razmjene. Dramatičnih devedesetih, „Obod“ tone u stanje sporog gašenja svojih „životnih funkcija“ dijeleći entropijsku sudbinu jednoga društva i „prazni hod“ jednog vremena. MACCO Cetinje se zamišlja kao *pokretanje dobro uštimovane mašine* sa pretenzijama da infuzionira ili „inficira“ različite društvene mehanizme sopstvenim *élan vital*; zamišlja se kao institucija virnoovskog tipa: institucija kao „maternji jezik“, kao „rituali koje koristimo da zajednicu iscijelimo i oslobodimo opasnosti i kriza“⁵⁹.

Ideja osnivanja reprezentativnog multidisciplinarnog centra na rubu, na mjestu njegovog „nepripadanja“, u nekadašnjoj fabrici frižidera na periferiji kulturno razvijenog svijeta time aktualizacija margine i neutralizacija njene marginalnosti jeste upravo aktualizacija i aktivacija delezovske „spoljne linije“; to je „produženje tijela“ umjetnika koje, na osnovama etičko-estetske paradigme (principa „Bistrih voda“), obnavlja, revitalizuje i aktivira društveno tijelo i grad kao njegov organ i fabriku kao njihovo tkivo, čineći ih potencijalno vitalnim tačkama jedne šire organske zajednice: „kooperativnim sistemom, gustom mrežom međuzavisnosti koja povezuje članove sistema i podrazumijeva da svako dešavanje u tom sistemu može postati funkcija za sve članove“⁶⁰.

Na djelu je proces *heterogeneze*, konstruisanja polivalentne mašine gdje se svako, kroz odnos ili povezivanje, međusobnost i sadejstvo, štимуje unutar sebe, kultiviše sebe kao novinu, kao

⁵⁷ Ibid

⁵⁸ Ibid, 16

⁵⁹ Intervju sa Paolom Virnoom (Alexei Penzin) // The Soviets of the Multitude: On Collectivity and Collective Work', <http://www.chtodelat.org/> 51

⁶⁰ Citirano u: Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 27

razliku (po sebi ali ne za sebe), prije nego se ta novina, razlika prenese na zajednicu, investira u društvo. MACCO Cetinje je i zamišljen kao *heterogenetička* struktura, kao fabrika događaja, spoj mnogostrukih usredsređenja ili bjekstava, „stvaranje promjenjivih žarišta subjektivacije“, del-ezovski asamblaž: ljudi, arhitekture, mašina i tehnologije, grada i prirode, kreativnog mišljenja i intelektualnog nomadizma, mjesta susjednih i mjesta udaljenih, produkcijskih lanaca i virtualnih mreža. Tek u takvom *institucionalnom* sklopu, kroz etičko-estetsku paradigmu, svaki pomenuti elemenat, u slobodnom spajanju, počinje da produkuje novinu ili sopstvenu razliku i time unosi u opšti mehanizam-mašinu nešto po čemu će ona postati više od prostog zbira različitih konstituenata i strukturirati polifoni, dinamički sklop kao upravo fabriku događaja. MACCO Cetinje jeste građenje budućnosti, konstruisanje jedne zajednice koja će imati svoju budućnost; ne monumentalne zajednice nego mikro-kolektiviteta, heterogenog i decentriranog i na tragu „Živog muzeja“ Aleksandra Dornera: mjesta koje će biti vrsta „električne centrale koja će proizvoditi nove energije“⁶¹.

„Onaj ko može sa najmanje, može i sa najviše.
Nije nužno da onaj koji može sa najviše, može i sa najmanje.“⁶²
Rober Breson

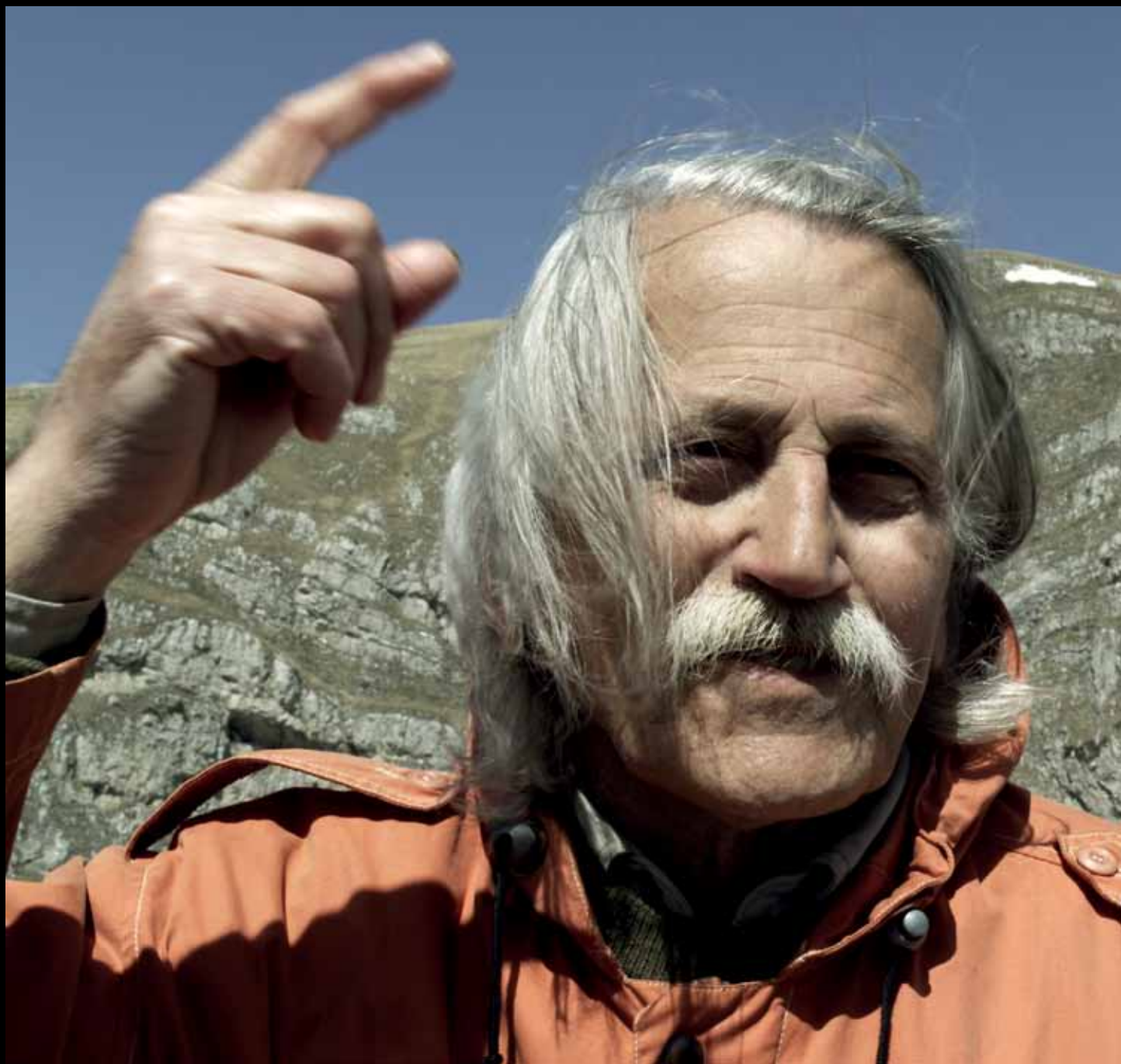
Video rad Ilije Šoškića „Zigota“⁶³ jeste sklop nekoliko događaja ili *performansa*: umjetnik govori o svom osjećaju suvišnosti među planinama koje su stanište sokolova; ispred svoje trošne, drvene barake kao svojevrsnoj metonimiji „siromašnog življenja“ i „siromašne umjetnosti“, umjetnik govori o sopstvenoj praksi mirnog koegzistiranja sa živim svijetom koji naseljava to njegovo neposredno okruženje kao manifestaciji ličnog stava ili životnog izbora; umjetnik kao „živa skulptura“ u pejzažu, u rijeci, na mjestu gdje se susreće mnoštvo bočnih pritoka i gdje to pravo na izbor znači biti na izvoru mnoštva mogućnosti; umjetnik koji plovi jezerom i priča o endemskoj ribi koja živi u jezeru i koja ovdje djeluje kao *genius loci*; umjetnik u galeriji, u insituciji, govori o odnosima umjetnik-institucija, kandiduje model dogovora i sporazuma kao njihovu optimalnu relaciju, ipak „poentirajući“ neočekivano, u galeriji, činom preciznog, ritualnog guljenja jabuke kao jednoj *ozbiljnoj ne-običnosti*.

Ovaj video se strukturira kao promjena „žarišta subjektivacije“, kao lanac talasanja ili prelivanja sopstva: umjetnik koji se racionalno i „humano“ situira u (prirodnom) okruženju kao uljez, dakle, kao drugost; potom kao onaj koji je sopstveni asketizam modelovao kao „siromašno življenje“ koje nije nužnost, nametnuto stanje već utemeljujući etičko-estetski životni stav koji

⁶¹ Citirano u: Rudolf Fieling, *Toward Participation in Art, u: The Art of Participation: 1950 up to now*, New York: Thames & Hudson, 2008, 38

⁶² Rober, Breson, *Beleške o kinematografu*, Novi Sad: List, 2003, 33

⁶³ Zigota — grč. zigoo - spajam; oplodena jajna stanica; iz zigote nastaje novi organizam, u: Bratoljub Klaić, *Rječnik stranih riječi*, Zagreb: Nakladni zavod Matice Hrvatske, 1979, 1447





Ilija Šoškić, *Zygote*, video still, 2011
Ilija Šoškić, *Zigota*, video frejm, 2011.

se, dakle, živi umjetnički: ne stanje zamora od pasivnog primanja već stanje *sveprihvatanja* ili *svega-prihvatanja* iz oslonca lične oslobođenosti; zatim umjetnikovo stanje „postajanja prozirnim“, onim koji ne samo da *pogledom prati* pravce kojima teče život *oko* njega, nego koji u toj struji sa mnoštvom izvorišta *po-stoji* kao i svoj i njen pripadajući tok, kao poniruće, izviruće, tekuće i *razliveno* sopstvo, kao „jedna energetska askeza u dodiru sa prirodnim elementima“ (Richard Long)⁶⁴; potom onaj koji će se situirati u *endemičnost* mjesta u kome trenutno jeste, u „ovdje“ koje postaje neka čista neponovljivost, neko „sada“. Konačno, ulazjenje u instituciju ne kao stizanje do ustoličenja, sjedelaštva i jednog pravca, već modelovanje prostora za lične, „fine rezove“, za transversalne pokrete, za suverenitet nepredvidivosti, za iscrtavanje sopstvenih putanja kao *linija bjekstva*. To nisu (više) nategnute linije, sa oštrinom nepomirljivosti, već se mudro povijaju ka sporazumu, dogovaranju i ugovaranju istovremeno ne tupeći oštrinu izbora da se *bude rez* po površini koji je i rez na unutra, da se uđe „unutar“ i istovremeno „ostane po strani“, dakle, da se postoji ne na nekoj/nečijoj strani nego uvijek na svojoj strani.

„Jedino što treba raditi sa nekim pejzažom, je fotografisati ga. A jedino što tu treba ostaviti, je trag koraka“ (Hamiš Fulton)⁶⁵. Upravo to je Ilija „radio“ i „ostavio“ u pejzažu: hodanje kao prolazno markiranje pejzaža i rad objektiva. Osujećena je jedna od osnovnih premisa performativne umjetnosti: „živo“ prisustvo umjetnika i publike zamijenjeno je hladnim, „mrtvim“ okom kamere. Međutim, nije u pitanju nepotrebno ili slučajno posezanje za kamerom, niti performans koga „samo“ snima, dokumentuje kamera ili jedno „obično“ snimanje umjetnika u prolasku kroz promjenu, prelasku iz jednog prostora i trenutka u druge. Radi se o upotrebi medija sa posebnom svrhom: taj hod, to omogućavanje „nevinog“ prelaska, postao je prestup-sinteza, *zigoza*⁶⁶, gdje vrijeme počinje da „previja“⁶⁷ svoju linearnu putanju i da se povija oko prostora tako da oni bivaju skokovito, time slobodno vezani; taj hod, to kretanje, ta privatna putanja izmiješta se iz zone „skrivenog“, intimnog, samačkog u javni prostor tvoreći sklop privatno-javnog prostora; i, još dalje, ta ovdje *očigledna* moć umjetnikovog *ubikuitetstva*, moć da bude na više mjesta „istovremeno“ i da na svim tim mjestima jednako postoji i pripada *kao individua* čini da on nije samo *onaj koji povezuje* već koji je uvučen u tu novu mrežu odnosa, koji postoji kao „čvor u mreži“: onaj koji i tu mrežu i ta čvorišta čini *vidljivim*, kroz koga se oni vide kao neki novi sklop, neka nova zajednica.

Umjetnik ovdje ne personalizuje prirodu niti priroda personifikuje umjetnika. Pejzaž, priroda i umjetnik nisu povezani tautološkom kopčom, planine nisu sublimno umjetnika, vedro nebo nije oslobođenost umjetnika, bistra voda nije mudrost umjetnika, niti dubinsko promišljanje svijeta u nepatvorenoj prirodi dolazi u svoj *prirodni* ambijent kao što ni guljenje jabuke u galeriji nije situacionističko prevazilaženje umjetnosti kroz „revoluciju svakodnevice“. Ovdje je priroda to što jeste ali i *nešto drugo*. Ona, čini se paradoksalno, postaje ambijent u kojem se konstituiše posebna *društvenost* savremenog umjetnika koja to vraćanje prirodi ne

⁶⁴ Citirano u: Kenet Vajt, *Visoravan albatrossa*, Beograd: Geopoetika, 1997, 109

⁶⁶ Zigoza — zool. sljubljivanje, u Ž. Domović, Š. Anić, N. Klaić, *Rječnik stranih riječi*, Beograd: Evro, 2001, 1496

⁶⁵ Ibid, 111

⁶⁷ Delezov koncept nabora ili prevoja definiše prirodu subjekta izvan principa dualnosti, „binarnog terora“ i „produkciju subjektiviteta“ kao prevoj spojašnjeg, „linije spolja“, prema unutrašnjem. Unutrašnje je ništa drugo do nabor spoljašnjeg koje postoji paralelno sa njim i koje je u tom spoljašnjem sadržano.

Žil Delez koristi tri termina sa sličnim značenjima: *le pli*, *plier* i *déplier*. Za *plier* koriste se termini nabiranje, presavijanje, savijanje, povijanje, uvijanje; za *déplier* termini izvijanje, poravnanje, razmotavanje. Jedino se *le pli* prevodi sa *nabor*, u: Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 133

uspostavlja kao svoju supstituciju nego kao proširenje polja društvenosti, kao usklađivanje gatarijevske „Tri ekologije“⁶⁸: čovjekovog okruženja, društvenih odnosa i mentalnih sklopova pod pokroviteljstvom „estetske paradigme“. Otud teme kojima Ilija pristupa nisu *tekuće ideje* nego *vitalne ideje* koje ne prizivaju nikakvu transcendenciju, već „imanentni empirizam“, silu koja *ne čini ništa, ali djeluje*, i samo je prisutna, čuva prethodno u potonjem i buduće u sadašnjem. Te teme izbijaju iz posebnog „smisla za zemlju“ i one se ne *interpretiraju* kao „romantična poezija“, kao „opuštajući arkadizam“ ili sentimentalni panteizam. Umjetnik nije otpadnik društva, neprilagođenik, svojeglavi, ostrašćeni bjegunac iz civilizacije. Ovdje se radi o, kako kaže Fulton, „angažovanju na životnim pojmovima“, o *geopoetskoj* umjetnosti *odakle dobri vjetrovi duvaju*. „Udahnuti malo vazduha, uspostaviti odnos sa spoljnim svetom“.⁶⁹ U tom kontekstu, i guljenje jabuke u galeriji nije unošenje prirode nego uvođenje prirodnosti, *sočnosti* u umjetničko ponašanje (prema instituciji), u institucionalni tretman umjetnosti/umjetnika. Ovaj čin nije produkt željeno stečene tehnike, napregnute vještine, izvještačenog pokušaja da se „od svega pravi umjetnost“ i da „sve može biti umjetnost“. Ovo je odnjegovana, *virtuozna* radnja koju odigrava cijelo tijelo prefinjenim rezom, ne oštrim, ubodnim, u dubinu nego mekim, povijajućim, klizećim („nož i tijelo se *razmjenjuju*“⁷⁰). Mirnim ritualom svakodnevica saopštava se oštri životni kredo i meki (ne slabi) umjetnički stav, a „svakoj vrednosti odgovara jedan stav, a stav je organizacija odgovora, usmeravanje interesa“⁷¹.

„Kaži mi“, upitao ga je princ Ven-hui, „kako je tvoja vještina uspjela da dostigne takav stupanj?“ Kasapin odloži svoj nož i reče: „... Kada sam počeo da se bavim ovim poslom, video sam samo vola. Posle tri godine vežbanja, više ga nisam video. Sada moj duh radi više od mojih očiju. Moja čula više ne delaju, već samo moj duh. Poznajem telesnu građu vola i usredsređujem se samo na međuprostore... Onaj ko ume da zarije tanko sečivo u te međuprostore, barata nožem sa lakoćom, pošto radi u praznom prostoru.“⁷²

Odgovor je *rezati između*.

Glen Guld, renomirani izvođač Baha, zgaden komercijalizacijom muzike, njenom izvođačkom dimenzijom i statusom robe, napušta *vita activa* kako bi došao do „neke vrste strogosti i jednostavnosti, do odsustva izvještačenosti“⁷³. Iako je još od sedamdesetih i sam žestok kritičar univerzalne vladavine Kapitala, Ilijina životna i umjetnička strategija nije otpadnička, eskapistička, bjekstvo od kompromitujuće javne sfere i konzumeristički ustrojenog sistema umjetnosti, niti mimikrijska strategija uklapanja, prilagođavanja. U pitanju je beskompromisna strategija *nepripadajuće involviranosti*, odluke da se (p)ostane neprilagođen, a stvaralački aktivan i upleten i da se dođe do „neke vrste strogosti i jednostavnosti, do odsustva izvještačenosti“. Dakle, nije u pitanju strategija povlačenja, „predaje oružja“, već življenje osjećaja da se polje borbe prekomponovalo, da su druga oružja u igri, *igri-bivanja-između*. Umjetnik postaje virtuoz virnoovskog tipa,

⁶⁸ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 20

⁶⁹ Citirano u: Kenet Vajt, *Nomadski duh*, Beograd: Geopoetika, 1994, 294

⁷⁰ Žan Bodrijar, *Simbolička razmena i smrt*, Gornji Milanovac: Dečje novine, 1991, 137

⁷¹ Kenet Vajt, *Visoravan albatrosa*, Beograd: Geopoetika, 1997, 111

⁷² Žan Bodrijar, *Simbolička razmena i smrt*, Gornji Milanovac: Dečje novine, 1991, 136, 137

⁷³ Kenet Vajt, *Visoravan albatrossa*, Beograd: Geopoetika, 1997, 97

posjednik i demonstrator mnoštva sposobnosti: mobilnosti, fleksibilnosti, izmicanja specijalizacijama i standardizacijama, „prilagodljivost spojena sa nešto smionosti, gipkost u prijelazu sa jedne grupe pravila na drugu, sklonost k jezičnoj interakciji“⁷⁴. Umjetnik je majstor „finitih rezova“.

