

OVU



TITI.



STYLING +

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Između tekstova nalazi se rad **Marka Ercegovića L.P.**

L.P. je serija fotografija o hrvatskom biznisu i birokratskom okruženju snimana u posljednjih desetak godina.

L.P. je često korištena skraćenica za “Lijepi pozdrav”, sintagmu kojom završava većina korporativnih mailova u Hrvatskoj.

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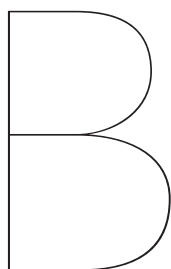
The work of **Marko Ercegović** entitled **L.P.** can be found in-between the articles.
L.P. is a series of photographs taken in Croatian business and bureaucratic environments in the past ten years.
L.P. or **Lijepi pozdrav** (meaning Best regards) is a greeting at the end of the majority of corporate emails in Croatia.



U društvu Hanso
ljudi iz svijeta fin
Rothschildovih, k
govori se samo o
umjetnici međus
ponajviše o novc

ova kruga
anciija, poput
kaže Jagoda,
umjetnosti, dok
obno govore
u.

(“Moje kuće, moji snovi”, intervju s kostimografkinjom i scenografkinjom Jagodom Buić, *Globus*, 2011.)



Barem od zadnje ekonomske krize, i tzv. mjera štednje kojima se nemilice udarilo na javne financije (a u ovom dijelu svijeta umjetnička se proizvodnja najčešće financira javnim sredstvima), tema novca snažnije je prisutna u umjetničkoj sferi. Čini se kao da se polje umjetničke proizvodnje konačno senzibiliziralo za društvene uvjete koje iziskuje i reproducira svojim radom, međutim ostaje u najmanju ruku dvojbeno radi li se pritom zaista o sistemske kritičkoj refleksiji. Stoga je nužno izbliže pogledati umjetničke radove koji reflektiraju ovu do jučer vulgarnu temu i diskurse koji ih okružuju i guraju u cirkulaciju. Postavljamo si jednostavno pitanje: kako nam umjetnost može pomoći da shvatimo društvenu funkciju novca? Nudi li nam ona poseban pristup, ukazujući na potencijalni nedostatak u ekonomskim i sociološkim analizama, ili se radi o pukoj estetizaciji analitičkih uvida, takoreći vizualnim ornamentima?

Nakon broja 60/61 pod nazivom "Umjetnički rad u doba štednje" koji je artikulirao početne korake materijalističke analize kroz pitanja *političkog stanja i ekonomske logike javnih financija određenih tzv. mjerama štednje, konstituiranja autonomnog polja umjetnosti iz perspektive uspostave tržišta najamnog rada, političke funkcije kulture, odnosa između kulturnih politika i politika visokog obrazovanja i mehanizama funkcioniranja medijskog polja, umjetničkog tretiranja političko-ekonomskih uvjeta reprodukcija i logike umjetničke radne samoorganizacije i metoda proizvodnje*, ovaj

tematski broj može se gledati kao svojevrsni nastavak. Nastaviti za nas znači kroz *close reading* odabranih umjetničkih radova/ praksi/pozicija pokušati iščitati kako se ovaj sloj kapitalističke stvarnosti, novac, reflektira u umjetničkim procesima i narativima. Kako se umjetnost hvata ukoštac s (ne) mogućnošću reprezentacije novca, budući da je novac odnos, i da li je budući nematerijalan ujedno i nereprezentabilan? Što reprodukcija kapitala znači u području umjetnosti, posebno na podlozi iskustva postobjektne umjetnosti koje nas poučava da nije dovoljno fiksirati objekt ili ga pokušavati promijeniti, ako se pritom istovremeno reproducira čitava operativna struktura koja uporno producira upravo takve objekte u njihovoj realnosti. Kakav je odnos umjetnosti i rada, posebno s obzirom na transformacije uvjeta kakve stvara financijski kapitalizam?

Broj otvara tekst Jelene Vesić koji obrađuje administraciju estetike, ugovaranje umjetničkog rada, te – na podlozi uspostave autonomije umjetničkog polja zajedno s uvođenjem najamnog rada – donosi diskurzivnu analizu modusa komunikacije i afektivnih taktika pri ugovaranju, pokazujući kako one proizlaze iz složenog odnosa umjetnosti i novca, odnosno umjetnosti i rada, u kapitalizmu. Tekst Andrewa Haydona pregled je odjeka financijske krize u suvremenom britanskom teatru, u rasponu od 2009. do danas, i problema inscenacije kapitala, odnosno ograničenih dosega tih predstava budući da, bez obzira na temu, reproduciraju kapitalističke načine proizvodnje. Annie Dorsen pripovijeda o vlastitom iskustvu režiranja u komercijalnom kontekstu, na brodvejskoj sceni, demontira iluziju da je komercijalno kazalište poslovno

uspješan model te trasira u kolikoj je mjeri ovisno o javnim financijama, ali i o tzv. nezavisnoj produkciji. Razgovor osnivača platforme Artleaks bilo nam je važno uvrstiti u ovom kontekstu kao primjer organizacije umjetničkih radnika u borbi protiv eksploatacije, zajedno s ograničenjima koje takvo udruživanje nužno sa sobom nosi, od teškoće sindikalnog organiziranja tzv. kreativnih radnika do nedostatka političke snage koja bi zagovarala transformaciju društvenih odnosa.