Ovaj video rad demonstrira prekomponovanje sila unutar velikog kompleksa zvanog ljudsko iskustvo, znači preskakanje njegovih unutarnjih granica, granica podjele na Rad, Djelovanje i Intelpekt (Mišljenje). Rad je bio organska razmjena sa prirodom, proizvodnja novih predmeta, priroda čistog intelekta bila je osamljenička i neprimjetna: meditacija mislioca koja izmiče tuđem pogledu, a Djelovanje je podrazumijevalo intervenisanje u zoni društvenih odnosa, predanost javnom, spoljašnjem, kako kaže Hana Arendt, „izlaganje pogledu drugih“⁷⁵. Ovdje su u pitanju variranja, premiještanja, prekoračenja, kombinovanja, promjene: organska razmjena sa prirodom kao „neproizvodni“, nepredmetni rad i mišljenje kao dejstvo čistog intelekta, ali koji se izlaže pogledu drugih, postaje javna, *performativna* stvar.

Sama umjetnost performansa kao da ovdje izdaje svoju pred-određenu prirodu kratkog življenja, fiksiranosti na jedan blok prostor-vrijeme gdje bi snimanje performansa bilo samo njegovo dokumentovanje koje nije on sam. Ovdje je snimanje svojevršno „nedopušteno“ produžavanje života performansa, a sam *video-performans* demontirao je stabilnost jedinstvenog bloka prostor-vrijeme i presložio se kao više-od-jednog „ovdje“ i više-od-jednog „sada“. Ovo nije snimak performativne radnje koja se već desila već *pravljenje* performansa snimkom, videom koji, dakle, nije *evokacija* nego *aktuelizacija*. Ovo je, dakle, performans koji nije (bio) performans. Ono što je dominantno performativno u njemu jeste performativnost same dominantne aktivnosti, a to je govor. Svijet ovog rada je čudno obezluđen i umjetnik se čini jedinim reprezentom humane vrste. Međutim, u pitanju je jedna *naseljena samoća*: njegov govor počinje za zastupa vrstu, da sobom, odnosno, vrstom, ispunjava prostor, da biva *tvorački*. Govor se ovdje *previja* od „konstativnog“ (onog koji opisuje stvari) ka „performativnom“ govoru (reći znači nešto sprovoditi, *činiti* aktivnost koju govor označava)⁷⁶. Po Deridi, performativni govor predstavlja ono „sada“ govora/pisanja. Što ovdje *čini* umjetnikov govor (a što ne čini)? Govor ovdje nije puka komunikacija, prenošenje znanja i informacija već zaista situira govornika u „sada i ovdje“. Iako je govor znak čovjekove nametljivosti prema prirodi, on postaje neko činjenje u prirodi koje nije bučno, ubjeđujuće, razotkrivajuće, govor „u duhu popularne elokvencije... silovit i emfatičan govor... svojevršni teatar“⁷⁷, buntovnički govor iz fundamentalne sukobljenosti sa svijetom. Ovaj govor, kako bi rekao Gatar, posređuje između „kosmičkog-po-sebi i subjektivnog-za-sebe“⁷⁸. To je govor koji „dopušta stvarima da budu viđene milošću njihovog bivstvovanja“⁷⁹. Sokolovi koji žive u planinama, zmija koja posjećuje umjetnikovu baraku, endemska vrsta ribe koja živi u jezeru i o kojima umjetnik govori, nisu prisutni u našem vidnom polju već u umjetnikovom govornom polju, ali *performativnost* njegovog govora ih *čini* dostupnim za „vidljivost izvan pogleda“, njegov govor ih *otjelovljuje* kao nevidljivo prisustvo: njegov govor je modelovanje nevidljivog.

⁷⁴ Paolo Vimo, *Gramatika mnoštva*, Zagreb: Naklada Jesenski i Turk, 2004, 96

⁷⁵ Ibid, 41-43

⁷⁶ J.L.Austin u knjizi „How to do Things with Words“ (Harvard, 1975) uspostavlja ovu razliku između „konstativnog“ i „performativnog“ iskaza.

⁷⁷ Mišel Fuko, *Hermeneutika subjekta*, Novi Sad: Svetovi, 2003, 499, 500

⁷⁸ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 88

⁷⁹ Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 160

Umjetnikov govor nije apstraktni govor „o“ nego iskustveni govor „iz“. Ovaj govor je *spo-razu-mijevanje* tišinom, on je dopuštanje, pripadanje, dijeljenje, zajedništvo, govor koji je „proziran kao izvorska voda, da se istina kroz njega vidi“⁸⁰. „Orálnost, moralnost!“⁸¹

Ovdje govor nije živo događanje, već video-govor, svojevrsno *prevođenje* govora u sliku. Ovo je video u kome umjetnik *performativno* govori, video koji je neka opredmećenost (govora), neki „dovršeni proizvod“. Ovim videom, oratorstvo nije više intimni čin, privilegija mudraca već je postalo dostupnost i vještina za mnoštvo, govor koji markira neku (ponovo) nevidljivu, ali i bestjelesnu ili neotjelovljenu, nevidljivu ali postojeću ili potencijalnu zajednicu kojoj *može da se priča* i koja *ne-govorom odgovara*. To je zajednica o kojoj govori Nansi koja „nije limitirana samo na čovjeka i ne isključuje, recimo, životinju (a u slučaju čovjeka, nije sigurno da ta zajednica podrazumijeva samo „čovjeka“, a ne i neljudsko ili nad-čovjeka)“⁸².

U ovom radu, stupa se u fukoovsku sferu *tehnologije sopstva*, kultivisanja sopstva, prakse *staranja o sebi* (*cura sui*), gdje „odnos prema sebi postaje 'načelo interne regulacije' moći od kojih se sastoji politika, porodica, veština govorenja i boričake veštine, odnosno vrlina sama“⁸³. Staranje o sebi jeste (ničeansko) osmišljavanje novih mogućnosti življenja, prema (fukoovskim) „opcionalnim“, ne nametnutim pravilima. Međutim, kako tvrdi Delez, rehabilitovanje antičkih praksi *staranja o sebi* nije kod Fukoa značilo povratak Grcima *per se*, već zarad nas danas i naših današnjih mogućnosti subjektivacije: „Da li postoje načini za nas da se konstituišemo kao 'sopstvo' i (kako bi Niče rekao) dovoljno 'umetnički' načini, izvan znanja i moći? I da li smo sposobni za to jer, u određenom smislu, to je pitanje života i smrti?“⁸⁴

Suvereno gospodarenje sobom, odnosno, pronalaženje zadovoljstva u sebi, postajanje sopstvenim uzrokom, postajanje idealnom tačkom sopstvene dovršenosti jeste ono što donosi starost kao, po Fukou, tačka polarizacije koja dopušta da se život postavi kao cjelina. Kako kaže sam umjetnik, u životu dolazi trenutak velikog svodenja računa i bitno je da se računi poklope. Cijeli ovaj rad ima snagu ne velikog kosmičkog već privatnog, životnog poravnanja. Nije u pitanju posrnuće kreativnih snaga, stavljanje tačke, melanholična rekapitulacija puta koji se primiće jednom horizontu konačnosti, već svojevrsna tehnologija sopstva koja se zgušnjava u tački totalnog životnog zrenja. U toj se tački nekadašnje velike životne brzine i sadašnja mirovanja sintetišu kao novi odnos „prema tijelu, prema fantazijama, prema vremenu koje protiče, prema 'tajnama' života i smrti“⁸⁵. To je moćna tačka *zigotstva, plodonošenja, svjetotvorsta* umjetnika.

Ne radi se ovdje o nalaženju utočišta, već kako kaže Delez, stalnom *jahanju* linije bjekstva, a „na linijama bekstva više ne može postojati ništa do jedna stvar, eksperimentisanje-život“⁸⁶. Ali, upravljanje sobom je i kultivisanje odnosa prema drugima, kao sokratovska premisa: učiti ljude da se bave sobom znači učiti ljude da se bave sredinom u kojoj žive: „izmisлити socijalnu praksu

⁸⁰ Mišel Fuko, *Hermeneutika subjekta*, Novi Sad: Svetovi, 2003, 500

⁸¹ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 97

⁸² Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation*, London: Whitechapel, Cambridge, MA: MIT Press, 2006, 66

⁸³ Žil Delez, *Fuko*, Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 1989, 103

⁸⁴ Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 149

⁸⁵ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 2002, 92

⁸⁶ Žil Delez, Kler Pame, *Dijalozi*, Beograd: Fedon, 2009, 64

koja će ljudima vratiti osjećaj odgovornosti, ako su ga ikada imali, ne prema svom sopstvenom opstanku već jednako prema budućnosti života na planeti, životinjskih i biljnih vrsta kao i netjelesnih vrsta kao što je muzika, umjetnosti, odnos prema vremenu, ljubav i saosjećanje za druge, osjećaj sjedinjenosti u srcu univerzuma⁸⁷. Staranje o sebi, dakle, jeste pitanje *života i smrti*: ne samo suočenje sa sobom nego suočiti sebe sa svijetom. A svijet je bez granica i horizonta: poput trave.

„Otići, otići, pobeći... preći liniju horizonta, prodreti u neki drugi život...”

D. J. Lorens⁸⁸

Rad Natalije Vujošević *Vidimo se na liniji horizonta* predstavlja višesćulnu instalaciju: snimak prizora iz prirode, mlade trave koja se povija na vjetru; preplet četiri zvuka (zvuka razgovora, dječije igre, zveckanja suđa i muzike) i strujanje vazduha iz ventilatora instaliranih u prostoru u kome se rad događa.

Ovaj *pokretni asamblaj* kao da je “razgolićen” svojom čistom jednostavnošću, svojom “nativnom” svedenošću; doima se kao kratka zabilješka nekog stanja iz prirode i naznaka nekog događaja, osjećaja, sjećanja ili mašte; slika-isječak pejzaža “kroz” koji struje vazduh i zvuci ljudskog prisustva. Dakle, u pitanju je neskriveni, neposredovani i *bez velikih očekivanja*, “nesudbinski” susret Prirode i Ljudi.

U početnom “prizoru” Delezovog i Gatarijevog “Anti-Edipa”, referira se na junaka Georga Bihnera, Lenca, koji egzistira u nekom mikro-stanju prije razlike između čovjeka i prirode (“primitiv u sebe, kao u snu, svako biće iz prirode”)⁸⁹, prije svih kategorizacija koje je uspostavila kultura, i gdje “ja i ne-ja, spoljašnjost i unutrašnjost više ništa ne znače”⁹⁰. Kako se sve to ipak dešava usred nekog socijusa koji uspostavlja i afirmiše dihotomije: čovjek-priroda, sopstvo-nesopstvo, unutrašnje-spoljašnje, Lenc je konačno prisiljen da se “osvijesti” i to pokušava očajničkim, radikalnim zahvatom: bacanjem u fontanu usred noći; skokom kroz prozor pri kome povređuje ruku; pokušajima molitve. Sve su ovo bili potezi očajnika u pokušaju da se vrati “razumu”, da se resocijalizuje, ponovo uspostavi dihotomije, da se prilagodi društvu (u njegovom slučaju, despotskim instancama Boga i porodice)⁹¹.

Vidimo se na liniji horizonta ne uspostavlja prostu opoziciju niti reflektuje sudbinsku sukobljenost Prirode i Ljudi kao što ne nosi pečat strasnog otkrovenja njihove kosmičke (ili

⁸⁷ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 119, 120

⁸⁸ Citirano u: Žil Delez, Kler Pame, *Dijalozi*, Beograd: Fedon, 2009, 51

⁸⁹ Žil Delez, Feliks Gatar, *Anti-Edip: kapitalizam i šizofrenija*, Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 1990, 5

⁹⁰ Ibid, 6

⁹¹ Dorothea Olkowski, *Flows of Desire and the Body-Becoming*, u: *Becomings: Explorations in Time, Memory, and Futures*, ed. Elizabeth Gross, Ithaca, New York: Cornell University Press, 1999, 100, 101

“podzemne”) povezanosti. Ovdje je u pitanju oslobađanje, *isparavanje* (u nekom *intersticiju*, u *travnatim međuprostorima*), nečega posebno prirodnog i posebno humanog kao sjedinjujućeg i stalno usklađujućeg horizonta postojanja na kome blijede suprotnosti, iščezava drama *bačenosti u svijet*.

Spoj Ljudi i Prirode ovdje kao da se kristališe u naročito življenje, u *stanje trave*, koje ne poznaje oštre putanje i tvrde linije, dramatične lomove i nagle prekide, skok bez povratka niti povratak pokajanja. Biti u stanju-događanju ovoga rada znači *biti u stanju trave*, znači *kultivisati liniju Spolja*, pripitomiti Granicu, učiniti je podatnom; znači biti stalno u odlasku bez nestajanja, u dolasku bez ostajanja, u stanju dobitnog susretanja onoga spolja sa onim unutra, onoga što je bilo i onoga što će biti, Ljudi i Prirode, njihovog talasanja, povijanja i prelivanja, jednog u drugo i prelaska u nešto što stalno dolazi, što se obnavlja. To su susreti sa „nekim ili sa životinjama koje vas naseljavaju, ili sa idejama koje vam naviru, sa kretanjima koja vas pokreću, zvucima koji prolaze kroz vas“⁹².

Trava je neuslovljeni, slobodni rast, sveprisustvo i sveprostiranje, nepredvidivost, nekontrolisano izbijanje, rast i rasprostiranje; to je postojanje bez cilja, bez pravca, bez kontrole, bez strukture i pravila, bez drveta i grana⁹³. Ako se pravila njenom rastu nameću spolja, trava ih prihvata, slijedi ali samo kako bi ih učinila nepotrebnim i nemoćnim. Kod trave nema privilegovanih pozicija, grananja iz središta, ravnomjernog raspoređivanja koje poznaje centar i periferiju jer središte ne postoji. Njena moć i nije u centriranju, u sabiranju, u čuvanju snaga, već je pitanje talasastog povijanja snaga koje neće da vladaju, da se (sa)čuvaju, već hoće da se rasipaju, a da se ne potroše, da bježe i da se vraćaju samo da bi imale odakle ponovo otići, u valovima nepredviđenih pravaca i promjenjivih intenziteta. Posječena trava širi miris svježine, ne smrti.

Trava ovdje nije transcendencija, ali ni reprezentacija. Ona je imanencija, ona je nešto što poznajemo kao svoje, a uvijek vidimo iznova i koje nas ne-obično gleda i zaposijeda, ali ne zarobljava fatalno, ne uzima dušu.

Trava prorasta sva naša životna doba, ali *ne pušta korijen* nego je uvijek na površini: “ne istorija, nego geografija”. Ona ne raste u dubinu, po vertikalni vremena i *živjeti poput trave* znači “posaditi” život u širine prostora i prostranstva vremena odakle on buja neuhvatljivo, na sve strane.

Prostor ovog rada je *bujan*, bašlarovski prostor „zasićen svojstvima”: lak, eteričan, proziran, fluidan, koji može teći i talasati se ili kristalisati. Vrijeme ovoga rada nije proživljeno nego živoće, neka kao-memorija koja se ne predaje prošlosti niti nosi tugu nepovratnog, već memorija-prevoj koja se meko njiše i povija vrijeme na sve strane, *onako kako vjetar* dune: kao obrise nekadašnjeg, sadašnjeg i dolazećeg, kao tragove što se hvataju „na preskoke”. I sami zvuci se *travnato rasprostiru*, prostirući se jednako i spolja i unutra, uplićući privatno i javno. Tako pre-

⁹² Žil Delez, Kler Pame, *Dijalozi*, Beograd: Fedon, 2009, 20

⁹³ U delezovsko-gaterijevskom kompleksu, jedna od fundamentalnih distinkcija jeste ona između trave i drveta, rizomatskog i arborescentnog principa. Drvo jeste dominantna metafora Zapadne misli i pretpostavlja stabilne identitete, hijerarhijske odnose, Zakon i Poredak, *pravu liniju*: “Drvo života, drvo znanja”. Ovom “tvrdom”, statičkom principu Delez i Gatar pretpostavljaju logiku *rozome* (ili trave). Ova (a)logika pretpostavlja heterogenost, širenje u nebrojeno mnogo pravaca, nepostojanje sistema, centra i Granice, podrazumijeva izmiještanja ili “deteritorijalizacije”, susrete i sklopove, *nabor ili prevoj*.



Ilija Šoškić, *Zygote*, video still, 2011
Ilija Šoškić, *Zigota*, video frejm, 2011.



pleteni, oni variraju svoju jačinu tako da je povlačenje jednog zvuka napredovanje drugog ali nikada do nestajanja jednog ili konačnog nadvladavanja drugog. Oni su ovdje talasasto postojanje, u plimi i osjeci, u stalnom dolasku i odlasku koje neće stati, koje neće sebe dovesti u pitanje.

Slika, zvuk, strujanje vazduha vezani su kopčom neobičnog susreta, i namah nam se učini kao da su iščupani iz svog prirodnog staništa pa posađeni na mjesto koje im ne pripada kao zajedničko i koje nevoljno dijele. No, ipak, cijela situacija odaje utisak ne neobičnog, nego neobično srećnog sklopa u kome elektronske, "vještačke" slike, snimljeni, "vještački" zvuci i lažni, "vještački" vjetar zadobijaju moć vraćanja izgubljenog, povratka aure kao *magije postojanja*. Sada postoje *na istoj strani* blisko i daleko, neposredno i medijatizovano, tijelo i mašina kao egzistencija koja ne poznaje dualitete i opozicije već samo trenutne susrete, slobodne spojeve i postajanja nečim novim, nečim trećim, „trećom linijom“.

Slika postaje zvuk, šum ili dodir, a oni postaju više-čulnost slike; njihov se spoj kristališe u neko nevidljivo, ali osjetno ljudsko prisustvo u neka tijela vezana događajem.

Slika-događanje trave koja se povija na vjetru, zvuci ljudskog prisustva i djelovanja, strujanje vazduha poput lakog vjetra i samo tijelo posmatrača, zajedno uspostavljaju jedan (delezo-gatarijevski) *un circuit d'intensités* (kruženje intenziteta), konstituišu *sklop* koji nikada nije "filijacija, već savezi i mešavine"; koji "nisu nasljedstva, potomstva, već zaraze, epidemije, vetar"⁹⁴. To je disperzivni, transformabilni asambladž, u čijim se mekim, fluidnim međuprostorima kondenzuje ili kristalizuje, aktualizuje neko nevidljivo, virtualno tijelo, *drugo tijelo* (posmatrača): „Malo po malo, ...sve opozicije zamjenjuje fuzija moje ličnosti sa tvojom... ti ćeš mi dati otisak tvoga tijela koji nikada prije nisam imao“⁹⁵. To nevidljivo, ali prisutno tijelo virtualizuje sam višečulni prizor-događaj-osjećaj i istovremeno reaktualizuje, obnavlja naše živo, materijalno tijelo i obdaruje ga „opštim čulom“, skladom svih njegovih sposobnosti.