Drugi blok donosi analize izabranih umjetničkih radova koje se hvataju ukoštac s reprezentacijom kapitala. Dragana Alfirević donosi prikaz dviju predstava koreografa Martina Schicka (*Halfbread Technique: Post-Capitalism for Beginners* i *Not My Piece*) u kojima autor na relaciji producent-koreograf-plesač-publika propituje solidarnost i njezine emancipatorske potencijale u kapitalističkom društvu, ali i moć koreografije kao načina organizacije pokreta, kako između pozornice i publike, tako i među gledateljima. Gal Kirn se na primjerima dvaju radova Margarete Kern (*The State of/and the Body* i *The Body Economic*) bavi reprezentacijom krize, a na podlozi historijskih primjera i teorijskih uvida iz 1930-ih. Marko Miletić analizira rad *In Light of the Arc* Zacharya Formwalta, video u kojem umjetnik proces izgradnje burze u Šenženu koristi kao poligon za diskusiju o razlikovanju pojava oblika kapitalizma i njegovih realnih posljedica.

Zadnji blok posvećen je recenzijama recentnih izdanja. Goran Pavlič donosi prikaz knjige Bena Davisa *9.5 Thesis on Art and Class*, ističući važnost njezine pojave u sferi kritike (vizualnih umjetnosti) zbog inzistiranja na sistemskoj refleksiji umjetničke proizvodnje iz

marksističke perspektive koju je akademski pogon izgurao. Nina Gojić recenzira zbornik *Parallel Slalom: A Lexicon of Non-aligned Poetics* kao pokušaj sustavne reprezentacije i kritičke analize jugoslavenskih umjetničkih praksi (pretežno suvremenog plesa) ističući važnost sagledavanja povijesti (jugoslavenskog) plesa šire od estetske kategorije, dakle u njegovom specifičnom društveno-političkom kontekstu.

Recenzirajući publikaciju *A Choreographer's Score* Anne Terese De Keersmaeker i Bojane Cvejić, Zrinka Užbinec postavlja pitanja o koreografskom radu, prijenosu koreografskog znanja i mogućnostima njegove socijalizacije kao načinu odupiranja komodifikaciji.

Umjesto da tekstove opremimo prikladnim vizualijama, odlučile smo, kao samostalni prilog artikuliran drugačijim jezikom, reproducirati fotografije Marka Ercegovića iz ciklusa *L.P.* Serija fotografija o hrvatskom biznisu i birokratskom okruženju snimana je u posljednjih desetak godina, paralelno s fotografiranjem za korporativne potrebe. Neupotrebljive za (samo) reprezentaciju političke i ekonomske elite, smještene u okvire umjetničkog časopisa fotografije nas vraćaju na ishodišno pitanje odnosa i uloge umjetnosti u reprezentaciji i reprodukciji kapitala.

urednice

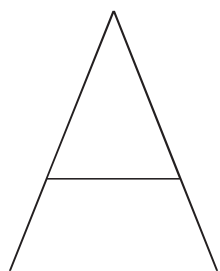
P.S. U trenutku zaključivanja broja zatekla nas je vijest o smrti Haruna Farockija, autora čiji opus, makar implicitno, odjekuje ovim brojem.



In the company of
of people from the
finance, such as R
Jagoda, what gets
is art, while artists
themselves, speak
money.

of Hans' circle
the world of
Rothschilds, says
spoken about
ts, amongst
k mostly about

(**"Moje kuće, moji snovi", interview with costume and stage set designer Jagoda Buić, in *Globus*, 2011)**)



t least since the last economic crisis, and the so-called austerity measures which have mercilessly hit public finances (and in this part of the world artistic production is

mainly financed by public funds), the issue of money gained stronger presence in the artistic sphere. It seems that the field of artistic production has finally been sensitized to social conditions which it demands and reproduces by its work. However it stays questionable, to say the least, whether we are dealing with an actual systemic critical reflection at the same time. Thus it is necessary to take a closer look at artworks which reflect this, until fairly recently, vulgar theme, and discourses which surround it and push it into circulation. We ask ourselves a simple question: how can art help us understand the social function of money? Does it offer a special approach, pointing to a potential lack in economic and sociological analysis, or are we dealing with a basic aestheticization of analytical insights by, so to speak, visual ornaments?

After the 60/61 issue of *Frakcija* entitled "Artistic Labor in the Age of Austerity" which articulated initial steps of materialistic analysis through the questions of *the state of politics and the economic logic of public finances as determined by the so-called austerity politics, the constitution of an autonomous art field from the perspective of establishing the market of wage labour, the political function of culture, the relationship between cultural policies of higher education and the operational mechanisms of the media, the artistic treatment of the conditions of reproduction in terms of political economy, and the logic of self-organization in artistic work, including its methods of production*, this thematic issue can be viewed as a certain sequel. To continue for us means to try to

attempt a series of close readings of selected artistic works/practices/positions in order to find out how this layer of capitalist reality, money, reflects itself in artistic processes and narratives. How does art wrestle with the (im)possibility of representation of money, considering that money is a social relation, and does that mean that money, being immaterial, is also unrepresentable? What does reproduction of capital mean in the sphere of art, especially on the background of experience of post-object art which teaches us that it is not enough to fix the object or to try to change it, if at the same time the entire operative structure which persistently produces such objects in their reality, has been reproduced. What is the relation between art and labour, especially considering the transformation of conditions created by financial capitalism?

The issue opens with Jelena Vesić's text dealing with the administration of aesthetics, with the issue of contracting artistic work and – on the background of the establishment of autonomy of artistic field together with the introduction of wage labour – brings us a discursive analysis of the modes of communication and affective tactics at play in contractual relations, showing how they are the result of a complicated relationship between art and money, or rather art and labour in capitalism. Andrew Haydon's text is an overview of the resonances of financial crisis in contemporary British theatre, from 2009 till today, and the problem of staging capital, or rather, of the limited reach of these performances, considering the fact that, regardless of the theme, they reproduce capitalist modes of production. Annie Dorsen narrates her personal experience of directing in a commercial context, on Broadway, and takes apart the illusion that commercial theatre is a successful financial model, tracing its dependence on public finances, but also on the so-called independent

production. It was important for us to include in this context the conversation between the founders of Artleaks platform as an example of an organization of artistic workers struggling against exploitation, together with the limitations which such coming together into an association necessarily implies, from the difficulty of union organizing of the so-called creative workers to the lack of political force that would press for the transformation of social relations.

The second section brings the analysis of chosen art works that deal with the representation of capital. Dragana Alfrević reviews two performances by the choreographer Martin Schick (*Halfbread Technique: Post-Capitalism for Beginners* and *Not My Piece*) in which the author questions solidarity and its emancipatory potentials in capitalist society in the relation between producer, choreographer, dancer and the audience, but also questions the power of choreography as a way of organizing movement, both between the stage and the audience and amongst the spectators. Based on two works of Margareta Kern (*The State of/and the Body* and *The Body Economic*) Gal Kirn engages with the representation of the crisis, on the background of historical examples and insights from the 1930s. Marko Miletić analyses the work *In Light of the Arc* by Zachary Formwalt, a video in which the artist uses the process of building the stock market in Shenzhen as a starting point for a discussion on the difference between manifestations of capitalism and its real consequences.

The final section is dedicated to the reviews of recent publications. Goran Pavlić reviews Ben Davis' *9.5 Thesis on Art and Class*, emphasizing the importance of its appearance in the sphere of (visual arts) criticism due to the insistence on systemic reflection of artistic production from Marxist perspective which the academic industry has

pushed aside. Nina Gojić reviews the reader *Parallel Slalom: A Lexicon of Non-aligned Poetics* as an attempt at systemic representation and critical analysis of Yugoslav artistic practices (primarily of contemporary dance) emphasizing the necessity of considering the history of Yugoslav dance in a wider context than simply as an aesthetic category, thus in its specific social and political context. Reviewing the publication *A Choreographer's Score* by Anna Teresa De Keersmaeker and Bojana Cvejić, Zrinka Užbinec asks questions about choreographic work, transfer of choreographic knowledge and possibilities of its socialization as a way of resistance to commodification.

Instead of matching the texts with expected visual materials we have decided to reproduce the photographs of Marko Ercegović from the cycle *L.P.*, as an independent contribution articulated in a different language. The series of photographs dealing with Croatian business and bureaucratic environment have been taken in the past ten years, together with photographs for corporate needs. Useless for (self) representation of political and economic elite, placed in the framework of an art magazine, the photographs take us back to the initial question of the relationship and the role of art in the representation and reproduction of capital.

The editors

P.S. As we were finalizing this issue, the news of the death of Harun Farocki reached us. He was an author whose opus, at least implicitly, resonates through the issue.





STYLING: [illegible]
HAIR: [illegible]
MAKEUP: [illegible]
DRESS: [illegible]

"Administracija estetike" ili podzemni tokovi ugovaranja umetničkog posla između ljubavi i novca, novca i ljubavi

Jelena Vesić

"Paint what you love and love what you paint"
Tom Roberts, 1890

“P

are ili život – Your money or your life!" – bila je pretnja, odnosno lažni izbor pred koji su razbojnici u XIX veku, upravo negde kada Roberts piše svoj kreda, stavljali neoprezne putnike na živopisnim engleskim ruralnim putevima ili u divljinama britanskih kolonija. Drugačiji jezički zaplet ovog potencijalno smrtonosnog izbora mogao bi glasiti "Ljubav ili novac!" – izbora koji se sa uvek istim iznenađujućim efektom stavlja pred drugu vrstu savremenih putnika, pred karavan mobilnih i fleksibilnih "radnika ili radnica u kulturi". Smisao ove ucene u domenu kulturne proizvodnje seže daleko u prošlost, ali se, kao što ćemo videti, nikad eksplicitno ne imenuje niti izgovara.