Kao da naše tijelo počinje da se povija meko, talasasto, previja u zvuk, govor, vazduh, travu („Ima ploti u hlebu i hleba u travama, ta tela i tolika druga u skrivenim kanalima ulaze u sva druga i zajedno isparavaju...“⁹⁶), rasterećeno od potrebe da se sjeća i da predviđa, od želje da zna i da upravlja, oslobođeno od zahtjeva za bude pouzdanost i čvrstina, privilegovano osjetljivošću na promjenu, blagosloveno nepoznavanjem svojih moći i nemoći. Naše tijelo postaje *raskorijenjeno*, nevezano, neuslovljeno, nestalno, nezahtjevno, neobavezujuće, obezgraničeno; ono više nije u posezanju i hvatanju ili želji da posjeduje i da sačuva, već u *dopuštanju* dolaska onoga što je novina, mogućnost, promjena, u dočekivanju, bez iščekivanja, *čistih osjećaja*. Ti čisti osjećaji, taj total-osjećaj jeste *passage*, prelaz *iza linije horizonta*, ali ne da bi se zauvijek otišlo, već da bi se *linija bjekstva* previla na unutra, da bi lorensovski „prodor u drugi život“ bio povratak u ovo življenje kao drugo i drugačije.

⁹⁴ Žil Delez, Kler Parné, *Dijalozi*, Beograd: Fedon, 2009, 89

⁹⁵ Citirano u: Gilles Deleuze, Felix Guattari, *Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 1987, 156

⁹⁶ Citirano u: Žil Delez, Kler Parné, *Dijalozi*, Beograd: Fedon, 2009, 82

„Oko koje je bilo *ego* više ne postoji; to bezlično oko sad više ne otkriva, niti obasjava. Klizi crtom obzorja kao vječiti, neupućeni putnik... Srušio sam zid s kojim sam se rodio i crta mog puta je glatka i cjelovita... Cijelo mi tijelo mora postati stalna traka svjetla... Stoga zatvaram oči, uši i usta. Prije nego opet postanem pravi čovjek, postojat ću vjerovatno kao park“⁹⁷.

Ovim smo radom obujmljeni, zahvaćeni i progutani, ali tako da smo i dalje na površini, nevezani, putujući. Oslobađajuće nas savladava ili zaštitnički obavija neki osjećaj prisnosti, intime, *opšteg mjesta* koje postaje moja i svačija privatnost, neki osjećaj bliskosti, dostupnosti (nekada) doživljenog kao (sada) živog. „Širim se poput magle među osobama koje najbolje poznajem“ Virdžinije Vulf postaje: širim se poput trave među onim što mi je blisko! I baš ta trava, ta tiha sila čija je moć u povijanju, u povlačenju, u širenju, u prihvatanju, odjednom učini da neosjetno i nepopaženo kliznemo iz osjećaja sigurne luke ponovo i stalno na otvoreno more, uvijek dobro more: „Mislio sam da sam dospao u luku, ali sam se našao bačen nazad na otvoreno more“⁹⁸. Ta bačenost ne znači da smo povučeni u bezdan, u gubitak, već da smo u srećnom osciliranju između prisnosti i daljine, poznatog i novog, doživljenog i živog. Biti u ovom radu znači imati iskustvo dostupnosti, bliskosti poznatog osjećaja, osjećaj pohoda dragog mjesta, ali koje nije i ne želi biti osvojeno, povraćeno, zadržano, sačuvano.

Trava ne zaposijeda, ne uspostavlja, ne odabira, ne raspoređuje, ne napreduje niti se povlači, ne grabi ka onom što će tek doći, niti nalazi pribježište u onome što se desilo. Ona nije niti u bujanju niti u kopnjenju. Sa njom ništa ne počinje, niti se njome išta okončava jer ona nema početak ni kraj, samo becljini, lutalači rast.

„Trava postoji samo između dva velika neobrađena prostora. Ispunjava praznine. Raste između – među drugim stvarima. Cvet je lep, kupus je koristan, od maka se poludi. Ali trava je bujica, *lekcija iz morala*“ (Henri Miler)⁹⁹.

Živjeti poput trave znači živjeti, „poput sudbine, bez uzroka, bez razloga, bez obzira, bez izgovora...“¹⁰⁰; ni prošlost ni budućnost: samo postojanje.

Ovaj rad i ne pretpostavlja spekulativnog gledaoca, connaisseur-a, upornog čitača skrivenih značenja i ambicioznog odgonetača *višeg smisla*. Ovdje nisu djelotvorni pripremljeni koncepti, naučene lekcije, poznata simbologija i napor transcendencije. Da se orijentirate u prostoru-vremenu ovoga rada, u njegovom posjedu, da povežete osjećaje, bespomoćan je analitički nerv i umijeće racionalnog razvrstavanja, asocijativnog povezivanja, nostalgija sjećanja ili dragovoljnost emocionalnog davanja. Ovaj višeslojni sklop nije „zaglavljen“ u ličnim memorijama i slijepim ulicama intimizma niti u konformizmu prepuštanja do samozaborava. On ne traži ni napor *dubokog uranjanja* niti *teškog razgrtanja*, ne donosi dramatična otkrovenja i patos Velike spoznanje. On ne budi osjećanja već osjećaj, *poetski* osjećaj lakoće postojanja i mira

⁹⁷ Ibid, 63

⁹⁸ Citirano u: Žil Delez, *Pregovori*, Loznica: Karpos, 2010, 219

⁹⁹ Citirano u: Žil Delez, Kler Pame, *Dijalozi*, Beograd: Fedon, 2009, 43

¹⁰⁰ Ibid, 44

prihvatanja, osjećaj vedrog dana kada stvari blistaju jasnoćom. On ne zahtijeva, ne obavezuje, ne uslovljava, njegova je *lakoća primanja i puštanja* onoga što je bilo i što dolazi. On je jedan „idealno podrhtavajući smisao... koji se ne da „zahvatiti“... koji ostaje fluidan i šuman od lažnog vrenja... ogromno i neumorno brujanje (koje) pokreće bezbrojne smislove koji odjekuju, praskaju, bljeskaju, nikada ne poprimajući konačni oblik...”¹⁰¹.

Poziv da se sretnemo na liniji horizonta jeste poziv da dođe na ne-mjesto koje postoji, da se pristigne nigdje kao mogućnost da se bude svuda, da se stalno *jaše linija bjekstva*.

“To više neće biti uzdizanje do beskonačnog, niti će biti konačnost, nego neograničeno-konačno, a tako nazivamo svaku situaciju sile u kojoj neki konačni broj činilaca daje praktično neograničen broj raznovrsnih kombinacija.... To je najava jednog novog odnosa sila... jedne nove forme, ni Boga ni čoveka, za koju možemo samo da se nadamo da neće biti gora od dve prethodne”¹⁰².

Govoreći o umjetnosti devedesetih, Nikolas Burio smatra ideju građenja boljeg svijeta i novog čovjeka pokušajem kontinuiteta modernističkih utopija, u stvari, depasiranim projekcijama koje nemaju svoje realno utemeljenje i čvrstu perspektivu: „utopija danas živi u subjektivnoj svakodnevici, u realnom vremenu neposrednih i svjesno fragmentiranih opita”¹⁰³, dakle u mikro-utopijama svakodnevce. „Umjetnost je nekada imala namjeru da pripremi i najavi buduće svjetove; savremena umjetnost oblikuje raspoložive”, ustanovljava „vidove postojanja i modele djelovanja u okviru već postojeće realnosti”¹⁰⁴.

Idealno projekovanje (idealne) institucije ili zajednice *koja tek treba da dođe* možda pripada utopističkim zahvatima, ali to je ono što u vremenu slabih nadanja i u sredini malih mogućnosti može biti jedino što će imati snagu za veliki proboj u Novo, što može postati naša neizbježnost, jedini uslov postojanja i jedina oaza smisla. I moguće je da danas upravo „umjetnici konstituišu poslednju liniju odbrane preko koje se prelamaju suštinska egzistencijalna pitanja”¹⁰⁵. I moguće da je građenje zajednica danas suštinsko egzistencijalno pitanje: „Kao što smatram da je uzaludno očekivati neki postepeni preobražaj društva, tako i vjerujem da su pokušaji mikroskopskih dimenzija, kao što su zajednice... od nepobitno suštinskog značaja” (Gatari)¹⁰⁶.

Budući da naš egzistencijalni horizont, kako kaže Nansi, ocrta rezignacija, nestajanje, nemogućnost, upravo tom horizontu moramo stalno prkositi, stalno ga pobijati i težiti da se ode izvan svakog mogućeg horizonta¹⁰⁷: da se stalno probija Zid i pomijera Granica. Konačno, u delezovskom nelinearnom poimanju vremena, „sintezi vremena”, nije samo budućnost nepoznata, nepredvidljiva, nemisliva već je i prošlost neodređena, a sadašnjost otvorena, eksperimentalna i vrijeme je, kako kaže Gadamer, „fuzija horizonata”, sapostojanje, istovremenost i

¹⁰¹ Rolan Bart, *Rolan Bart po Rolanu Bartu*, Novi Sad: Svetovi; Podgorica: Oktoih, 1992, 116

¹⁰² Žil Delez, *Fuko*, Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 1989, 136, 137

¹⁰³ Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 45

¹⁰⁴ Ibid, 13

¹⁰⁵ Félix Guattari, *Chaosmosis*, Bloomington: Indiana University Press, 1995, 133

¹⁰⁶ Citirano u: Nicolas Bourriaud, *Relational Aesthetics*, Dijon: Les presses du réel, 31

¹⁰⁷ Jean-Luc Nancy, *The Inoperative Community* (1986) in: Claire Bishop, ed. *Participation*, London: Whitechapel; Cambridge, MA: MIT Press, 2006, 59

¹⁰⁸ John Rajchman, *Diagram and Diagnosis, or: Becomings: Explorations in Time, Memory, and Futures*, ed. Elizabeth Gross, Ithaca, New York: Cornell University Press, 1999, 47

prepletenost prošlog, sadašnjeg i budućeg; hamletovski rečeno, „vrijeme je izašlo iz zgloba“. Stoga pitanje budućnosti i vjere u budućnost, oslobođeno misticizma i „klasičnog“ utopizma, postaje pitanje moći mijenjanja prošlosti, ali i „pragmatičko“ pitanje povjeravanja sadašnjem trenutku čime se jedino može „prekoračiti Znanje i pružiti otpor Moći“, modelovati etičko-estetsko, *bistrovodno* življenje i postojanje kao *ouvre d'art*; to danas jeste *pitanje života i smrti*: „Ne predviđati već biti pažljiv prema nepoznatom koje kuca na naša vrata“¹⁰⁸.

Zygote

Petar Ćuković

The paths of Ilija Šoškić's life and his art both flow into the historical and artistic experiences which intersect with and haunt not only of the fraught and difficult 20th century, which we have just "left behind" us, but stretch, if only as shadows, into our present "new millennium" time and its apparent quietude. Šoškić was decisively formed as an artist and an intellectual in the atmosphere of the great leftist student revolt which shook the West and former Yugoslavia around 1968, as well as by the lessons and ideas of the artistic phenomena of the time, such as the Italian *arte povera*, which he encountered immediately after his arrival in Italy in 1969. Šoškić was not only very close to some of the protagonists of this artistic direction, he also took part with them in some important artistic events, although he never belonged it, as it had mostly wound down by the time he moved to Rome from Bologna in the mid-1970s.

Šoškić and kindred protagonists of the intellectual and artistic scenes of the time again saw in this condensed "intersection point" around 1968 the hostile face of History which needed to be conquered, forced into subjugation, tamed and domesticated. One of the leitmotifs of the 20th century was at work again here, as discussed by Alain Badiou in his book *The Century*, that is, the idea that "the man of the century must stand in the face of the magnitude of History", that "he must uphold the Promethean project of a possible congruence between thought and History".¹ In the vortex of the will to break History in two, one which is renounced and denied, which is thought as "end, exhaustion, decadence", and another which is projected as something quite new, as an "absolute commencement", as a "seek[ing for] a radical commencement [and] the foundation of a reconciled humanity", in that vortex of a "longing for the definitive", neo-avant-garde art also radicalised its positions and ideas by putting an end to the relativity of imitations and representations in an attempt to attain "absolute art", an art that "shows itself integrally as art, an art that – taking its own process as its object – is the exposition of what is artistic in art, the articulation, within art, of the end of art itself".²

In Šoškić's artistic experience from this period we also recognise a breaking point, a radical about-face rejecting the past, we recognise the language of art in which forms of representing

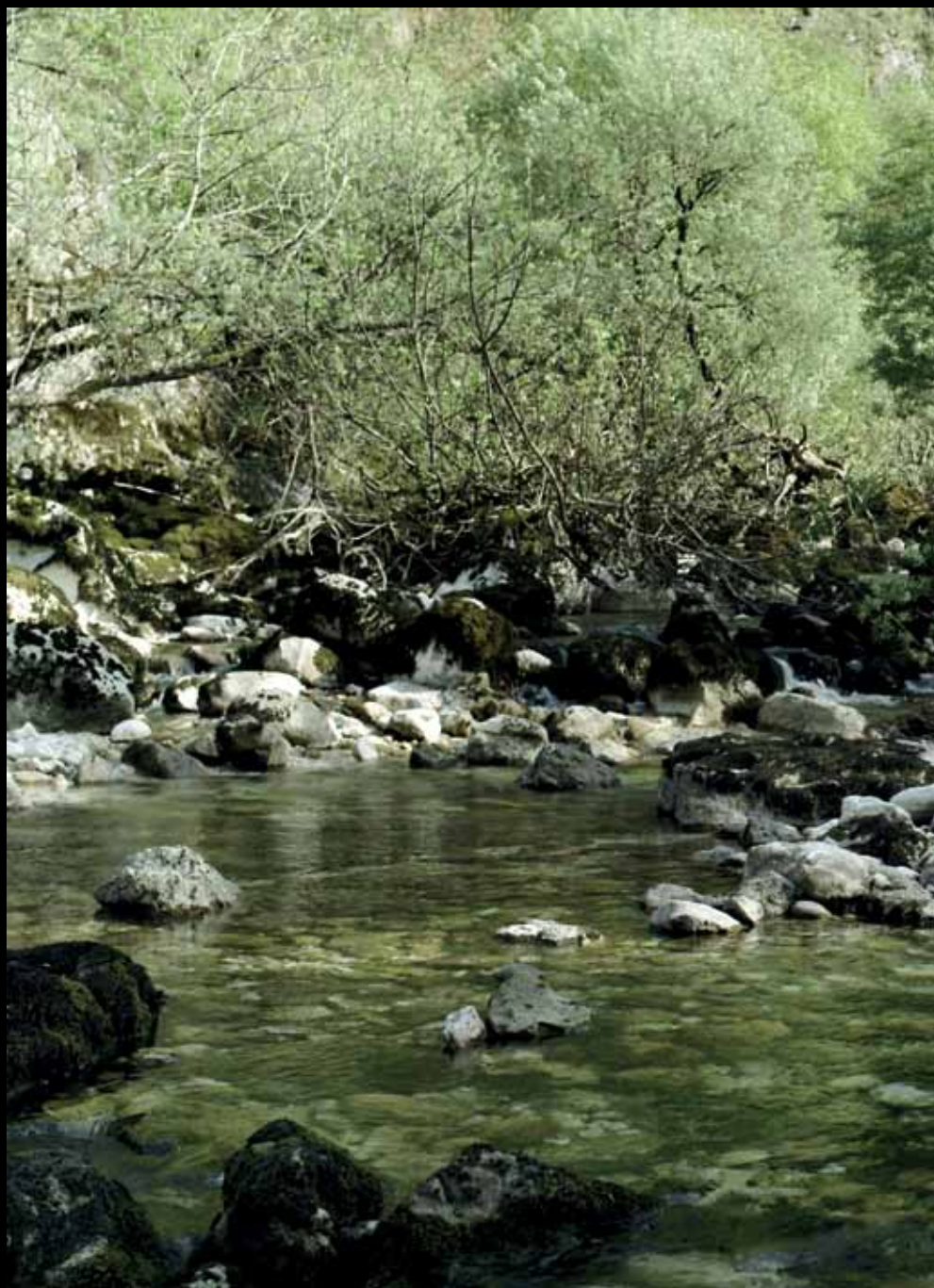
¹ Alain Badiou, *Le Siècle*, Editions du Seuil, Paris, 2005. Quoted from the English translation by Alberto Toscano: Alain Badiou, *The Century*, Polity Press, Cambridge, 2007, p. 15

² *Ibid.*, p. 36

the world as a rounded aesthetic object are carefully developed in the name of a new grand beginning, of the coming of a new world of art whose language would establish the non-material, non-objective in the work of art, that is, the phenomena which point to processes, events, actions and performative acts, to what is covered by the notion of "behavioural art" (*arte del comportamento*)³. Recognising the possibilities which these forms of artistic action potentially bear, Šoškić confirmed this personal turning point with a highly symbolic gesture. Evidently under the influence of experiencing some works by artists from the neo-avant-garde scene in Italy, primarily Pino Pascali's *Cannons* (1965) and Jannis Kounellis's *Horses*, Šoškić, after the end of his first solo exhibition in Italy, at the *Palazzo dei Diamanti* in Ferrara (1971), burned all the works shown at it! No matter that it was precisely these works – cluster-like objects made of threaded spherical shapes the size of a small human hand and poles of various lengths, with rough interventions by a human "aesthetic" hand – that inspired Emilio Villa, a critic with an outstanding reputation in neo-avant-garde artistic circles, to write a fantastic, inspired text for the catalogue of this exhibition by Šoškić. The radicalism of the gesture of incineration, the negation of one's own artistic/aesthetic past, was actually the gesture whereby a new artistic persona and ideology were revealed, soon to become manifest in a series of works which Šoškić carried out, first in cooperation with the GAP gallery and then with the L'Attico gallery in Rome, as well as in works made outside of any institutional patronage, as completely autonomous projects, but still produced with the aim of not only activating the numerous potential meanings of the newly discovered artistic procedures of expression, but also to "shoot" polemical, symbolically threatening arrows both at the institutionalised art system and the capitalist social system of the time in general.

Although all of Šoškić's works, or, more correctly, his performative actions of the 1970s have a common ideological-artistic foundation, it is still possible to classify them into several groups, albeit highly relative ones, according to the basic thematic line of the "strike" contained in each of the groups, keeping in mind at all times that these groups, defined only by methodology, intermingle along many seams – more precisely, that a work categorised into one group can at the same time be an element of another one. Into the first of these groups we can classify Šoškić's "transformas", or "*tableaux vivants*" for the photographic medium, in which the artist always appears carefully costumed, in everyday situations, regardless of whether his gestures serve to recuperate and reactualise, evidently with strong ideological reasons, some heroic, crucial topoi of Western civilisation, as in the case of *Fascination*, a paraphrase of the monument to Giordano Bruno, an action carried out at the Campo de' Fiori in Rome in 1977, or whether he merely uses the camera to record separate sequences of his own daily itineraries, such as *Transforma*, a tableau vivant recorded in Rome in 1975, *Eyeglasses* in Ileana Sonnabend's flat in Venice, or *Cosmonaut* in his studio in Rome, all in the period 1973-

³ Ješa Denegri: *Ilija Šoškić: umetnik u sprezi sistema umetnosti, ideologije, politike i sopstvene egzistencije* (Ilija Šoškić: *An Artist Between the Systems of Art, Ideology, Politics and His Own Existence*), Anomalija, Novi Sad, no. 2, 2007, pp. 39-51



Ilija Šoškić, *Zygote*, video still, 2011
Ilija Šoškić, *Zigota*, video frejm, 2011.