are ili život – Your money or your life!" – bila je pretnja, odnosno lažni izbor pred koji su razbojnici u XIX veku, upravo negde kada Roberts piše svoj kreda, stavljali neoprezne putnike na živopisnim engleskim ruralnim putevima ili u divljinama britanskih kolonija. Drugačiji jezički zaplet ovog potencijalno smrtonosnog izbora mogao bi glasiti "Ljubav ili

o1 Normativ *Ljubav prema umetnosti* derivira se iz Platonovog koncepta ljubavi (ljubavi prema filozofiji) kao transcendiranju ljudske egzistencije kroz samo-realizaciju, samo-usavršavanje, znanje, stvaranje, mišljenje, težnju ka besmrtnosti. Videti: Platon, *Gozba ili O ljubavi* (Beograd: BIGZ, 1983).

o2 Videti: Arthur Danto, “The Artworld”, *Journal of Philosophy*, LXI (1964), str. 571-584.

o3 Ibid., str. 582.

U ovom osvrtu, pokušaćemo da sagledamo načine na koje koncepti “ljubavi” i “novca” danas naseljavaju kontekst proizvodnje i interpretacije umetnosti. U njihovom kompleksnom i često nasilnom plesu dijalektika strastvenog i smrtonosnog zagrljaja otvara prostor za diskusiju istorijski napregnutog odnosa između autonomije umetnosti i heteronomije rada, kao i za različite ideološke strukture novih-starih ucena, sadržanih u binomu *Ljubav vs. novac* koje operišu u ovom domenu – uostalom, to su izbori sa kojima se oni koji proizvode umetničke sadržaje svakodnevno susreću.

Ljubav će se ovde pojavljivati u veoma određenom, ali i jezički veoma heterogenom obliku – kao ideja i ideal, kao odgovornost pred istorijom i čovečanstvom, kao esencija onoga što prepoznajemo kao “duh”, ili čak kao “duša sama”, kao ultimatni smisao i validacija ljudske prirode. Koncept ljubavi, u ovom smislu, polazi od platonovskog normativa *Ljubavi prema umetnosti*¹ i nastavlja svoju evoluciju u različitim pravcima razvoja estetskog idealizma, sve do pitanja *društvene odgovornosti* javnog intelektualca, društveno korisnog rada ili javnog dobra. U savremenom, fleksibilnom i samoorganizovanom kontekstu proizvodnje sadržaja ljubav je ključna i na jedan drugi način – kao polje transakcija u području emocionalnih afekata – postfordistička moneta prijateljstva i socijalnog kapitala.

Koncept novca se, s druge strane, pojavljuje kao upražnjeno mesto govora, kao ono što neproizvodni (stvaralački) rad navodi na zamuckivanje. Novac je nešto što se skriva iza reprezentacije i događanja umetnosti, on je nelagodnost sama, a pominjati ga u ovom kontekstu predstavlja puki “merkantilni šund” koji je navodno stran svakoj pravoj umetničkoj nameri, političkoj odgovornosti i društvenom angažmanu. Međutim, za razliku od brojnih inkarnacija, jezičkih, logičkih i semantičkih, kroz koji se pojavljuje koncept “ljubavi”, deluje kao da je “novac” akter koji je u potpunosti neosetljiv na kontekst i transformacije ovih odnosa. Drugim rečima, dok *Mr. Novac* često ostaje prilično anoniman i nevidljiv, *Miss Ljubav* stoji ispod reflektora i nasred pozornice, pokušavajući da se pruruši bezbroj puta i stalno menjajući maske i garderobu.

Upravo je ova igra, ovaj “ples jezika”, razlog zbog kojeg nas situacija poziva da bude sagledana iz ugla terminologije, definicija, imenovanja i praksi komunikacije, kroz svojevrstu rekonstrukciju različitih borbi i paktova sa logikom dominantnog kapitalističkog sistema. Ovakav pojavno dinamičan, ali suštinski prilično konzistentan susret odvija se na širokom i ekspanzivnom terenu umetnosti – savremeni život je, za aktere u ovom polju, obeležen nominalnošću ključnih reči i izraza, *tag cloud* mentalitetom i količinom komunikacije koja sve njegove učesnike pretvara u “lingvističke životinje”, formirane i ograničene matricom jezika.

Prolog: zašto kažeš Novac, a misliš na Duh? Zašto kažeš Duh, a misliš na Novac?

U tekstu *Svet umetnosti* Arthura Dantoa, koji ujedno možemo smatrati prekretnicom u odnosu na klasične i moderne diskurse umetnosti vezane za teorije imitacije (*mimesis*), istina i značenje umetnosti pronađeni su u institucionalnom konsenzusu koji izdvaja običan svet od sveta umetnosti²:

Umetnički svet stoji naspram realnog sveta na isti način na koji božanski grad stoji naspram zemaljskog grada. Određeni objekti, kao i individue, uživaju duplo državljanstvo, ali to ne narušava fundamentalni kontrast između umetničkih radova i realnih objekata.³

04 O internalizaciji institucionalnog aparata i biopolitičkom razumevanju institucije detaljnije je pisala Andrea Fraser u tekstu "From the Critique of Institutions to an Institution of Critique", *Artforum*, 44.1 (2005), str. 278-285.

05 Danto akcentuje pitanje prepoznavanja, razlikovanja, distinkcije, a ne toliko ekonomije i robnog statusa koji su predmet ovog teksta: "Videti nešto kao umetnost zahteva ono što je oku nedokučivo – atmosferu umetničke teorije, znanje istorije umetnosti, umetnički svet", Danto, "The Artworld", str. 580.

06 U Andy Warholovim *Brillo kutijama* ima nečeg blatantnog – ta repetitivna i reproduktivna proizvodnja serijskih objekata, nalik fabričkoj, uz element estetizacije ili, Benjaminovski rečeno, "auratizacije" – uz svakako prilaz sa ciničke strane "aure" koji postavlja znak jednakosti između duha, ljubavi i novca – brutalan je komentar umetnika na proizvodnju vrednosti u umetnosti u eri optimizma kapitalističkog potrošačkog društva (Warhol je takođe svoje brojne radove posvetio fetišističkom karakteru novca). Paradoksalno, sa istom brutalnošću i cinizmom se danas, u eri političkog i ekonomskog pesimizma, dominantni diskurs savremene umetnosti vraća starim argumentima o duhovnosti, veličanstvenosti i stvaralačkoj posebnosti, zatirući novac sa videla i bacajući kapitalističke robne odnose ispod tepiha.

07 Koncept *ideologije umetnosti* ili *umetnosti-kao-ideologije* izvorno je postavio Goran Đorđević – bivši umetnik – koji je delovao u prostoru bivše Jugoslavije i internacionalno od 1973.-1985. godine. Za Đorđevića je ideologija umetnosti oličena u konceptima *stvaranja, genija, autorstva, originalnosti, neponovljivosti i jedinstvenosti* koji proističu iz "religiozne svesti". Nasuprot prakse umetnosti kao izraza religiozne svesti Đorđevićev (protiv-) umetnički rad se zasnivao na negaciji *stvaranja* putem *istraživanja*, negaciji *originalnosti* putem *kopija*, negaciji *autorstva* putem *anonimnosti*. Videti:

Na prvi pogled, nalik anahronizmima idealističke filozofije, Danto ovde postavlja osnove onoga što će umetnost biti, a što determiniše "svetom", svakako – u duhu teorije i umetnosti 1960-tih godina ne sasvim svetom po sebi, već svetom koji se pozicionira u naspramnosti i dijalogu sa životom, društvom, institucionalnim i međuljudskim konstelacijama. Dantoov "svet" se trostruko sedimentiše otkrivajući nasleđe akademskog viđenja umetnosti, istorijski trenutak formiranja estetike kao zasebne sfere i formiranje institucija umetnosti u oba smisla – i kao ideoloških aparata i kao interpersonalnih veza, interakcija, istorijskih dijaloga⁴. Ono što se čini relevantnim za korpus razvoja savremene umetnosti kojoj Dantoov tekst i njegove posledice mogu biti pristupna tačka, odnosno *interface*, ne leži u reformističkom pristupu filozofiji idealizma, odnosno podvajanju svetova kao takvom. Radije, reč je o poziciji iz koje se to podvajanje ne deklarise kao proizvod nekakve ontologije umetnosti, već kao institucionalni dogovor koji generiše moduse proizvodnje, značenja, interpretacije, komunikacije, pa i tržišne vrednosti umetnosti. O nekim drugim implikacijama Danto u svom tekstu neće govoriti, ali će teorija i praksa savremene umetnosti upravo pokazati ne-fiksni i fleksibilni karakter ovog sveta – njegovu ekspanziju i moć asimilacije, njegove pukotine i curenja u realnost, njegovu osmotsku vezu sa društvenim stvarnostima.