1977, carrying out through this “iconography of metabehaviour” a quiet subversion, or, as he said, “a destabilisation and decodification of established culture and prejudices”, confirming that in essence “creative energy... is the synergy of the creative everyday”.⁴

The second group can be formed if the works are classified as gestures expressing at their centre, more or less openly, a “militant” or, as the artist himself would say, “paramilitary” attitude towards the world of ideology, politics and their current institutional arrangement. Besides the above-mentioned *Fascination*, whose agonic potential is mediated, also in this group are *Rifle*, performed at the author’s studio in Rome, *Colonel*, at the L’Attico gallery in Rome, both in 1973-74, and the *Interference* performance for the Lucrezia de Domizio gallery in Pescara in 1976, in which the artist carried out the decent operation of a rifle directly, point-blank aimed at the face of the world/society. Certainly also in this series is the gigantograph, a huge photograph of a *verbal painting*⁵ in which a list of the implements used by peasants to castrate bulls is written and tidily numbered by hand, on one side in Cyrillic letters in Šoškić’s mother tongue, on the other in Italian, with no further indication of their true purpose. This work, realised in cooperation with the GAP gallery and exhibited on an anonymous S.P.A. panel at the Piazza Porta Portese in Rome in 1974, was evidently meant both as a provocation, a hermeticised communicative strike in a public urban space, but also as a very precise, if symbolic and accessible only to the few, instruction on how to “act” in the unbridled capitalist order, in the “bull” which should finally be castrated, i.e., deprived of the possibility of reproduction.

The following series in the classification is similar to the previous one, but the artist’s critical edge is aimed specifically at the institutionalised “art system”. This series consists of actions such as those carried out at the art fairs in Basel and Cologne in 1974, where the artist showed up uninvited, with a rock on his shoulder (Basel) and sand in his pockets (Cologne), demonstrating a kind of anarcho-libertarian, symbolic paraguerrilla incursion into the fenced-off institutional space, or the performance in the Lucio Amelio gallery in Naples in 1976, where the author, as he said, took part “through absence”, thus unmasking and obstructing the institutional reality of the gallery and its functionality “by carrying out his performance anonymously, somewhere in nature”.⁶

All these classification “groups” seem to be connected and unified by the work *Milk and Silk*, carried out as part of the 24 x 24 (*24 ore su 24*) manifestation at the L’Attico gallery in Rome in 1975, which lasted for a full seven days, day and night, and at which the artists appeared in the following order: Tano Festa, Jannis Kounellis, Emilio Prini, Mimmo Germanà, Alighiero Boetti, Vettor Pisani, Eliseo Mattiacci, Sandro Chia, Ilija Šoškić, Luigi Ontani, Francesco Clemente, Luca Patella, Gino De Dominicis.⁷ At various intervals, Šoškić carried out four actions: *Conversation*,

⁴ Notes and comments by Ilija Šoškić in: *Ilija Šoškić*, exhibition catalogue, Grazer Kunstverein, Graz, 1989, p. 9

⁵ This is the artist’s own expression, *Ilija Šoškić*, catalogue for the Creative Vortex exhibition at the Sebastian gallery, Dubrovnik, 1989, p. 2

⁶ Notes and comments by Ilija Šoškić, *op.cit.*, p. 16

⁷ Ješa Denegri, *op. cit.*, pp. 39-51

Controversy, *Armwrestling*⁸ and *Maximum Energy – Minimum Time*, the latter being undoubtedly the best known among the experts and becoming an emblem of sorts for the artist's actions in those art-historical circumstances. As part of the first action, *Conversation*, the artist, carefully costumed (transforma-ed, as in the three subsequent actions, too) is sitting on a red silk cushion, talking to the audience, performing a "verbal sculpture"⁹. The conversation consisted nearly in its entirety of a very polemical dialogue with a journalist from the Vatican newspaper *L'Osservatore Romano*, during which Šoškić's main point was expressed in this sentence: "You ask me to speak the truth, to emphasise the truth, and I precisely am speaking the truth, that which is", whereby the interlocutor, by the nature of things inclined to metanoia (metagnoiuia) and to speaking in the second person, is drawn into the zone of unmediated speech in the first person. The second action, *Controversy*, was a decent minimalist operation, consisting of determining the center of a wall by means of an imagined diagonal section and then sticking an automatic knife into this ideal point of intersection. The precision of the imaginary crossing of diagonals and determining of the central point, as gestural sublimations of the path towards the essential, towards the centre and the being of things, presages the crescendo of the fourth action. The *Armwrestling* action was performed as an extended armwrestling competition with the American artist John Ratner (a hyper-realist at the time) on a black table with a built-in chessboard, which had an internal significance for gallery owner Fabio Sargentini as a sign of his passion for chess, as well as for Marcel Duchamp¹⁰. In the performance of the fourth action, entitled *Maximum Energy – Minimum Time*, the costumes, or transforma, were honed and adapted to the memorial character of the work, which was devoted to Mayakovsky, that is, to his decision to commit suicide. Šoškić was dressed in a Red Army uniform: the officer's boots, trousers and sweater were bought at a flea-market in Rome, the same one (Porta Portese) where the gigantograph with the list of bull-gelding equipment had earlier been exhibited. As the artist said, Mayakovsky killed himself "like a soldier", spending his last money to buy a pistol and leaving behind a significant sentence in his suicide note: "This is not the way (I do not recommend it to others), but there is no other way out for me". Šoškić does not mourn Mayakovsky, nor does he create a martyr's sage out of his "soldier's death". For him, Mayakovsky is here a vital, polysemic figure. Firstly, he is the true, militant "poet of the Revolution", and it is only with the eye of the Revolution that the face of History can be actively regarded, as only the Revolution can conquer and tame it. Further, he is a "Slav" poet, someone who, like Šoškić himself, comes from the same or at least very similar circle of culture and civilisation, one with which the artist obviously identifies, thus reinforcing the importance of this identity narrative in his work.¹¹ Finally, he is someone in whose suicidal act Šoškić, mounting the paradox, recognises values which celebrate life. By firing a bullet into the gallery wall, under the perfectly precise motto "Maximum energy – minimum time",

⁸ "Braccio d'Acciaio" or "Braccio di Ferro"

⁹ This is the artist's own expression, in conversation with the author of this text, Podgorica, April 2011.

¹⁰ One of Duchamp's *Doors* is in the collection of the L'Attico gallery.

¹¹ "I come from the East, I am not from the West, I may be naive, but that's the way it is. I have a different idea of the world. For instance, cynicism is a value in the West, but not for me. The Western artist is a 'player' in art, while the Eastern artist thinks and feels with his heart, he is completely in it, with his entire being." Šoškić in a recent, unpublished conversation with the author of this text, Podgorica, April 2011.

he takes from Mayakovsky the economy and potentiality of a pure gesture which, according to Šoškić himself, corresponds to a singular illumination, to a bolt of lightning, to the sharp and decisive path of the strike, to the ideality of the extreme, irreducible form of expression, to pure mathematical energy which requires quick thought and quick action. Šoškić's shot affirms life, and the evocation of death here is understood as a function of life, of the vital strength of mind and intelligence, of a phenomenon which, according to Šoškić, should be linked to the notion of "maximum speed". That we are dealing here with the interplay of vital forces is also testified to by the rounded bottle of milk which Šoškić holds in his left hand, of milk which nourishes and irrigates the whole contrapuntal action, of milk which also feeds the bullet which, in a flawless geometric rotating trajectory, buries itself in the gallery wall. And the circle is closed here: milk (the female principle) and bullet (the male one) have created a zygote in the white *limes* of the gallery, in the wall which appears as something dual, doubled, as something containing inherent contradictions, as a *limes* which limits and closes, which invites the action of shot-bullet-piercing, but at the same time also protects a field of chosen freedom, if a limited one, in which such an action appears as possible, even as a possible militant paradigm of action in the ideological field. The work *Milk and Silk* also establishes the polyhedral model of the work's structure, the motif of circular motion, the principle of the "creative vortex" which would later appear in many of Šoškić's works.

The period of cooperation with the L'Attico gallery was concluded with the project *L'Attico Travelling: Sailing on the Tiber* in March 1976, as part of which invited artists performed their works on a barge actually sailing down the Tiber towards the sea, announcing in a way the real cessation of the gallery's operation. On the barge, Šoškić "performed" the action *Magician on a Barge*, which explored to the extreme the problem of a work's material status, as well as the question of the meaning of the authorship of a work, by transferring the authority for "performing" the work to a hired magician. Here, of course, this handing over, this transfer itself, this switching of roles is presupposed as the "work of art", with the details of what the magician actually "performs" during his conjuring act naturally remaining unimportant. Besides a new radical affirmation of the importance and superiority of the idea of "behaviour" and "action" over the idea of "objectification", defined material status and the idea of the "work", *Magician on a Barge* doubtlessly also contains the author's intention with the highest symbolic significance: the choice of a magician was not the whim of an extravagant neo-avant-garde artist; the magician here is evidently promoted to the artist's pure alter-ego, he is actually his incarnation, and art is understood as action which, even if it can be initiated by a wide range of motivations from the immense social sphere, is subsequently nourished and elevated primarily by pure magic.

At the same time, this trip towards the sea, in a barge down the Tiber, can be seen not only as an action which “symbolically marks the end of the epoch of *arte povera*”¹², but also a symbolic sailing away down a River whose course was marked out by “years of optimism and utopia... youthful years, and years of great insolence”, as well as by a “triumph of dreams and an aggressive conflict with reality”¹³, and thus a flowing back into the untouched sea of History, into the unsurveyable ocean of life. The time of voluntarism, the leitmotiv of the 20th century, was up again, the idea that it was possible to sever History by will alone and create a “new man” and a “new world” had again crashed head-on into the wall of impossibility and in art, as in other fields of social practices, a significant paradigm shift had occurred. Šoškić himself, however, rejected the ideology of the “traitor”¹⁴, characteristic of the “trans-avant-garde”, “anachronism” and similar phenomena of the late 1970s and the 1980s. In his opinion, these phenomena “did not bring about any significant change in art”, the time had reinforced “neo-capitalism and the right wing” and would go down in history as a well-thought-out operation backed by “a multi-national association of certain critics, art dealers, gallerists and art journals” in an attempt to create “a new system of art baked by American banks and neo-capitalist propaganda” in which they primarily saw “a good profit”.¹⁵ Šoškić remained faithful to “conceptual-linguism”, as he himself named the language of neo-avant-garde art of the 1970s, yet during this period his expression did change in one significant dimension. Although he still believed in the need for a world different in its ideology and politics, for a changed and better world, which is a leftist position which Šoškić would never abandon, more or less obvious ideological and political references now mostly vanished from his works, and even when they did appear they were discrete and highly mediated, with the content of the work being drawn from other spheres of the social body, from myth, metaphysics, magic and alchemy. The artist now took back upon himself the mandate given to the magician during the manifestation *L'Attico Travelling*. It is possible to follow the signs of this shift in Šoškić’s work from the time of his first exhibition in the Mario Diacono gallery in Rome in 1980 entitled “The World is Rich – Man is Poor”¹⁶. The need for mythical and metaphysical content somehow naturally took him back to his native country, to the space of quondam Yugoslavia; there, during the 1980s, parallelly with his foreign appearances, he carried out a whole series of actions, performances, installations, *tableaux vivants* in Belgrade, Zagreb, Ljubljana, Sarajevo, Podgorica, Nikšić, Split, Dubrovnik, Cetinje, Budva and Vršac. “Material” now made an important return to his work, but by no means generated an aesthetically motivated object, instead serving as mere raw matter in the service of a conceptually based idea. It should also be kept in mind that these “materials” mostly came from the artistic margin, from the space of the “alternative” material corpus. Earth, salt, bread, eggs, coal, bauxite, glass shards, untreated stone, live owls and turtles, all were harnessed to procedures for the formalisation of the works with the

¹² Ješa Denegri, *op.cit.*, p. 41

¹³ I. Šoškić in conversation with P. Čuković. See: *Ka sintezi arhaične i tehnološke slike (Towards a Synthesis of the Archaic and the Technological Painting)*, exhibition catalogue, Forum gallery, Nikšić, 1986

¹⁴ A term coined by A. B. Oliva in his book *L'ideologia del traditore*, Feltrinelli Editore, Milan, 1976. English translation: Achille Bonito Oliva, *The Ideology of the Traitor*, Electa, Milan, 2000

¹⁵ I. Šoškić in conversation with P. Čuković, *op.cit.*

¹⁶ A paraphrase of Bertolt Brecht’s remark that “the world is poor and man is evil”.





Ilija Šoškić, *Zygote*, video still, 2011
Ilija Šoškić, *Zigota*, video frejm, 2011.

subsequent addition, either as part of the *tableaux vivants* or in other parts of the installation, of objects transformed through ancient fetishistic actions, such as painting the fingers black and adding locust-tree thorns to them, painting a plaster cast of the artist's hand turquoise, etc. When you add to this the procedures of adopting signs from the zone of culture, such as the construction of an alleged letter from Russian avant-garde poet Velimir Hlebnikov to Ilija "The Thunderer" Šoškić¹⁷ or the assumption of the form of Malevich's square to which a real bird's "wing" is added as an allusion to the emphatic last lines of the well-known manifesto by one of the fathers of the Russian avant-garde¹⁸, or when you take into account, on the other hand, borrowings from the zone of science, such as the famous formula $E=mc^2$ or the mathematical-logical paradox $0 \neq 0$, you get a sense of the breadth of the field of references on which Šoškić's work of this period was built. Although the broad scope of the references may on occasion make the work apparently hermetical and opaque, it does not lead to formal confusion or to a multitude of details which would diffuse in the multiplicitous nature of the very world from which they had been taken and to which, enchanted, they tried to return. In the procedures of formalising the work there are some constants, too, some permanent "motifs" or "forms", not only in the *tableaux vivants*, the living images which presuppose the presence and certain action of the artist himself who, in the nature of things, appears as a "constant", but also in regard to what accompanies the image as a specific installation, or even simply in the case of independent installations or objects produced for a gallery or some other space. These motifs or forms are actually the basic forms of Šoškić's repertoire of shapes: the circle, spiral, star, square, cube, sphere and triangle as elementary form-abstractions, and the foetus and the egg as primordial organic forms. In a certain way, the circle appears here as the *mother-form*, because the spiral, star and sphere can be understood as its extensions (spiral and sphere) or as forms which potentially contain it (star), just as it is "contained" by the organic forms of the foetus and the egg. Moreover, it also appears as the *mother of meaning*, because it points to one of the key "subjects" in Šoškić's opus, the idea of the *creative vortex*. In addition to all this, it should be kept in mind that the point of the procedures deployed by the artist in using these forms does not lie primarily in their formal aesthetic articulation. Even though all his *tableaux vivants*, installations and objects are very carefully formally articulated, making it possible to speak in this regard of a specific Šoškić "aesthetic" of formalising works, he is still not an artist overly concerned with a "semiology of the distribution of signs" which would doubtlessly point to some eminently aesthetic field; in all of these works he is primarily interested in their metaphysical content.

At the same time, Šoškić has presented his artistic, metaphysical and philosophical ideas, as well as his meticulously founded polemical positions regarding the art system and social systems in general, in numerous interviews and articles and in letters addressed to important

¹⁷ An allusion to Ilija, the pagan Slav god of thunder. The letter consists of authentic statements by Hlebnikov taken from various places in his artistic legacy and edited into a unique textual whole. It was exhibited at the Mario Diacono gallery in Rome in 1980, as part of work at the above-mentioned show *The World is Rich — Man is Poor*.

¹⁸ The text is "Suprematism", from "Katalog desyatoi gosudarstvennoi vystavki. Bespredmetnoe tvorchestvo i suprematizm", Moscow, 1919. See: Kazimir Malevich: *Sobranie sochinenii v pyati tomah*, vol. 1, Moscow, Gileya, 1995, pp. 150-151.

individuals from the artistic social network, and he continues doing so. What is more, in a later phase, occasionally during the 1990s and in a systematic and continued fashion since 2001, this tendency to reflection and thought resulted in a form of artistic work as a specific artistic-intellectual diary, with already hundreds of sheets linking drawing sketches and handwritten metaphysical comments encompassing art, philosophy and science, mostly mathematics, as the three generic foundations for understanding the truth of our existence. Bearing in mind the entirety of his opus, Šoškić can doubtlessly be said to be, as rightly pointed out by Ješa Denegri, “a unique artist-ideologue, artist-thinker, artist-philosopher”¹⁹, that is, someone who *understands* the world (thinker), *systematizes the understanding* of the world (philosopher) and *preaches* the truth of things (ideologue).

Although these three figures, the ideologue, thinker and philosopher, frequently and naturally overlap in Šoškić’s work, it can still be said that the figure of the *artist ideologue* wishing to change the world by a radical cut in History dominated in his creative opus of the 1970s; that the last twenty years of the last century were dominated by the figure of the *artist thinker*, who wishes to understand and appropriate the world by searching for its axes (*axis mundi*), relying on the procedures of amalgamating the basic geometric shapes and their symbolic potentials with the model of mythmaking and magical rituals; and that today, during the last ten years, the most prominent figure in his work is the *artist philosopher*, who attempts to systematise the understanding of our being as essentially multiplicitous, so its truth, the truth of this being, is itself manifest as always *multiplicitous*²⁰.

The video work *Zygote* repeats the polyhedral structure of some of Šoškić’s earlier works. The video consists of five short segments shot at selected locations in Montenegro. The number five is the basis of the magic square, which Šoškić has used several times as the symbolic foundation of some of his previously performed works, such as the *Creative Vortex*, an installation-performance at the Sebastian gallery in Dubrovnik, in 1989, or the SATOR object at the National Museum of Montenegro in 1993. The basis of the magic are the words SATOR AREPO TENET OPERA ROTAS²¹, each of them five letters long and, when written one beneath the other, making it possible to produce the above sentence regardless of the direction in which you read: from left to right, downwards, right to left, etc. Although the segments of the video are arranged according to a certain logic and sequence, the meaning of the whole is not determined by strict observance of this order, so that the work allows its parts to intersect and spin together even if you start from any point, or part, towards any other point or part of the whole. A short description of these fragments will assist in analysis:

First image, or The Hawk: In the frame, we see the Artist’s live bust in close-up. Behind him a rounded mountain peak. The outlines of the Artist’s bust seem to blend with the lines of the

¹⁹ Ješa Denegri, *op.cit.*, p. 44

²⁰ It is precisely this understanding of multiplicity that is confirmed by Šoškić’s numerous metaphysical sheets mentioned above, born of the amalgamation of the generic triad unifying art, mathematics and philosophy.

²¹ Latin for: Arepo the sower holds the wheels at work. In this magic square, which contains *creative vortices* (ROTAS), some see a *cosmogonic marriage of Fire and Water, the originators of creation*. Cf. Jean Chevalier, Alain Gheerbrant, *Dictionary of Symbols*, Penguin, London, 1996.

mountain. As he explains, in just a few sentences, that “words are unnecessary” and that only the hawk can move him to speak, merely to confirm the sovereignty of this bird’s territory, the wind entangles his grey hair with the sedimentary grey stone imprints of the mountain’s geogenesis. When he is done with words, he turns towards the mountain.

Second image, or The Serpent: On the veranda of the flimsy shack in which he resides when visiting Montenegro, the Artist sits on a simple wood chair, surrounded by several small logs, another small ramshackle chair and some gardening implements. Holding in his hand a stick and a cigarette, he speaks of the serpent, a pet snake, which beneath the floor of the room in which he sleeps exits through an opening in the ruinous shack.

Third image, or The Bleak: The Artist sits in the bow of a rowboat sailing gently along the lake, saying that he was there “because of the bleak”, an endemic fish found only in Lake Skadar. He says that the fish has “a beautiful shape”, “even tastes very good”, but that he has no interest in that, that he is only interested in the bleak because he is “interested in life and the vitality in this water”. Water lilies can be seen on the surface and the croaking of frogs is heard.

Fourth image, or The Sparkling: The Artist is standing on a stone, in the middle of a shallow riverbed, facing upstream, with his back to the camera. The stone he stands on, as well as the surrounding stones through which the shallow stream forces its way, are covered in wet moss. Down the middle of the river, as well as on the edges of its banks, in front of the small clearing where the Artist stands, the dense thin branches of aquatic trees are swayed by the wind. Water comes from everywhere, as if a multitude of springs were flowing into the main current. The sparkling of the water skipping over the rocky barriers can be seen. At one point, the Artist turns around and is now facing downstream. All the time, the water’s strong rippling can be heard.

*Fifth image, or The Apple*²²: The Artist is standing, his bust framed, facing the empty white wall of the gallery. Then he turns and, miming discretely, speaks in just a few sentences, of the “relationship between the artist and the institution”. He says that there are various modalities for that relationship can be “real, direct, immediate”, fashioned in a “consensual” manner. After that, the middle part of the Artist’s figure is seen. He takes a knife from his pocket and with a precise movement uses it to peel an apple, going around it from the top and making a spiral out of its skin. Towards the middle of this action, the image freezes.

Zygote is a work dominated without a doubt by the figure of the *artist philosopher*. Even in its name it is a powerful metaphor, as the word’s meaning points to the idea of a “new organism”, the germ of a “new being”. In this regard, it is also a kind of homage to an idea already mentioned in this text, one which stretches like a leitmotiv practically throughout the last century – the idea of the creation of a *new man*, *new world* and *new History*. It can then be

²² The naming of these five images *The Hawk*, *The Serpent*, *The Bleak*, *The Sparkling* and *The Apple* is not part of the artist’s work. The names are by the author of this text and are methodological in nature.

no accident that in *Zygote* we discover clear traces pointing back Nietzsche's philosophical and literary ideas and motifs, as it was precisely his thinking, which inspired the entire 20th century, that can be considered the foundation of the urge towards "revaluation of all values". Already in the second sentence of *Zarathustra's Prologue*, mention is made of how Zarathustra went into the mountains, where he "had the enjoyment of his spirit and his solitude"²³, while in the prologue to *Anti-Christ* it says that "one must be accustomed to living on mountains – to seeing the wretched ephemeral chatter of politics and national egoism beneath one"²⁴. The idea of "rising above", which is evident in the first image, is accompanied in *Zygote* by other Nietzschean "themes". Zarathustra's eagle-serpent pairing is here mirrored by the triad of hawk, serpent and bleak, Zarathustra's cave in the mountain is paralleled by Šoškić's shack in the suggested idea of asceticism, while the work as a whole represents an affirmation of the Nietzschean multiplicity of vital forces. Šoškić's words from the third image, at the lake, "I am interested in life and the vitality in this water" correspond to Nietzsche's words from *Anti-Christ*: "I consider life itself instinct for growth, for continuance, for accumulation of forces, for power"²⁵. With all that, it should be pointed out that in Šoškić's work there is *no Nietzschean rhetoric of voluntaristic discontinuity*, he seems to have reconciled the ontology of life and the ontology of History. *Zygote* is an illumination of the pure vital forces and energy which nourish the artist's spirit. The fourth image, in which we see the Artist standing on a stone in the midst of living water not only itself suggests the multiplicitous Nietzschean vitalism, it is also a "direct poetic reality" which, as Bachelard pointed out, belongs to the speech of water, because "streams and rivers provide the sound for mute country landscapes, and do it with a strange fidelity; murmuring waters teach birds and men to sing, speak and recount", because "there is ... a community between the speech of water and the speech of man"²⁶. In this image, which recalls a Heraclitean mobilism and the river of Time, standing in the middle of a rippling and sparkling living mountain stream, listening to the "real voice of living nature"²⁷, the Artist flows away together with the water²⁸.

Having previously climbed mountains, stayed in a shack, descended to the lake and listened to the speech of murmuring water, the Artist, in the last image, returns to the "scene of the crime", there where he had once fired a bullet into the wall, into the space of the gallery-museum, there where all art, however radical, finally ends up. And in precisely this space, where art is introduced into the public field of communication, and after making a lapidary statement about how the relationship of the artist and the institution in the art system should work, the Artist performs a kind of symbolic sublimation through the ritual act of spirally peeling an apple. In this compressed act, in this sure movement of the hand cutting the apple and removing from it the spiral peel, Šoškić's fundamental idea of the creative vortex and the gestural nature of art itself is concentrated; but this gesture, in a condensed micro-form, also seems at the same time to delineate the mysterious spiral pathways which, far from our gaze, continuously twist in the unsurveyable cosmic infinity.

²³ Friedrich Nietzsche, *Thus Spoke Zarathustra*, Penguin, London, 1961, p. 39, translated by R.J. Hollingdale.

²⁴ Friedrich Nietzsche, *Twilight of Idols and Anti-Christ*, Penguin, London, 2003, p. 125, translated by R.J. Hollingdale.

²⁵ *Ibid.*, p. 129

²⁶ Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*, Pegasus Foundation, Dallas, 1983, p. 15, translated by Edith R. Farrell

²⁷ *Ibid.*, str. 32

²⁸ "To contemplate water is to slip away, dissolve, and die." *Ibid.*, p. 16

Zigota

Petar Ćuković

Životne putanje i umjetnost Ilije Šoškića ulivaju se u onatemeljna povijesna i umjetnička iskustva koja sijeku i proganjaju ne samo bremeniti, teški XX vijek, koji je netom „ostao“ za nama, već se, makar kao sjenke, protežu i u naše današnje, „novomilenijumsko“, prividno utihlo vrijeme. Kao intelektualac i umjetnik Šoškić se presudno formirao u atmosferi velike studentsko-ljevičarske pobune, koja je oko 1968. godine potresala zapadni svijet, kao i ondašnju Jugoslaviju, te na poukama i idejama tada aktuelnih, radikalnih umjetničkih pojava, poput italijanske *arte povera-e*, sa kojima se susreo odmah po dolasku u Italiju, 1969. godine. Upravo sa nekim od protagonista ove umjetničke orijentacije Šoškić ne samo da je bio veoma blizak, nego je sa njima učestvovao na veoma važnim umjetničkim manifestacijama, iako samoj pojavi nikada nije pripadao, budući da je, u vrijeme kada iz Bolonje dolazi u Rim, sredinom sedamdesetih godina prošlog vijeka, ona uglavnom bila dovršena.

Za Šoškića, kao i za druge njemu srodne protagoniste intelektualne i umjetničke scene ovoga vremena, u ovoj zgusnutoj „tačci presjeka“ oko 1968. godine, iznova se ukazalo neprijateljsko lice Povijesti, koju je trebalo savladati, prisiliti na pokornost, ukrotiti i pripitomiti. Još jednom je ovdje bio na djelu jedan od lajt-motiva cijelog XX vijeka, o kojem u svojoj knjizi *Vijek* govori Alain Badiou, to jest ideja da se „čovjek stoljeća mora... držati uspravno nasuprot masivnosti Povijesti“, da „mora podržati prometejski projekt mogućnosti da se mišljenje i Povijest podudaraju.“¹ U vrtlogu volje da se Povijest pocijepa na dvoje, na onu koja se odbacuje i negira, koja se misli „kao kraj, iscrpljenje i dekadencija“ i na onu koja se projektuje kao nešto sasvim novo, kao „apsolutni početak“, kao „težnja za radikalnim početkom i pomirenjem čovječanstva“, u tome dakle vrtlogu koji „priželjkuje definitivnost“ i neoavangardna umjetnost radikalizuje svoje stavove i ideje kroz poricanje relativnosti imitacija i reprezentacija, u pokušaju da se dosegne „apsolutna umjetnost“, umjetnost „koja bi se integralno pokazala kao umjetnost, koja bi uzela vlastiti proces kao objekt i tako postala ekspozicija samog onog umjetničkog unutar umjetnosti, rasipan kraj umjetnosti unutar nje same“.²

I u Šoškićevom umjetničkom iskustvu iz ovoga vremena prepoznajemo tačku preloma, radikalnog zaokreta kojim se odbacuje prošlost, to jest onaj jezik umjetnosti u kojem se pomno

¹ Alain Badiou, *Le Siècle*, Éditions du Seuil, Paris, 2005. Navedeno prema hrvatskom prevodu: Alain Badiou, *Stoljeće*, Antibarbarus, Zagreb, 2008, str. 21

² Isto, str. 35

razvijaju vidovi reprezentacije svijeta u obliku zaokruženog estetskog objekta, u ime velikog početka, nadolaska novog svijeta umjetnosti, čiji jezik afirmiše ono nematerijalno, izvanobjektno u umjetničkom djelu, odnosno fenomene koji upućuju na procese, događaje, akcije, performativne činove, na ono što je obuhvaćeno pojmom „umjetnost ponašanja“ (*arte del comportamento*)³. Prepoznajući mogućnosti koje ovakvi vidovi umjetničkog djelovanja u sebi potencijalno nose Šoškić i jednim visoko simboličkim gestom potvrđuje ovu tačku sopstvenog zaokreta. Očito, naime, pod uticajem susreta sa nekim djelima umjetnika sa neoavangardne scene u Italiji, prije svega sa *Topovima* Pina Pascali (1965) i *Konjima* (1969) Jannisa Kounellisa, Šoškić, odmah po završetku svoje prve samostalne izložbe u Italiji, u *Palazzo dei Diamanti* u Ferari (1971), spaljuje sva djela koja je na njoj izložio! Nije pomoglo ni to što su upravo ovi radovi, objekti-grozdovi sazdani od upletenih drvenih loptastih oblika veličine manje ljudske šake i štapova različitih veličina, na kojima je grubo intervenisala ljudska „estetska“ ruka, inspirisali Emilia Villu, kritičara sa izuzetnom reputacijom u neoavangardnim umjetničkim krugovima, da napiše izvanredan, nadahnut tekst za katalog upravo ove Šoškićeve izložbe. Radikalizam gesta spaljivanja, poricanja vlastite umjetničke/estetske prošlosti bio je zapravo gest objave novog umjetničkog lika, nove umjetničke ideologije, koji će ubrzo biti manifestovan u nizu radova koje Šoškić realizuje, najprije u saradnji sa galerijom GAP, a potom i Galerijom L'Attico u Rimu, kao i u radovima napravljenim izvan bilo kakvog institucionalnog pokroviteljstva, u potpuno samostalnoj režiji, no ipak izvedenih sa ciljem ne samo da se aktiviraju mnogobrojni značenjski potencijali novootkrivenih umjetničkih izražajnih postupaka, nego i da se „odapnu“ polemičke, simbolički prijetee strijele kako prema institucionalizovanom sistemu umjetnosti, tako i prema tadašnjem kapitalističkom društvenom sistemu uopšte.

Premda svi Šoškićevi radovi, ili tačnije govoreći performativne akcije izvedene tokom sedamdesetih godina imaju zajedničko ideološko-umjetničko uporište, ipak ih je moguće klasifikovati u nekoliko krajnje relativno shvaćenih cjelina, prema osnovnoj tematskoj liniji „udara“ koju svaka od tih cjelina sadrži, imajući sve vrijeme na umu da se ove tek metodički izdvojene cjeline po mnogim šavovima međusobno prožimaju, tačnije da rad svrstan u jednu cjelinu može istovremeno da bude i element neke druge. Tako u prvu od ovih cjelina možemo svrstati Šoškićeve „transforme“, ili *tableau vivant* za fotografski medij, u kojima se umjetnik pojavljuje uvijek pažljivo kostimiran, u svakodnevnom situacijama, bilo da ovim gestovima rekuperira i očito sa snažnim ideološkim razlozima reaktuelizuje neke herojske, prelomne topose zapadne civilizacije, kao u slučaju *Fascinacije*, parafraze spomenika Giordanu Brunu, akcije izvedene na *Campo de' Fiori* u Rimu 1977, bilo da naprosto fotoaparatom bilježi izdvojene sekvence sopstvenih dnevnih itinerera, poput *Transforme*, žive slike zabilježene 1975. u Rimu, *Naočara* u stanu Ileana Sonnabend u Veneciji, ili *Kosmonauta* u svom ateljeu u Rimu, sve u periodu 1973-1977, vršeći i preko ove „ikonografije metaponašanja“, ćutljivu subverziju, odnosno,

³ Ješa Denegri: *Ilija Šoškić: umetnik u sprezi sistema umetnosti, ideologije, politike i sopstvene egzistencije*, Anomalija, Novi Sad, br. 2, 2007, str. 40

prema sopstvenim riječima, „destabilizaciju i dekodifikaciju etablirane kulture i predrasuda“, potvrđujući kako je zapravo „kreativna energija... sinergija kreativne svakodnevice“.⁴

Druga cjelina može da se formira ako se radovi klasifikuju kao gestovi u čijem središtu je, manje ili više otvoreno, iskazano „borbeno“, ili kako bi sam umjetnik to rekao „paramilitarno“ raspoloženje spram svijeta ideologije, politike i njihovog aktuelnog institucionalnog ustrojstva. Osim naprijed pomenute *Fascinacije*, čiji je agonski potencijal posredovan, ovoj cjelini pripadaju akcije *Puška*, izvedena u autorovom ateljeu u Rimu, *Pukovnik*, u Galeriji L'Attico u Rimu, sve u periodu 1973-74, potom performans *Interferencija*, za Galeriju Lucrezia de Domizio u Peskari 1976, u kojem umjetnik izvodi decentnu operaciju direktno, čeonu uperene puške u lice svijeta/društva. Ovome nizu svakako pripada i gigantografija, velika fotografija „*verbalne slike*“⁵, na kojoj su, sa jedne strane ćiriličnim slovima na Šoškićevom maternjem jeziku, a sa druge na italijanskom, rukom ispisani i uredno numerisani predmeti koje seljaci koriste za kastraciju bikova, bez ikakve dodatne naznake o njihovoj stvarnoj svrsi. Rad je bio napravljen u saradnji sa galerijom GAP i izložen na anonimnoj tabli „S.P.A“ na Piazza Porta Portese u Rimu 1974. i očito je zamišljen istovremeno kao provokacija, kao hermetizovani komunikacijski udar u javnom gradskom prostoru, ali i kao veoma precizno, makar bilo i simboličko, i samo rijetkima dostupno, uputstvo za „djelovanje“ u razuzdanom kapitalističkom poretku, „biku“ kojeg bi najzad trebalo kastrirati, tj. nasilno ga lišiti mogućnosti reprodukcije.

Sljedeći pak klasifikacioni niz srodan je prethodnome, ali je kritička oštrica umjetnika posebno okrenuta prema etabliranom institucionalnom „sistemu umjetnosti“. Ovaj niz formiraju akcije poput onih koje je izveo na sajmovima umjetnosti u Bazelu i Kelnu 1974, na kojima se umjetnik pojavljuje nepozvan, sa kamenom na ramenu (Bazel), odnosno pijeskom u džepovima (Keltn), demonstrirajući opet neku vrstu anarholiberterskog, simboličkog paragerilskog upada u omeđeni institucionalni prostor, ili akcija izvedena za kolektivnu izložbu performansa u Galeriji Lucio Amelio u Napulju 1976, na kojoj autor, kako sam kaže, učestvuje „odsutnošću“, razobličavajući i opstruirajući institucionalnu realnost galerije i njenu funkcionalnost „tako što svoj performans realizuje anonimno, negdje u prirodi.“⁶

Sve ove klasifikacione „cjeline“, kao da umrežava i objedinjuje rad *Mlijeko i svila*, izveden u sklopu manifestacije *24 x 24 (24 ore su 24)* u Galeriji L'Attico u Rimu 1975, koja je trajala danonočno punih sedam dana, na kojoj su umjetnici nastupali sljedećim redom: Tano Festa, Jannis Kounellis, Emilio Prini, Mimmo Germanà, Alighiero Boetti, Vettor Pisani, Eliseo Mattiacci, Sandro Chia, Ilija Šoškić, Luigi Ontani, Francesco Clemente, Luca Patella, Gino De Dominicis.⁷ Šoškić je u različitim intervalima izveo četiri akcije: *Konverzacija*, *Spornost*, Čelična ruka⁸ i *Maksimalna energija – minimalno vrijeme*, od kojih je ova posljednja bez sumnje najpoznatija u stručnoj javnosti, postavši neka vrsta amblema autorovog djelovanja u datim povijesno-

⁴ Zapisi i komentari Ilije Šoškića u: *Ilija Šoškić*, katalog izložbe, Grazer Kunstverein, Graz, 1989, S.9

⁵ Izraz samog umjetnika, *Ilija Šoškić*, katalog izložbe „Tvoracki vrtlog“ u Galeriji Sebastian, Dubrovnik, 1989, str.2