Kako se to "podvajanje svetova" ogleda na umetničkom predmetu i njegovoj robnoj formi? Danto uzima za primer razliku između *Brillo kutija* koje autorizuje (brendira) Warhol i *Brillo kutija* koje proizvodi istoimena fabrika deterdženata⁵. Razlika između umetničkog proizvoda i svetovnog proizvoda koja se ovde pravi⁶, zapravo želi da podvuče razdelnu liniju između "sakralnosti" (večnosti) umetničkog dela i "profanosti" masovno proizvedene robe čiji se smisao u potpunosti iscrpljuje u domenu tržišne ekonomije. Institucija (ili svet) umetnosti transformiše umetnika u moćnu, a opet tragičnu figuru nalik kralju Midi koji pretvara u zlato sve što dodirne, kako bi mu se istovremeno ovaj čudotvorni dar obio o glavu (u slučaju Mide kazna "božanskog dara" rezultira viškom zlata, a manjkom života, u slučaju umetnika – viškom "duha", a manjkom novca, odnosno plate). Institucija umetnosti prisvaja božanski prerogativ *stvaranja*, ali takođe kroz taj božanski prerogativ otvara prostor za negiranje nečega što bi bilo materijalno telo (život umetnika), njegov ili njen odnos sa realnim svetom – nešto na šta će kritičke umetničke prakse referirati pod poglavljem umetničkog rada (ili rada umetnika) i društvene funkcije umetnosti. U konceptu stvaranja i stvaralaštva, u funkciji ključne poluge *ideologije umetnosti*⁷ rad je zamenjen slobodnim i svemoćnim tokom inspiracije koja odlikuje umetnika-genija – ishod ovog slobodnog procesa, ili umetničko delo, u skladu sa tim isključivo je određeno imunitetom ili zaštitnim znakom autorstva, unikatnosti i neponovljivosti. Upravo u konceptima autorstva i originalnosti, u kontrastu božanskog atributa stvaranja (*creatio*) i zemaljskog atributa proizvodnje (*productio*) leži ideološka opozicija umetnosti i robe koju institucija umetnosti samouvereno i uporno perpetuira. Upravo iz ovog razloga je robni karakter umetnosti oduvek bio neuralgična tačka, nelagodnost sama, nešto što je u esteti i istoriji umetnosti jednostavno uvek proizvodilo kratak spoj.

U savremenom "preduzeću Kultura" umetnost gotovo nikada nije reprezentovana kao tržnica, čak ni kada je nominalno, legalno i institucionalno zaista koncipirana kao tržnica. Pogledajmo, na primer, razvijene sajmove savremene umetnosti, kakav je *Freeze Art Fair* u Londonu – manifestacija koja se nedvosmisleno funkcionalno iscrpljuje u kupoprodajnom domenu trgovanja umetninama, iako njena (samo)reprezentacija

Goran Đorđević, "Umetnost kao oblik religiozne svesti", *Oktobar* 75 (Beograd: SKC, 1975) i Goran Đorđević, "On the Class Character of Art", *The Fox*, 3 (1976), New York. Takođe, Branislav Dimitrijević, "(Ne) mogući umetnik: o nestvaralačkim istraživanjima Gorana Đorđevića" i Jelena Vesić "Igrati na terenu umetnosti, ne biti karakter u priči, govoriti pozajmljenim glasom", katalog izložbe *Protiv umetnosti, Goran Đorđević – Kopije (1979-1985)* (Beograd: Muzej savremene umetnosti, 2014).

o8 U štandovima prodajnih galerija prerušenim u *curated rooms* nikako ne možemo prepoznati tržnice ekskluzivnih objekata sa istaknutom cenom – cena se nikad ne ističe, čak i ako je rad prodat – to će biti naznačeno suptilnom tačicom u boji koju će uočiti samo oni kojima je informacija namenjena – za sve druge, to je možda još jedna mega izložba savremene umetnosti.

i pojavna forma uvek upućuju na nešto drugo – u funkciji reprezentacije i "iskustva" ovakva će manifestacija najčešće upotrebiti ogroman simbolički kapital komunikacije, estetizacije, intelektualnog rada, kreativnosti i konačno novca, kako bi posetioce, ljubitelje umetnosti, kolekcionare, pa čak i same aktere ove operacije na trenutak razuverila da se ovde uopšte i radi o novcu, robi i trgovanju. Uvek novi i za tu priliku poručen umetnički ambijent obezbeđuje posetiocima svaki put "novo" i drugačije iskustvo ulaza u lavirint prodajnih galerijskih štandova, koji nisu samo štandovi, već *curated rooms* sa izlagačkim konceptima i precizno kreiranim atmosferama⁸; edukacija i zabava takođe nisu zaboravljene – slede programi predavanja i diskusija, promocije knjiga i časopisa, VIP i otvorene žurke, samoorganizovane prezentacije (i prodaje) radova mladih umetnika, oglašeni i neoglašeni performansi, akcije, kustoske inicijative, zatim kontrastajmovi, alternativni sajmovi i tako dalje – ceo ovaj asemblaž umetničkih zbivanja, ova scenografija "duha", čini neprekinuti kontinuum prikrivanja, odnosno postavljanja tržišnih operacija u umetnosti iza scene i izvan domena vidljivog.