⁶ Zapisi i komentari Ilije Šoškića, op.cit. S.16

⁷ Ješa Denegri: op.cit, str. 41

⁸ "Braccio d'Acciaio", ili "Braccio di Ferro" (ital), "Arm wrestling" (eng)

umjetničkim okolnostima. U okviru prve akcije *Konverzacija*, umjetnik, pažljivo kostimiran (transforme-isan, kao i u sve tri sljedeće akcije) sjedi na crvenom svilenom jastuku i razgovara sa publikom, izvedeći „verbalnu skulpturu“⁹. Razgovor je skoro u cjelini protekao u veoma polemičkom dijalogu sa jednim novinarom vatikanskog lista *L'Osservatore Romano*, u okviru kojeg je Šoškićeva glavna teza iskazana u rečenici: „Vi tražite da govorim istinu, da istinu istaknem, i ja upravo govorim istinu, to što jeste“, kojom se sagovornik, po prirodi stvari sklon metanoi (metanoia, metagnoia) i govoru u drugom licu, uvlači u zonu neposredovanog govora u prvom licu. Druga akcija *Spornost* bila je osmišljena kao decentna minimalistička operacija, koja je podrazumijevala određivanje središte zida, pomoću zamišljenog dijagonalnog presjeka, i zabadanje automatskog noža u ovu idealnu tačku presjeka. Preciznost imaginarnog ukrštanja dijagonala i pronalaska središnje tačke, kao gestualne sublimacije puta ka onom esencijalnom, ka središtu i biti stvari, najavljuje krešendo četvrte akcije. Akcija Čelična ruka izvedena je kao dugotrajno nadmetanje u lomljenju ruke, samo sa američkim umjetnikom Johnom Ratnerom (u to vrijeme hiperrealistom), na crnom stolu sa ugrađenom šahovskom tablom, koji je inače imao internu važnost za vlasnika galerije Fabia Sargentinija, kao znak njegove pasije prema šahu, kao i prema Marcelu Duchampu.¹⁰ U izvodjenju četvrte akcije nazvane *Maksimalna energija – minimalno vrijeme*, sada je kostimografija, tj. transforma, precizirana i usklađena sa memorijalnim sadržajem rada, koji je bio posvećen Majakovskom, odnosno njegovoj odluci da izvrši samoubistvo. Šoškić je obučen u crvenoarmijsku uniformu, a oficirske čizme, pantalone i džemper, bili su kupljeni na buvljoj pijaci u Rimu, baš na onoj (Porta Portese), na kojoj je nešto ranije izložena gigantografija sa nabrojanim predmetima za kastraciju bika. Majakovski se, kako kaže umjetnik, ubio „kao vojnik“, potrošivši posljednji novac za kupovinu pištolja, ostavljajući znakovitu rečenicu u oproštajnom pismu: „*Ovo nije način (drugima ne preporučujem), ali ja nemam izlaza.*“ Šoškić ne oplakuje Majakovskog, niti od njegove „vojničke smrti“ pravi martirsku sagu. Majakovski je ovdje za njega vitalna polisemična figura. On je najprije istinski, borbeni „pjesnik Revolucije“, a samo je okom Revolucije djelatno gledati u lice Povijesti, samo Revolucija može da je savlada i pripitomi. On je pri tom još i „slovenski“ pjesnik, neko ko poput samog Šoškića dolazi iz istog, ili u najmanju ruku veoma bliskog kulturno-civilizacijskog kruga, sa kojim se umjetnik očito poistovjećuje, ističući važnost ovakvog identitetskog narativa u svome radu.¹¹ On je, najzad, neko u čijem samoubilačkom činu Šoškić, zajahujući paradoks, prepoznaje vrijednosti koje slave život. Ispaljivanje metka u zid galerije, sa savršeno preciznim geslom „Maksimalna energija – minimalno vrijeme“ preuzima od Majakovskog ekonomiju i potencijalnost čistoga gesta koji, prema riječima samog Šoškića, odgovara svojevrsnoj iluminaciji, sijevu munje, reske i odlučne putanje udara, idealitetu ekstremne, nesvodive forme iskaza, čistoj matematičkoj energiji, koja zahtijeva brzu misao i brzo djelovanje. Šoškićev pucanj afirmiše život, evokacija smrti ovdje je shvaćena kao funkcija života, vitalne snage uma i inteligencije,

⁹ Izraz samog umjetnika, u razgovoru sa autorom ovih redova, Podgorica, april 2011.

¹⁰ Jedna Duchampova „Vrata“ nalaze se u kolekciji galerije L'Attico.

¹¹ „Iako sam se u Italiji na neki način osjećao 'kao kod kuće' ipak sam i za tu sredinu, a i po vlastitom osjećanju tamo sve vrijeme bio 'strani umjetnik'. Ja dolazim sa Istoka, nijesam sa Zapada, možda sam naivan, ali to je tako. Ja imam drugačiju ideju o svijetu. Recimo, cinizam je na Zapadu vrijednost, a za mene nije. Zapadni umjetnik je 'igrač' u umjetnosti, a istočni misli i osjeća srcem, sav je u tome, cijelim svojim bićem“. Šoškić u nedavnom, nepublikovanom razgovoru sa autorom ovih redova, Podgorica, april 2011





Ilija Šoškić, *Zygote*, video still, 2011
Ilija Šoškić, *Zygota*, video frame, 2011.

kao fenomena za koji treba, prema Šoškićevom mišljenju, vezati pojam „najveće brzine“. A da je ovdje u pitanju igra vitalnih snaga svjedoči i zaobljena flaša ispunjena mlijekom koju Šoškić drži u lijevoj ruci, mlijekom kojim se napaja i zaliva cijela kontrapunktna akcija, mlijekom koje hrani i zrno što se besprekornom geometrijskom rotacionom putanjom zariva u zid galerije. I krug je ovdje zatvoren: mlijeko (ženski princip) i zrno (muški) zametnuli su *zigotu* u bijelom limesu galerije, u zidu koji se pojavljuje kao nešto dvojno, dvostruko, kao nešto što u sebi nosi kontradikcije, kao limes koji ograničava i zatvara, koji priziva akciju pucanj-zrno-proboj, ali istovremeno i štiti makar i ograničeno polje izabrane slobode, u kojem se takva akcija ukazuje kao moguća, pa i kao moguća borbena paradigma djelovanja u ideololškom polju. U radu *Mlijeko i svila* uspostavljen je i model poliedrične strukture djela, motiv kružnog kretanja, princip „tvoračkog vrtloga“ koji će se kasnije pojavljivati u mnogim Šoškićevim umjetničkim radovima.

Vrijeme saradnje sa Galerijom L'Attico završeno je projektom *L'Attico na putovanju: plovdba Tibrom*, marta 1976, u okviru kojeg pozvani umjetnici izvode svoje radove na barci koja doista plovi Tibrom prema moru, najavljujući na neki način i stvarni prekid djelovanja ove galerije. Šoškić na barci „izvodi“ akciju *Mađioničar u barci*, koja do krajnosti dovodi, kako problem materijalnog statusa djela, tako i pitanje o smislu autorstva u njemu, prenoseći ingerencije nad „izvođenjem“ rada na unajmljenog mađioničara. Ovdje se, naravno, sam ovaj prenos, transfer, zamjena uloge unaprijed pretpostavlja kao „umjetnički rad“, pri čemu dakako ostaju nebitne podrobnosti u vezi sa onim što mađioničar stvarno „izvede“ tokom svoje opsjenarske akcije. Osim nove radikalne afirmacije važnosti i preimućstva ideje „ponašanja“ i „djelovanja“ nad idejom „opredmećenja“, definisanog materijalnog statusa, i idejom „djela“, u *Mađioničaru u barci* bez sumnje je prisutna autorova intencija od najvećeg simboličkog značaja. Izbor, naime, mađioničara nije nikakav hir ekstravagantnog neoavangardiste, mađioničar se ovdje očito promiseće u čisti umjetnikov alter-ego, on je zapravo njegova inkarnacija, a umjetnost se razumijeva kao djelovanje koje doduše može biti pokrenuto širokim spektrom motivacija iz nepregledne socijalne sfere, ali ga potom napaja i uznosi prije svega čista magija.

Istovremeno, ovo putovanje barkom, Tibrom prema moru, ne samo da može da bude shvaćeno kao akcija koja „simbolički označava kraj epohe *arte povere*“¹², nego i kao simboličko otplovljavanje niz Rijeku čiji tok su usmjeravale „godine optimizma i utopije... mladalačke godine, i godine velike drskosti“, kao i „trijumf snova i agresivni sukob sa realnošću“¹³ i ulivanje natrag u neokrnjeno more Povijesti, u nepregledni okean života. Vrijeme voluntarizma, lajt motiva XX vijeka, ponovo je isteklo, ideja da je voljom moguće presjeći Povijest i stvoriti „novog čovjeka“ i „novi svijet“, još jednom je čelom udarila u zid nemogućnosti, a u umjetnosti, kao i na polju drugih društvenih praksa došlo je do bitne promjene paradigme. Sam Šoškić, međutim, odbija ideologiju „izdajnika“¹⁴, karakterističnu za fenomene „transavangarde“, „anahronizma“ i srodnih pojava s kraja sedamdesetih i tokom osamdesetih godina. Prema njegovom mišljenju, ove

¹² Ješa Denegri, op.cit, str. 41

¹³ I. Šoškić u razgovoru sa P. Ćukovićem. Vidi: *Ka sintezi arhaične i tehnološke slike* katalog izložbe u Galeriji Forum, Nikšić, 1986

¹⁴ Termin što ga je skovao A. B. Oliva u svojoj knjizi *L'ideologia del traditore*, Feltrineli Editore, Milano, 1976. Srpski prevod: Akile Bonito Oliva, *Ideologija izdajnika*, Bratstvo Jedinstvo, Novi Sad, 1989

pojave „nijesu donijele nikakvu bitnu promjenu u umjetnosti“, ovo vrijeme afirmiše „neokapitalizam i desnicu“ i ući će u istoriju kao dobro smišljena operacija iza koje stoji „multinacionalno udruživanje određenih kritičara, trgovaca umjetničkim predmetima, galerista i stručnih časopisa“ u težnji da stvore „novi sistem umjetnosti i kulture iza kojeg stoje američke banke i neokapitalistička propaganda“, vidjevši u svemu „prije svega lijep profit“.¹⁵

Šoškić ostaje vjeran „konceptual-lingvizmu“, kako sâm imenuje jezik umjetnosti neoavangarde sedamdesetih godina, no ipak se u ovo vrijeme njegov izraz mijenja u jednoj značajnoj dimenziji. Iako i dalje vjeruje u potrebu za nekim ideološko-politički drugačijim, izmijenjenim, boljim svijetom, što je ljevičarska pozicija koju Šoškić nikada neće napustiti, u njegovim radovima sada uglavnom nestaju manje ili više evidentne ideološko-političke reference, a i onda kada ih ima, sasvim su diskretne i veoma posredovane, sadržaj rada izvlači se iz nekih drugih sfera društvenog tijela, iz mita, metafizike, magije i alhemije. Mandat dat mađioničaru, u akciji izvedenoj tokom manifestacije *L'Attico na putovanju*, umjetnik sada vraća nazad, sebi. Znakove ovog zaokreta u Šoškićevom radu moguće je pratiti od vremena njegove prve izložbe u Galeriji *Mario Diacono* u Rimu 1980, pod nazivom „*Svijet je bogat – čovjek je siromašan*“¹⁶, a potreba za mitskim i metafizičkim sadržajima, nekako ga je prirodno vratila u zemlju u kojoj je rođen, u prostor ondašnje Jugoslavije, gdje je tokom osamdesetih godina i kasnije, uporedo sa nastupima u inostranstvu, imao cijeli niz akcija, performansa, instalacija, *tableaux vivants*-a, u Beogradu, Zagrebu, Ljubljani, Sarajevu, Podgorici, Nikšiću, Splitu, Dubrovniku, Cetinju, Budvi, Vršcu. U njegov rad sada se opet značajnije vraća „materija“, ali se iz nje nipošto ne generiše estetski motivisani objekt, već se ona uzima kao puka građa u službi konceptualno zasnovane ideje, pri čemu svakako treba imati u vidu da je riječ o „materijalima“ koji uglavnom dolaze sa umjetničke margine, iz prostora „alternativnog“ materijskog korpusa. Zemlja, so, hljeb, jaje, ugalj, boksit, krhotine stakla, neobrađeni kamen, žive sove i kornjače, uprežu se u postupke formalizacije rada, kojima se onda, ili u okviru *tableau vivant*-a, ili u ostacima instalacije, pridodaju objekti transformisani drevnim postupcima fetišizacije, poput bojenja prstiju ruke u crno i dodavanja bagremovih bodlji na te iste prste, bojenje gipsanog odliva umjetnikove ruke u tirkizno zeleno, itd. Kada se ovome dodaju postupci preuzimanja znakova iz zone kulture, poput konstruisanja pisma koje Velimir Hlebnjikov, avangardni ruski pjesnik, navodno piše Iliji „Gromovniku“¹⁷ Šoškiću, ili preuzimanja forme Maljevičevog kvadrata, kojem se pridodaje stvarno ptičje „krilo“, kao aluzija na emfatičke posljednje sentence iz poznatog manifestnog teksta jednog od otaca ruske avangarde¹⁸, ili kada se, sa druge strane, imaju u vidu zahvatanja iz zone nauke, poput znamenite formule $E=mc^2$, ili matematičko-logičkog paradoksa $0 \neq 0$, dobija se veoma široki krug referenci na kojima se gradi Šoškićev rad iz ovih vremena. Širina ovih referenci, premda rad ponekad čini naizgled hermetičnim i neprozirnim, ne vodi u formalnu nepreglednost i mnoštvo pojedinosti koje bi se razlivala u mnoštvenoj prirodi samoga svijeta iz

¹⁵ I. Šoškić u razgovoru sa P. Čukovićem, op.cit.

¹⁶ Parafraza izreke Bertolda Brechta: „Svijet je siromašan – čovjek je zao“.

¹⁷ Aluzija na Iliju, paganskog slovenskog Boga Groma. Pismo je inace sastavljeno od autentičnih Hlebnjikovljevih sentenci, istrnutih sa različitih mjesta iz njegove stvaralačke zaostavštine i montiranih u jedinstvenu tekstualnu cjelinu, i izloženo kao sastavni dio rada nanaprijed pominjanoj izložbi „Svijet je bogat – čovjek je siromašan“ u Galeriji Mario Diacono u Rimu, 1980.

¹⁸ Tekst „Suprematizam“ iz „Kataloga desyatoi gosudarstvennoi vystavki. Bespredmetnoe tvorčestvo i suprematizm“, Moskva, 1919. Vidi u: Kazimir Malevich, *Sobranie sochinenii v pyati tomah*, T. 1, Moskva, „Gileya“, 1995, str. 150–151

kojeg su preuzete i kojem bi da se, začarane, vrate. I u procesima formalizovanja rada postoje neke konstante, neki stalni „motivi“, ili „forme“, ne samo kad su u pitanju *tableaux vivants*, žive slike koje podrazumijevaju prisutnost i određenu akciju samog umjetnika, koji se dakle, po prirodi stvari, pojavljuje kao „konstanta“, nego i kad je u pitanju ono što tu sliku prati kao svojevrsna instalacija, ili jednostavno kada se radi o samostalnoj instalaciji, ili objektu urađenom za galerijski ili neki drugi prostor. Ovi motivi, ili forme jesu zapravo bazične forme u Šoškićevom oblikovnom repertoaru: krug, spirala, zvijezda, kvadrat, kocka, sfera, trougao, kao elementarne forme-apstrakcije, potom fetus i jaje, kao primordijalne organske forme. Na izvjestan način, krug se ovdje pojavljuje kao *forma-majka*, jer se spirala, zvijezda i sfera mogu razumjeti ili kao njegove ekstenzije (spirala i sfera), ili kao forme koje ga potencijalno sadrže (zvijezda), kao što ga „sadrže“ i organske forme fetusa i jajeta, no on se, jednako, pojavljuje i kao *majka smisla*, budući da upućuje na jednu od ključnih „tema“ u Šoškićevom stvaralaštvu, na ideju *tvoračkog vrtloga*. Uza sve to, ovdje svakako treba imati u vidu da smisao postupaka kojima umjetnik operiše upotrebljavajući ove forme ne leži primarno u njihovoj estetskoj oblikovnoj artikulaciji. Iako su svi njegovi *tableaux vivants* ili instalacije i objekti veoma pažljivo formalno artikulisani, pa se u tom smislu može govoriti i o nekoj specifičnoj šoškićevskoj „estetici“ formalizacije rada, on ipak nije umjetnik koji se pretjerano bavi „semiologijom raspoređivanja znakova“, što bi onda bez sumnje upućivalo na neko eminentno estetsko polje, već ga u svima njima, u ovim dakle radovima, prevashodno zanima njihov metafizički sadržaj.

U isto vrijeme, sve do danas, svoje umjetničke, metafizičke i filozofske ideje, kao i pomno zasnovane polemičke stavove u odnosu prema sistemu umjetnosti i prema društvenim sistemima uopšte, Šoškić je iznosio u mnogobrojnim intervjuima i tekstovima, kao i u pismima upućenim važnim pojedincima iz umjetničke društvene mreže. Štaviše, nešto kasnije, tokom devedesetih povremeno, a od 2001. sistematično i kontinuirano, ova sklonost prema refleksiji i umovanju rezultiraće u formi umjetničkog rada kao svojevrsnog umjetničko-intelektualnog dnevnika, sa već stotinama listova na kojima su uvezani crtež-skica i rukom ispisani metafizički komentari koji obavijaju umjetnost, filozofiju i nauku, prije svega matematiku, kao tri generička oslonca za razumijevanje istine našeg postojanja. Imajući na umu cjelinu njegovog djelovanja, za Šoškića se bez sumnje može reći, kao što s pravom ističe Ješa Denegri, da je „svojevrsni umetnik-ideolog, umetnik-mislilac, umetnik-filozof“¹⁹, dakle neko ko *razumijeva* svijet (misli-lac), *sistematizuje razumijevanje* svijeta (filozof) i *propovijeda* istinu stvari (ideolog).

Iako se ove tri figure, dakle ideolog, mislilac i filozof, u Šoškićevom djelovanju veoma često i prirodno preklapaju, ipak se može reći kako u njegovom stvaralačkom opusu iz sedamdesetih godina XX vijeka preovladjuje figura *umjetnika ideologa* koji želi da promijeni svijet radikalnim rezom u Povijesti; da tokom posljednjih dvadeset godina prošlog vijeka dominira figura *umjetnika mislioca*, koji želi da razumije i prisvoji svijet tragajući za njegovim osama (axis mundi),

¹⁹ Ješa Denegri, op.cit, str. 44

oslanjajući se na postupke amalgamiranja bazičnih geometrijskih oblika i njihovih simboličkih potencijala sa modelima mitotvornih i magijskih rituala; da je danas, za posljednjih desetak godina, u njegovom djelu najistaknutija figura *umjetnika filozofa*, koja teži da sistematizuje razumijevanje našeg bitka kao bitno mnoštvenog, pa se i njegova istina, istina ovog bitka, sama ukazuje kao uvijek *mnoštvena*²⁰.

Video rad *Zigota* ponavlja poliedričnu strukturu nekih ranijih Šoškićevih radova. Video se sastoji iz pet kratkih djelova, snimljenih na odabranim lokacijama u Crnoj Gori. Broj pet je inače osnova magičnog kvadrata, kojeg je Šoškić u nekoliko navrata uzimao kao simboličku podlogu za neke svoje ranije izvedene radove, poput *Tvoračkog vrtloga*, instalacije-performansa u galeriji Sebastian u Dubrovniku, 1989, ili objekta *SATOR*, iz 1993, u Narodnom muzeju Crne Gore. U osnovi magije stoje riječi SATOR AREPO TENET OPERA ROTAS²¹ od kojih svaka ima pet slova koje, kada se upišu jedna ispod druge daju mogućnost da se prethodna rečenica dobija kako god da se krene sa čitanjem: s lijeva udesno, odozgo prema gore, s desna ulijevo, itd. Iako su djelovi videa složeni po određenoj logici i redu, značenje cjeline nije uslovljeno striktnošću ovoga reda, tako da rad dozvoljava da se njegovi djelovi ukrštaju i međusobno vrtlože i ako se krene od bilo koje tačke, tj. dijela, prema bilo kojem drugom dijelu cjeline. Kratki opis ovih fragmenata poslužiće analizi:

Slika prva, ili *Soko*: U kadru vidimo živo poprsje umjetnika u krupnom planu. U njegovoj pozadini zaobljen planinski vrh. Obrisi Umjetnikovog poprsja kao da se poklapaju sa linijom obrisa planinskog vrha. Dok u svega nekoliko rečenica izgovara, da je „riječ nepotrebna“ i da ga jedino soko inspiriše da progovori, tek da potvrdi suverenitet teritorije ove ptice, vjetar spliče bijele vlasi njegove kose sa sedimentiranim sivim kamenim tragovima geogeneze planinskog vrha. Kad završi sa riječima, okreće se prema planinskom vrhu.

Slika druga, ili *Zmija*: Na verandi trošne barake u kojoj prebiva kada boravi u Crnoj Gori, Umjetnik sjedi na jednostavnoj drvenoj stolici, okružen sa nekoliko malih drvenih panjeva, još jednom sklepanom malom stolicom i nešto alata za održavanje bašte. Dok u ruci drži štap i cigaretu govori o zmiji, kućnoj zmiji, koja ispod patosa u sobi u kojoj spava, izlazi kroz otvor ruinirane barake.

Slika treća, ili *Ukljeva*: Umjetnik sjedi na pramcu čuna koji lagano plovi po jezeru i govori kako je tu „zbog ukljeve“, endemske ribe koju je moguće naći samo u Skadarskom jezeru. Kaže kako ova riba „ima lijep oblik“, „čak i fantastičan ukus“, ali da ga to ne zanima, da ga ukljeva zanima zato što ga „interesuje život i vitalnost u ovoj vodi“. U vodi se vide lokvanji i čuje se kreket žaba.

Slika četvrta, ili *Svjetlucanje*: Umjetnik stoji na kamenu, usred plitkog korita rijeke, okrenut uzvodno, ledima prema kameri. Kamen na kojem stoji, kao i okolno kamenje između kojeg se

²⁰ Upravo ovako shvaćenu mnoštvenost potvrđuju brojni, naprijed pominjani Šoškićevi metafizički listovi, nastali kao amalgami generičke trijade koja objedinjuje umjetnost, matematiku i filozofiju.

²¹ Na latinskom: Orač za plugom ravna radovima. „U ovoj čarobnoj četvorini, koja sadrži *tvoračke vrtloge* (ROTAS) neki vide *kozmogonijsko vjenčanje Vatre i Vode, začetnica stvaranja*“. Prema: J. Chavalier, A. Gheerbrant, *Rječnik simbola*, Nakladni zavod MH, Zagreb 1987, str. 95

probija plitka rijeka prekriveni su vlažnom mahovinom. I po sredini rječnog toka, i sa strana, uz obod rječnog korita, ispred male čistine na kojoj stoji Umjetnik, tanke guste grane rječnog drveća pokreće vjetar. Voda dolazi sa svih strana, kao da se u maticu sliva mnoštvo izvora. Vidi se svjetlucanje vode kada preskače preko kamenih zapreka. U jednom trenutku Umjetnik se okreće i sada gleda nizvodno. Sve vrijeme čuje se zvuk snažnog žuborenja vode.

*Slika peta, ili Jabuka*²²: Umjetnik stoji, u formatu poprsja, okrenut prema praznom bijelom zidu galerije. Potom se okreće i uz diskretnu mimiku, u svega nekoliko rečenica, govori o „odnosu umjetnika i institucije“. Kaže da postoje razni modaliteti tog odnosa, ali da taj odnos može da bude „realan, direktan, neposredan“, ostvaren na „dogovorni“ način. Nakon toga, vidi se središnji dio Umjetnikove figure. Iz džepa vadi nož i preciznim pokretom njime ljušti jabuku, obilazeći oko nje od vrha, praveći od njene kore spiralu. Negdje u sredini ove radnje, slika se zaustavlja.

Zigota je djelo u kojem, bez sumnje, dominira figura *umjetnika filozofa*. I svojim nazivom ono je već snažna metafora, budući da značenje riječi upućuje na ideju „novog organizma“, zametka „novog bića“. U tom pogledu on je i neka vrsta hommage-a ideji o kojoj je već bilo riječi u ovom tekstu, koja se kao lajt-motiv provlači bezmalo kroz cijelo prošlo stoljeće, ideji stvaranja *novog čovjeka, novog svijeta i nove Povijesti*. Ne može onda biti slučajno što u *Zigoti* otkrivamo očite tragove koji vode do Ničeovih filozofsko literarnih ideja i motiva, budući da se upravo njegova misao, koja inspiriše cijeli XX vijek, može smatrati temeljnom u težnji za „preokretom svih vrednota“. Već u drugoj rečenici *Zaratustrinog predgovora* pominje se Zaratustrin odlazak u planinu, gdje se „krepio svojim duhom i svojom samoćom“²³, a u prologu *Antihrista* piše kako se „mora biti vešt planinskom životu – da bi se *pod* sobom gladalo kukavno doba političkog brbljanja i samoživosti narodâ“²⁴. Ideju „uzvisivanja“, koja je očita u prvoj slici, u *Zigoti* prate i druge ničeanske „teme“. Zaratustrinom paru „orao-zmija“, ovdje odgovara trijada „soko-zmija-ukljeva“, Zaratustrinoj „pećini“ u planini, po ideji koja sugerise askezu odgovara Šoškićeva „baraka“, dok rad u cjelini predstavlja afirmaciju ničeanske mnogostrukosti vitalnih snaga. Ničeovim riječima iz *Antihrista* „Sam život je, za mene, poput instinkta za rast, za trajanje, za prikupljanje snaga, za *moć*“²⁵, odgovaraju Šoškićeve riječi iz treće slike, sa jezera: „interesuje me život i vitalnost u ovoj vodi“. Uza sve to, ipak treba reći da u Šoškićevom radu sada *nema ničeanske retorike voluntarističkog diskontinuiteta*, u njemu kao da su izmirene ontologiju života i ontologiju Povijesti. *Zigota* je iluminacija čistih životnih snaga i energija kojima se napaja umjetnikov duh. Četvrta slika, u kojoj vidimo Umjetnika kako stoji na kamenu usred žive vode osim što i sama sugerise onaj mnogostruki ničeanski vitalizam, u isto vrijeme je i „neposredna poetska stvarnost“, koja, kako ističe Bašlar, pripada jeziku voda, jer „potoci i reke neobično verno ozvučavaju neme predele, ... šumeće vode uče ljude i ptice da pevaju, da govore, da gundaju“, jer „postoji kontinuitet između govora vode i ljudskog govora.“²⁶ U ovoj

²² Imenovanje ovih pet slika kao *Soko, Zmija, Ukljeva, Svjetlucanje i Jabuka*, nije sastavni dio umjetnikovog rada. Ono pripada autoru ovog teksta i metodičke je prirode.

²³ Fridrih Niče, *Tako je govorio Zaratustra*, BIGZ Beograd, 1989, str. 41

²⁴ Fridrih Niče, *Antihrist*, Grafos Beograd, 1976, str. 7

²⁵ Isto, str. 14

²⁶ Gaston Bašlar, *Voda i snovi – ogled o imaginaciji materije*, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci-Novi Sad, 1998, str. 24

slici koja priziva heraklitovski mobilizam, i rijeku Vremena, stojeći usred žive gorske rijeke koja žubori i svjetluca, i slušajući „stvarni glas žive prirode“²⁷, Umjetnik otiče zajedno sa vodom.²⁸

Nakon što se u prethodnim situacijama peo na planine, boravio u baraci, spuštao na jezero i slušao jezik šumeće vode, Umjetnik se u posljednjoj slici vraća „na mjesto zločina“, tamo gdje je svojevremeno ispalio metak u zid, u prostor galerije-muzeja, tamo gdje sva umjetnost, kako god radikalna bila, najzad i završi. I nakon što je dao lapidarnu izjavu o načinu na koji bi trebalo da funkcioniše odnos umjetnika i institucije u sistemu umjetnosti, upravo u ovom prostoru, u kojem se umjetnost uvodi u javno komunikacijsko polje, Umjetnik izvodi neku vrstu simboličke sublimacije kroz ritualnu radnju spiralnog ljuštenja kore sa jabuke. U ovom svedenom činu, u ovom sigurnom kretanju ruke koja zarezuje jabuku i sa nje skida spiralu kore, sabrana je dakako Šoškićeva temeljna ideja o tvoračkom vrtlogu, i o gestualnoj prirodi same umjetnosti, ali ovaj gest, u jednoj sažetoj mikro-formi, kao da istovremeno ocrtava i one misteriozne spiralne putanje što se, daleko od našeg pogleda, neprekidno uvrću u nesagledivosti kosmičkog beskraja.

²⁷ Isto, str. 48

²⁸ „Posmatrati vodu, znači oticati, rastočiti se umirati.“ G. Bašlar, isto, str. 66



Marina Abramović

Short Biography:

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramovic has pioneered performance as a visual art form, creating some of the most important early works. The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualise the simple actions of everyday life, she has withstood pain, exhaustion and danger in her quest for emotional and spiritual transformation. From 1975–88, Abramovic and the German artist Ulay performed together, dealing with relations of duality. Abramovic returned to solo performances in 1989. She has presented her work at major institutions in the US and Europe, including the Stedelijk Van Abbemuseum, Eindhoven, 1985; Centre Georges Pompidou, Paris, 1990; Neue National Galerie, Berlin, 1993, and the Museum of Modern Art, Oxford, 1995. She has also participated in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel (1977, 1982 and 1992). Recent performances include "House with ocean view" at Sean Kelly Gallery, New York in 2002, and the Performance "7 easy pieces" at Guggenheim Museum, New York in 2005.

In 2008 she was decorated with the Austrian Commander Cross for her contribution to Art History. In 2010, she had her first major retrospective in the United States at Museum of Modern Art, New York, and simultaneously performed for more than 700 hours.

Upcoming projects are among others a theatre piece directed by Robert Wilson that will be premiered in 2011, and the opening of the M.A.I (Marina Abramovic Institute) in 2012.

Marina Abramović

Kratka biografija:

Od početka karijere u Beogradu tokom ranih sedamdesetih, Marina Abramović je krčila put performansu kao formi vizuelne umjetnosti, stvarajući neke od najvažnijih ranih radova. Vlastito tijelo je uvijek istovremeno koristila i kao subjekt i kao medij. Istražujući fizičke i mentalne granice u radovima koji ritualizuju jednostavne radnje iz svakodnevnog života, podnosila je bol, iscrpljenost i opasnost u potrazi za emocionalnom i duhovnom transformacijom. U periodu od 1975. do 1988. godine Abramović i njemački umjetnik Ulay radili su zajedno performanse, baveći se odnosima dualiteta. Abramović se vratila samostalnom izvođenju performansa 1989. godine. Predstavljala je svoj rad u najvećim institucijama u Sjedinjenim Američkim Državama i Evropi, uključujući Stedelijk Van Abbe muzej, Eindhoven, 1985; Centar Georges Pompidou, Paris, 1990; Nova nacionalna galerija, Berlin, 1993, i Muzej moderne umjetnosti, Oxford, 1995. Učestvovala je i na mnogim značajnim međunarodnim izložbama uključujući i Venecijansko bijenale (1976. i 1997.) i Documenta VI, VII i IX, Kassel, 1977, 1982. i 1992. godine. U najnovije performanse se ubrajaju: 'Kuća sa pogledom na okean' u galeriji Sean Kelly, New York, 2002. godine, i 'Sedam lakih komada' u Guggenheim muzeju (Guggenheim Museum), New York, 2005. godine.

Marini Abramović je dodijeljeno najviše odlikovanje austrijske države na polju umjetnosti i nauke za 2008. godinu. Svoju prvu veliku retrospektivu u Sjedinjenim Američkim Državama imala je u Muzeju moderne umjetnosti (MOMA), New York, 2010. godine kada je neprekidno izvodila performans u trajanju dužem od 700 sati.

Među ostalima, budući projekti Marine Abramović su pozorišni komad u režiji Roberta Wilsona, koji će premijerno biti izveden 2011. godine, kao i otvaranje MAI (Marina Abramović Institut), 2012. godine.

Ilija Šoškić



Born in Yugoslavia, Dečani, 1935. Soskic studied fine arts at the Academy of Fine Arts in Bologna, he graduated from the Academy of Fine Arts in Belgrade and High School of Art in Herceg Novi. Is a member of the Montenegro's Council of Artists (ULUCG). Lives and works in Rome.

Since 1962 exhibiting on several project/exhibitions, among which:

Collective:

- 2011, *L'Internationale*, MACBA Museu d'Art Contemporani, Barcelona
- 2010, *The (im) power of the image*, BELvue Museum, Bruxelles
- 2008, 49th October Salon, Museum of 25th May, Belgrade
21th AAA, Basements of the Palace of Diocletian, Split
Museum in shadow, Museum of Contemporary Art, Novi Sad
- 2006, *Arteast 2000+23 Collection*, Moderna Galerija, Ljubljana
Return to the Future – the heroic Age, SKUC Gallery, Zagabria
Doing nothing, for National Museum of Montenegro, Montenegro
- 2004, *The eye does not see*, Museo Laboratorio d'Arte Contemporanea, Rome
Love It or Leave It and *Orchid*, 5th Cetinje Biennale, Cetinje/MNE
- 2002, 59th Venice Film Festival, Palazzo del Cinema Volpi, Venice
2000+ Arteast Collection The Art of Eastern Europe in Dialogue with the West at ZKM, Karlsruhe
- 2001, *The Real, the Desperate, the Absolute*, Forum Stadtpark, Graz
Played Artists, Trevi Flash Art Museum, Trevi
Politika Buf, Haus of Artist, Moscow
- 2000, *The Art of Eastern Europe. 2000+*, Moderna Galerija, Ljubljana (2001: Exit Art Gallery, New York; Ludwig Museum, Salzburg)
- 2000-2002, *Shock of 11 September and the Mystery of the Other*, Lettre International G Haus am Lutzowplatz, Berlin
The unusual and rare. Bologna 2000 European Capital of Culture, La Salara, Bologna
Onset of the classic. On the road from Oplonti, Villa Campolieto, Herculaneum-Naples

- 1999, *Zoon Poietikon_Zoon Politikon_Praxis: the Art of the Peace*, Galleria Comunale d'Arte Contemporanea, Bologna/S.Pietro
Aiòn- Criticality of the Time of the Art - Political Laboratory of fine Century, The National Museum of Archaeology, Formia
- 1998, *Body and the East*, Moderna Galerija, Ljubljana
- 1996, XXIII Sculpture Biennial Gubbio Formà Urbis, Gubbio
Time and form in the Contemporary Art, Longo Collection / State University, Cassino
- 1994, *Naturally... in the Central Europe*, Ernst Museum, Budapest
- 1990, *YU Dokumenta*, Collegium Artisticum, Sarajevo
FraYuKult, Franciscan Monastery, Siroki Brijeg
- 1991, *Sower*, Moderna Galerija, Ljubljana
- 1989, *Project in May*, SKC Gallery, Belgrade
- 1986, *10+5. 15 years of SKC Gallery*, Belgrade
Art, criticism in the middle of the eighties, Skenderija, Sarajevo
- 1982, *City in re-incarnation*, SKC Gallery, Belgrade
- 1980, *The Line in the artistic search in Italy 1960-1980*, Palazzo delle Esposizioni, Rome
- 1977, *International meetings of art*, Centro d'Informazione Alternativa Palazzo Taverna, Rome
- 1976, *L'Attico in travel*, Galleria l'Attico (a trip on the Tiber), Rome
- 1975, *24 x 24 hours*, Galleria L'Attico, Rome
- 1973, *Tendencies 5*, Gallery of Contemporary Art, Zagreb
 6th Trigon, Neue Galerie, Graz
- 1973-75, II-III-IV April Meeting, SKC Gallery, Belgrade
- 1971, Festival of the Two Worlds/Fine Arts Sector, Spoleto

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Sparrow on Shoulder, 1973
 performance for photography, b/w, 25x35cm
 courtesy of the artist

Vrabac na ramenu, 1973
 performans za fotografiju, c/b, 25x35cm
 ljubaznošću umetnika



Ficus Sewing, 1974
 performance/interaction, SKC Gallery, Belgrade
 ficus, string, needle
 photo Ivica Erdeljan
 photo courtesy of The Archive SKC Beograd

Ušiveni ficus, 1974
 performans/interakcija, Galerija SKC, Beograd
 ficus, konopac, igla
 foto Ivica Erdeljan
 ljubaznošću arhiva SKC, Beograd



Maximum Energy - Minumun Time, 1975
 performance, Galleria L'Attico, Rome
 foto b/w 40x58cm
 courtesy of the artist

Maksimalna energija - minimalno vrijeme, 1975
 performans, Galleria L'Attico, Rim
 foto b/w 40x58cm
 ljubaznošću umjetnika

Ilija Šoškić

Rodjen u Dečanima, Jugoslavija, 1935. Završio je Umjetničku školu u Herceĝ Novom, Likovnu Akademiju u Beogradu, a studirao je i na Umjetničkoj Akademiji u Bolonji. Član je ULUCGa. Živi i radi u Rimu. Od 1962. izlaže u brojnim projektima/izložbama, izmedju kojih:

Kolektivne

- 2011, *Internacionala*, MACBA Muzej Suvremene Umjetnosti Barcelona
- 2010, *(Ne) Moć predstavljanja*, BELvue Museum, Bruxelles
- 2008, 49. Oktobarski salon, Muzej 25. maj, Beograd
- 21° AAA, Podrumi Dioklecijanove Palace, Split
- Muzej u sjenci*, MSUV, Novi Sad
- 2006, *Arteast 2000+23 Kolekcija*, Moderna Galerija, Ljubljana
- Povratak u budućnost – Herojsko doba*, SC Galerija, Zagreb
- Činiti ništa*, za Narodni Muzej Crne Gore, planine Crne Gore
- 2004, *Oklo ne vidi*, MLAC, Rim
- Poljubi ili ostavi i Orhideja*, 5. Cetinjski Bijenale, Cetinje
- 2002, 59. Venecijanski Internacionalni Filmski Festival, *Festivalska palaca, Venecija*
- 2000+ Arteast Kolekcija. Umjetnost istočne Evrope u dijalogu sa zapadom*, ZKM, Karlsruhe
- 2001, *The Real, the Desperate, the Absolute*, Forum Stadtpark, Grac
- Umjetnici-igrači*, Trevi Flash Art Museum, Trevi
- Politika spoticanja*, Kuća Umjetnika, Moskva
- 2000, *Umjetnost istočne Evrope. 2000+*, Moderna Galerija, Ljubljana (takodjer 2001: Exit Art Gallery, New York; Ludwig Museum, Salzburg)
- 2000-2002, *Sok 11. septembra i misterij drugog*, Lettre International G Haus am Lutzowplatz, Berlin
- Neobični i rijetki. Bologna 2000 Evropska prijestolnica kulture*, La Salara, Bolonja
- Izvorista klasičnog. Na putu iz Oplonti*, Vila Campolieto, Herculanium-Napulj
- 1999, *Zoon Poietikon_Zoon Politikon_Praxis: umjetnost mira*, GCAC, Bologna/S.Pietro