Kroz ovakve "igre prikrivanja" rada i novca uz pomoć još više novca i ulaganja kulturne industrije odašilju udaljeni refleks "istina" usađenih u temelje moderne estetike i istorije umetnosti, tražeći u njima sopstvenu legitimizaciju, koliko god taj poduhvat delovao apsurdno i paradoksalno. Pouke o distinkciji između visoke umetnosti i njene javne funkcije i komercijalne umetnosti kao sinonima za nisko dala je Akademija XVIII veka i ovo nasleđe se po svojoj prilici ispostavilo konstitutivnim za instituciju umetnosti u svim njenim fazama (samo)transformacije. Još od Vasarijevih poziva na perfekciju u umetnosti koja je strana bilo kakvoj drugoj proizvodnji i Winckelmannove dogme o "plemenitoj jednostavnosti i mirnoj veličanstvenosti" koja spaja antiku i modernost, pa do Diderotove kritike pariskog Salona 1767. kao "korupcije ukusa luksuzom" u kojoj se imenuje "novac koji uništava lepe umetnosti", primetno je jedno – industrijska revolucija, rađanje buržoaske klase i umetanje umetnosti u jezgro kapitalističkih odnosa, odnosno direktna veza između novca i ukusa, jeste svojevremeno bila pojava koja je naišla na sistemski otpor u okviru institucije umetnosti, tada još uvek u nastajanju. Kako se "prava umetnost" istorijski razvela od novca? Upravo tako što je prodaju, odnosno proizvodnju određenu potražnjom, izjednačavala sa dekoraterskim poslom od kojeg je želela da se distancira. U ideološkom ali i veoma praktičnom smislu, sistem Akademija je služio oslobađanju umetnosti od srednjovekovnih zanatskih gildi, što u našem slučaju znači oslobađanje od neposredne svrhe "dekorisanja luksuzom". Umetnost se, kako svedoči Joshua Reynolds, jedan od ustanovljivača Akademije u Britaniji, atribuirao kao "Intelektualno dostojanstvo (...) koje oplemenjuje umetnost slikara" i "povlači liniju između njega i čistog mehaničara koji ne proizvodi umetnost već puki ornament". Tako institucija umetnosti u trenutku konstituisanja estetskog kao zasebne sfere ustanovljava do danas važeće atribute unikatnosti, originalnosti i autorskog, i uspostavlja razliku između visoke umetnosti i komercijalne kulture luksuznog zanatstva (odnosno umetnosti kao izraza komercijalne kulture).

U ovim različitim, međusobno antagonističkim i varijabilnim pokušajima uklanjanja novca, rada i radnih odnosa sa pozornice reprezentacije umetnosti, uočava se konsenzualan napor da umetnost nikako ne bude shvaćena kao *business as usual*, kao *rad* ili *posao* – već kao nešto potpuno suprotno tome. Novac se tu pojavljuje kao stvaralački stid.

09 Buchloh zapravo govori o umetničkom intervenisanju u polje institucionalnog koje demaskira same mehanizme i politike koje stoje iza ovog reprezentativnog polja – umesto izlaganja tematskog rada, objekta, prethodno nastalog dela, izlaže se upravo intervencija u zadatu kompleksnu institucionalnu konstelaciju u kojoj se umetnik ili umetnica nalaze. U ovakvom estetskom domenu umetnost prisvaja alate birokratije – papirologija, dokumentacija, rad sa proglasima i dokumentima – kako bi ih upotrebila protiv reprezentativnog i represivnog (institucionalnog) aparata koji proizvodi kriterijume evaluacije, estetskog potvrđivanja i uspostavljanja vrednosti. Istorijski moment u umetnosti koji Buchloh opisuje i artikuliše takođe predstavlja trenutak u kojem lingvistički i politički dolazi do određenog prevrata u samom polju umetničke produkcije – paradigmu *umetničko delo* zamenjuje paradigma *umetničkog rada* ... ili često *rada umetnika*. Videti: Benjamin Buchloh, "Conceptual Art 1962–1969: From the Aesthetics of Administration to the Critique of Institutions", *October*, 55 (1999), str. 105–143.

10 Svakako, forma proizvodnje se uvek iznova uspostavlja kao neka vrsta odgovora na, althusserovski rečeno, poziv "hejt" (dominantne) ideologije, dakle forma proizvodnje nije nikakva spoljašnja, prethodno konstituisana zakonitost koja postoji izvan same prakse, već je njeno konstituisanje koegzistentno sa njenom manifestacijom koji su upravo proizvod same prakse.

11 Klasični, zakonski validni ugovori se retko pojavljuju u savremenom svetu umetnosti, odnosno, čak i kad se pojave – to se dešava tek nakon što je čitava stvar već obavljena. Legalni ugovori u umetnosti i kulturi vode svoj zaseban život, oni su autonomni u odnosu na pregovaračku realnost u kojoj se umetnički posao/rad zaista dešava. U tom smislu, oni su zasebni i od života – oni su rođeni mrtvi, i njihova jedina svrha ili cilj jeste prebivanje u institucionalno-birokratskom

Administracija estetskog i njene dramaturgije

Međutim, šta se dešava sa transferima *ljubavi* i *novca*, ukoliko bismo iz perspektive savremene umetnosti pokušali da pridemo samom aparatu produkcije, terenu svakodnevce na kojem se odvijaju različite prakse *administriranja estetskog*? Šta vidimo ako pokušamo da se voajerski približimo ekonomskoj realnosti "uposlenica" i "uposlenika" uvek ekspanzivnog "sveta umetnosti" u svim njegovim domenima (samo-)kritičkih negacija, transformacija, prekoračenja, uključenja i isključenja i fokusiramo se na sam trenutak u kojem se rađaju projekti i saradnje? Kako se umetnost-kao-ideologija nastanjuje u govoru koji se u tim prilikama koristi?