Coexistence, 4. 04. 1975.
performance/interaction in SKC Gallery Belgrade
python snake
photo Nebojša Čanković
photo courtesy of The Arhiv SKC Beograd



Koegzistencija, 4. 04. 1975.
performans/interakcija, Galerija SKC, Beograd
piton
foto Nebojša Čanković
ljubaznošću arhiva SKC, Beograd

Pasolini A fter, 1986
performance/interaction, SC Gallery Zagreb.
owl, ash and lights
photo Vladimir Gudac
photo courtesy the artist



Pasolini poslije, 1986
performans/interakcija, Galerija SC, Zagreb
sova, pepeo, svjetlo
foto Vladimir Gudac
ljubaznošću umjetnika

Nautical Star, 1988
performance / audio / installazione, Ø 700cm, Gallery SKC, Belgrade
pine wood, egg
photo Goranka Matić
courtesy artist



Nautička zvijezda, 1988
performans / zvuk / instalacija, Galerija SKC, Beograd
drvo, jaje
foto Goranka Matić
ljubaznošću umjetnika

Aiòn-Krucijalnost vremena umjetnosti – Politički laboratorij kraja vijeka, Nationalni Arheoloski Muzej, Formia

- 1998, *Istočno tijelo*, Moderna Galerija, Ljubljana
 1996, XXIII kiparski bijenale Formirati grad, Gubbio
Vrijeme i forma u suvremenoj umjetnosti, Kolekcija Longo / Univerzitet, Cassino
 1994, *Prirodno... u centralnoj Evropi*, Ernst Museum, Budimpesta
 1990, *YU Dokumenta*, Collegium Artisticum, Sarajevo
FraYuKult, Franjevacki Samostan, Siroki Brijeg
 1991, *Sijac*, Moderna Galerija, Ljubljana
 1989, *Majski projekt*, SKC Galerija, Beograd
 1986, *10+5. 15. godina SKC-a*, Beograd
Umjetnost, kritika, usred 80-ih, Skenderija, Sarajevo
 1982, *Grad u re-inkarnaciji*, SKC Galerija, Beograd
 1980, *Linije umjetničkog istraživanja u Italiji u razdoblju 1960-1980*, Palazzo delle Esposizioni, Rim
 1977, Internacionalni susreti umjetnosti, Centro d'Informazione Alternativa Palazzo Taverna, Rim
 1976, *Attico na putu*, Galerija Attico (vožnja Tibrom), Rim
 1975, *24 x 24 sata*, Galerija Attico, Rim
 1973, *Tendencije 5*, Galerija Suvremene Umjetnosti, Zagreb
 6. Trigon, Neue Galerie, Graz
 1973-75, II-III-IV Aprilski Susreti, SKC Galerija, Beograd
 1971, Festival dvaju svijetova/sekcija lijepih umjetnosti, Spoleto

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E = mc², 1999
 performance
 National Theatre Argentina, Rome
 photo Claudio Abate
 courtesy MLAC Roma
E = mc², 1999
 performs
 Nacionalno pozorište Argentina, Rim
 foto Claudio Abate
 ljubaznošću MLAC Roma



salt@vinegar, 1999
 installation after performance, 20m², Studio MGS, Rome
 2t sea salt, Parmenides-Šoškić's text, pair of military boots, black cardboard and black stick
 courtesy artist
 photo Tanja Ravlić
so@sirće, 1999
 instalacija nakon performansa, 20m2, Studio MGS, Rim
 2t morske soli, Parmenid - Šoškić tekst, vojničke čizme, crni karton, crni štapić
 ljubaznošću umjetnika
 foto Tanja Ravlić



Sun of Steel, 1989
 installation, steel and flint, Austrian Sculpture Park
 Universalmuseum Joanneum Graz
 photo Vladislav Efimov
 photo courtesy the artist

Sunce od čelika, 1989
 instalacija, čelik, Austrian Sculpture Park
 Universalmuseum Joanneum Graz
 foto Vladislav Efimov
 ljubaznošću umjetnika



Natalija Vujošević

Born in Podgorica in 1976 where she lives and works. Graduated at the Academy of Fine Arts, Cetinje, Montenegro.

Solo Exhibitions:

2011, Center for Contemporary Art, Podgorica, Montenegro; 2007, Go with the flow, Gallery of the Belgrade Cultural Center

Collective Exhibitions:

- 2011, 1st TIME MACHINE Biennial of Contemporary Art D-O ARK
Underground, Konjic
Bosnia and Herzegovina, Exhibition "NO NETWORK"
- 2010, Transitland in Trieste – Studio Tommaseo – Istituto per la documentazione e diffusione delle Arti, Trieste
Sweet, Small, Dirty Things, Gallery Art Point, Wiena
- 2009, Transitland – The Red House – Centre for Culture and Debate, Sofia
- 2007, *Best Regards from the Blind Spot*, Centro Cultural Montehermoso, Bilbao, Spain
INBETWEENESS, Ex Carceri del Complesso di San Michele a Ripa, Rome, Italy
Art in Motion, priject in public space, Podgorica
- 2006, *European Reflections*, Charlottenborg halle, Copenhagen, Denmark, FEM 5-video festival, Madrid, Spain
- 2005, *Montenegrin Beauty*, Kuenstlerhaus Bethanien Berlin
Montenegrin Beauty, Mottorenhalle, Dresden, Germany
Eros of Slight Offense, Serbia and Montenegro pavillion, 51st Venice Biennial
Il Biennial de Jafre, Jafre (Girona), Spain
- 2004, *Untitled As Yet*, 6th Biennial of Youth, Vršac, Serbia
Distant neighbourhoods, Dubrovnik, Mostar, Cetinje
ArtiKuliranje, BELEF, Belgrade, Serbia
Love it or leave it, 4th Cetinje Biennial of Contemporary Art, Cetinje
- 2003, *In den Schluchten des Balkan*, Kunsthalle Fridericianum, Kassel
Urbans, Sarajevo, Bosnia and Herzegovina

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Pink confession, 2001
video, 4'20"



In case I never meet you again, 2005
video and sound installation

U slučaju da te više ne sretnem, 2005
video i zvučna instalacija



Goodbye, 2007
video installation

Zbogom, 2007
video instalacija

Go with the Flow, 2007
video and sound installation

Go with the Flow, 2007
video i zvučna instalacija



We're not gonna make it 1, 2010
installation
ceramic figurines, textile, wood, gypsum,
wind effect, sound

We're not gonna make it 1, 2010
instalacija
keramičke figurice, textil, drvo, gips,
efekat vjetra, zvuk



We're not gonna make it 2, 2010
installation
ceramic figurines, soil, grass,
sound

We're not gonna make it 2, 2010
instalacija
keramičke figurice, zemlja, trava,
zvuk



Natalija Vujošević

Rođena u Podgorici 1976 god..

Diplomirala slikarstvo na Fakultetu Likovnih Umjetnosti Cetinje, 2003.

Samostalne izložbe:

2011, Centar Savremene Umjetnosti, Podgorica, Crna Gora
2007, *Go with the flow*, Galerija kulturnog centra Beograd

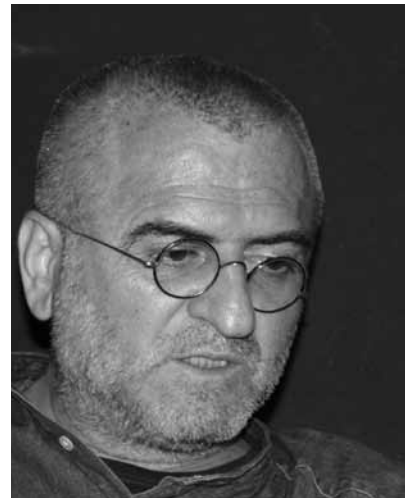
Kolektivne izložbe:

2011, Prvo TIME MACHINE bijenale savremene umjetnosti D-0 ARK
Underground, Konjic, Bosna i Hercegovina, izložba *NO NETWORK*
2010, Transitland in Trieste – Studio Tommaseo – Istituto per la documentazione e diffusione delle Arti, Trst, Italija
Sweet, Small, Dirty Things, Gallery Art Point, Beč, Austrija
2009, Transitland – *The Red House* – Centre for Culture and Debate, Sofija, Bugarska
2007, *Best Regards from the Blind Spot*, Centro Cultural Montehermoso, Bilbao, Španija
INBETWEENESS, Ex Carceri del Complesso di San Michele a Ripa, Rim, Italija
Umjetnost u pokretu, Projekat u javnom prostoru, Podgorica
2006, *European Reflections*, Charlottenborg halle, Kopenhagen, Danska
FEM 5-video festival, Madrid, Španija
2005, *Montenegrin Beauty*, Kuenstlerhaus Bethanien Berlin
Montenegrin Beauty, Mottorenhalle, Dresden, Germany
Eros malog prestupa, paviljon srbije i Crne Gore, 51 Venecijanski Bijenale
Il Biennial de Jafre, Jafre (Girona), Španija
2004, *Još uvek bez naziva*, Bijenale mladih, Vršac, Serbia
Susjedstva na daljinu, Dubrovnik, Mostar, Cetinje
ArtiKuliranje, BELEF, Belgrade, Serbia
Love it or leave it, 4 Cetinjsko Bijenale
2003, *U Balkanskim gudurama*, Kunsthalle Fridericianum, Kasel, Njemačka
Urbanci, Sarajevo, Bosna i Hercegovina

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Commissioners/ Curators



Svetlana Racanović
Petar Ćuković

Petar Ćuković Graduated and obtained his M.A. degree in History of Art at the Faculty for Philosophy in Belgrade. He is a Ph.D. candidate at the Faculty for Philosophy in Belgrade.

Works as the museum adviser in the Centre of Contemporary Art of Montenegro. Works as the lecturer at the Faculty of Visual Arts (Mediterranean University) in Podgorica. He was director of the National Museum of Montenegro in Cetinje (1995-2007). He was lecturer at the Faculty of Fine Arts in Cetinje (1991-2000).

He was engaged as:

Co-curator of Cetinje Biennial of Contemporary Art (1991, 1994, 2004).

Co-curator of the exhibition *Aspects-Positions: Central European Art 1949-1999* (1999-2001: Vienna, Budapest, Barcelona, Southampton, Prag).

National commissioner and curator on 49th Biennial in Venice, Yugoslav pavilion, 2001 (exhibition *House & Windows*)

Co-commissioners of the first Balkan traveling exhibition in open space: *Boundless/Borders*, 2002.

Co-curator-collaborator of the exhibition *In the Balkan Gorges*, in Kassel (curator: Rene Block), 2003.

Author of the exhibition *The Orchid*, an introduction and part of the V Cetinje Biennial (curator: Rene Block), 2004.

Co-commissioner of the First Biennial of Contemporary Art in Sarajevo 2010-2011.

Lives and works in Podgorica, Montenegro.

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Petar Ćuković je diplomirao i magistrirao istoriju umjetnosti na Filozofskom fakultetu u Beogradu. Doktorant je na Filozofskom fakultetu u Beogradu. Radi kao muzejski savjetnik u Centru savremene umjetnosti Crne Gore. Predavač je na Fakultetu vizuelnih umjetnosti Univerziteta Mediteran u Podgorici. Radio je kao direktor Narodnog muzeja Crne Gore na Cetinju (1995-2007). Bio je predavač Istorije moderne umjetnosti na Fakultetu likovnih umjetnosti na Cetinju (1991-2000).

Bio je angažovan kao:

Ko-selektor Cetinskog bijenala 1991, 1994. i 2004.

Ko-selektor izložbe *Aspekti-pozicije: srednjoevropska umjetnost 1949-1999*, Beč, Budimpešta, Barcelona Sautempton, Prag, 1999-2001.

Nacionalni komesar i kustos na 49. Bijenalu u Veneciji, paviljon Jugoslavije, 2001. bio komesar nacionalnog paviljona na Venecijanskom bijenalu (SR Jugoslavija). Godine 2002. (izložba *Kuća i prozori*)

Ko-kustos prve balkanske putujuće izložbe na otvorenom: *Boundless/Borders*, 2002.

Ko-kustos-saradnik za izložbu *U balkanskim gudurama* u Kaselu, (autor: Rene Block), 2003.

Autor izložbe *Orhideja*, koja je bila preludijum i sastavni dio V Cetinskog bijenala, (komesar: Rene Blok), 2004.

Ko-selektor I bijenala savremene umjetnosti u Sarajevu 2010-2011.

Živi i radi u Podgorici, Crna Gora.

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mob: + 382 (0) 67 620 552

Svetlana Racanović graduated in History of Art at the Faculty for Philosophy in Belgrade, Serbia. She obtained M.A. degree from the Management of Cultural and Artistic Activities in Dijon, France. She is a Ph.D. candidate at the Faculty for Drama Arts in Belgrade. She was engaged in Montenegro Mobil Art Foundation as the executive director from 2001 till 2003.

She is author of the following exhibitions:

Sweet, Little, Dirty Things, Gallery Artpoint, Vienna 2010;

Art in Motion, Podgorica, 2007-2008;

Go with the Flow, Gallery KCB, Belgrade, 2007;

The Eros of Slight Offence, 54th International Art Exhibition – la

Biennale di Venezia, Pavilion of Serbia and Montenegro,

2005 – national commissioner and curator;

Montenegrin Beauty, Motorenhalles, Dresden, Künstlerhaus Bethanien

Berlin, 2005, Budva, Citadel, Belgrade, Gallery CYKD, 2003;

She was engaged as:

Co-curator in regional exhibition *Distant Neighbourhoods –*

Restoring Closeness, Dubrovnik, Mostar, Cetinje, 2004;

Co-curator on III and IV Cetinje Biennial, Cetinje, 1997 and 2002;

Deputy Commissioner on 49th Biennial in Venice, Yugoslav pavilion, 2001;

Curator for Montenegro on V Biennial of Young Artists, Vršac, Serbia, 2002;

Curator for the program Week of Montenegrin Culture, Barcelona, 2001;

Author of art project *Chain of Discoveries*, Montenegro, 2001;

Co-curator in international Art Project *De Valigia*, Belgrade, 1997;

Co-curator in Nadežda Petrović Memorial, Čačak, Serbia, 1996.

She received "Lazar Trifunovic", prestigious award for art criticism in Serbia and Montenegro in 2003.

She published book: *Millennium Bug?! – Montenegrin Art Scene around 2000: Delinquent Coalition of Critic and Practice* in 2009 (published by Center for Contemporary Art of Montenegro).

Lives and works in Podgorica, Montenegro.

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Svetlana Racanović je diplomirala je na Filozofskom fakultetu u Beogradu na katedri za istoriju umjetnosti. Magistrirala je menadžment kulturnih i umjetničkih djelatnosti (Program Ecum/Ecumest) u Dižonu. Doktorant na Fakultetu dramskih umjetnosti u Beogradu. U periodu od 2001. do 2003. radila je u fondaciji Montenegro Mobil Art iz Podgorice kao izvršna direktorica.

Autor je sljedećih izložbi:

Slatke, male, prljave stvari, galeija Artpoint, Beč, 2010.

Umjetnost u pokretu, projekat sa T Mobile, Podgorica, 2007-2008.

Go With the Flow, Galerija KCB-a, Beograd, 2007.

Eros malog prestupa, 51. bijenale u Veneciji, Paviljon Srbije i Crne

Gore, 2005. – nacionalni komesar i kustos

Susjedstva na daljinu, Dubrovnik, Mostar, Cetinje, 2004.

Montenegrin Beauty, Drezden (Motorenhalles) i Berlin (Künstlerhaus

Bethanien), 2005, Budva, Citadela, Beograd, Galerija CZKD, 2003.

Bila je angažovana kao:

Ko-selektor na III i IV Cetinjskom bijenalu, Cetinje 1997 i 2002.

Asistent komesara na 49. bijenalu, Venecija, jugoslovenski paviljon, 2001.

Kustos za Crnu Goru na V bijenalu mladih likovnih umjetnika, Vršac, 2002.

Kustos za program Nedjelja crnogorske kulture u Barseloni, *Jedan pogled*, Barselona, 2001.

Autor umjetničkog projekta *Lanac otkrivanja* realizovanog u Crnoj Gori 2001.

Ko-kustos internacionalnog umjetničkog projekta *De Valigia*, Beograd, 1997,

Ko-kustos Memorijal Nadežde Petrović, Čačak 1996.

Dobitnica je prestižne stručne nagrade „Lazar Trifunović“ za likovnu kritiku za 2003.

Objavila je knjigu *Milenijumski bag?! – Crnogorska umjetnička scena oko 2000.- Prestupnička koalicija kritike i prakse*, Podgorica: Centar savremene umjetnosti Crne Gore, 2009)

Živi i radi u Podgorici, Crna Gora.

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Podaci o radovima:

Marina Abramović, *Marina Abramovic presents MACCO Cetinje*, 2011, video, 10'

Director, editor, script: Milica Zec

Director of Photography: Michael Fuchs, Vladimir Vucinic, Matthew Akers

Sound design: Aleksandar Protić

Sound mixer: Charles Cann

Graphic design: Uroš Perišić

Footage and photographs: courtesy of Show of Force

Produced by: MACCO Cetinje

Ilija Šoškić, *The Zygote*, 2011, video, 11' 19"

Director: Ilija Šoškić

Cinematography and Editing: Vladimir Vučinić

Sound: Miodrag Rabrenović

Gaffer: Zoran Kovačević

Produced by: MACCO Cetinje

Natalija Vujošević, *See you at the line of horizon*, 2011, sound and video installation

(video, sound, wind effect), loop

Cinematography and Editing: Vladimir Vučinić

Sound design: Bojan Martinović

Music: Vladimir Đurišić

Sound engineer: Aleksandar Brajović

Produced by: MACCO Cetinje

Artworks Information:

Marina Abramović, *Marina Abramović predstavlja MACCO Cetinje*, 2011, video, 10'

Režija, montaža, scenario: Milica Zec

Direktor fotografije: Michael Fuchs, Vladimir Vučinić, Matthew Akers

Dizajn zvuka: Aleksandar Protić

Mikser zvuka: Charles Cann

Grafički dizajn: Uroš Perišić

Snimljeni materijal i fotografije: ljubaznošću Show of Force

Producent: MACCO Cetinje

Ilija Šoškić, *Zigota*, 2011, video, 11' 19"

Režija: Ilija Šoškić

Snimanje i montaža: Vladimir Vučinić

Snimanje zvuka: Miodrag Rabrenović

Majstor svjetla: Zoran Kovačević

Producent: MACCO Cetinje

Natalija Vujošević, *Vidimo se na liniji horizonta*, 2011, zvučna i video instalacija

(video, zvuk, efekat vjetra), loop,

Snimanje i montaža: Vladimir Vučinić

Dizajn zvuka: Bojan Martinović

Muzika: Vladimir Đurišić

Snimatelj tona: Aleksandar Brajović

Producent: MACCO Cetinje