Termin *administracija estetskog* skovan je za ove potrebe kao istovremena aluzija i inverzija značenja Buchlohovog termina *estetika administracije*, inverzija u smislu razlike između izlagačkog modusa/trenutka prezentacije umetnosti (kojim se bavi Buchloh) i procesa koji mu prethodi – dogovora, pregovora, konverzacije – onome što je po pravilu smatrano isuviše banalnim i stoga odloženim iza "pozornice" izlaganja i prikazivanja umetnosti. Buchlohov termin *estetika administracije* svojevremeno je izrastao iz subverzivnih prisvajanja birokratsko-institucionalnih formi u konceptualnim umetničkim praksama šezdesetih i sedamdesetih godina, poznatih pod zbirnim nazivom kao *umetnost institucionalne kritike*⁹ – analogno slučaju pregovaranja o radu koji je ovde u fokusu, termin je označavao umetnost koja prenosi u polje vidljivog odnose produkcije, paktove i *deatlove* koji su obično prikriveni, prećutani i dekorisani "pravom umetnošću".

Kako se uspostavlja odnosi unutar kulturne proizvodnje? Kako se individualni akteri i akterke sami postavljaju na pozicije poslodavaca i posloprimaca? Nezvanični i para-legalni dogovori o umetničkoj produkciji – često postavljeni na *peer to peer* osnovama – predstavljaju dominantne forme pregovaranja o "isporuci" sadržaja ili učešću u različitim kulturnim sadržajima. Možemo čak i reći da se upravo u toj paralelnosti, u samom odnosu "jedan na jedan" uspostavlja forma proizvodnje¹⁰, dok institucionalno "ozvaničenje", mobilizacija reprezentativnog aparata, legalna verifikacija dogovora – sve to predstavlja puku administrativnu potvrdu nečega što se već dogodilo, zaključilo i obavilo svoju funkciju¹¹.

Dramaturgije procesa ugovaranja umetničkog posla koje slede uglavnom će se odnositi na teren na kojem operišu protagonisti i protagonistkinje koje žive na dnu ekonomske lestvice "preduzeća kulture" – slobodni pisci, *freelance* predavačice, eksperimentalne kuratorke, kritički orijentisane likovne umetnice, levi intelektualci, alternativne pozorišne trupe, nezavisni kritičari, esejistkinje; drugim rečima, svi oni koji odgovaraju na pozive institucija (tačnije, koji proizvode sadržaje za institucije, ili, što je relativno skorašnji fenomen, to rade *umesto* institucija). Dramatizovaćemo scene komunikacije karakteristične za autore i autorke, radnike i radnice u kulturi koji sarađuju u različitim samoorganizovanim inicijativama iza paravana neposredne proizvodnje glamura i uspeha – za subjekte koje Gregory Sholette naziva *tamnom materijom*¹² u smislu njihove voljne (političke) odluke o povlačenju sa mesta najizrazitije vidljivosti i neposredne vezanosti za "star sistem" i tržišnu potražnju.

U ovoj "avanturi" silaska na teren proizvodnje, ili određenoj vrsti pregleda scenarija u kojoj je svaka sličnost sa realnim akterima i akterkama namerna, akcenat će biti postavljen na nekoliko tipova para-ugovornosti, u kojima se odnosi "ljubavi" i "novca", "igre" i "rada" očituju u registrima govora. Iako je reč o nezvaničnim i paralelnim dogovorima, razgovorima ili

arhivu (kao post festum legitimacija, a ne aktualizacija). Sama ova činjenica nam već govori o tome da postoje određeni problemi u razumevanju umetnosti kao rada, i samim tim (i naročito) – kao plaćenog rada.

12 Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Press, 2011).

13 Takođe, važno je napomenuti da je izdvajanje pozicija A i B kao fiksnih i nepromenljivih moguće samo u okviru zadatih institucionalnih odnosa važećih za period takozvane socijalne države ili države blagostanja, dok u vremenu projekata, saradnji i fleksibilnog rada, pozicije A i B postaju često lako zamenjive i promenljive. Tu više nije reč o paru dva elementa i jednoznačnom odnosu među njima, već o čitavom lancu produkcije i stvaranja umetnosti koji ide od makrokulturnih politika do pojedinačnih aktera i akterki.

14 O pojmovima *lanci ekvivalencije* i *lanci razlike* videti: Ernesto Laclau i Chantal Mouffe, *Hegemony and Socialist Strategy* (London: Verso, 1985).

15 Akteri našeg prvog "slučaja" dolaze do ovakvih pozicija kroz pasivnu internalizaciju idealističke estetike, iako u većini primera projektno-zasnovanog rada, i to ponešto ponekad i pomalo ipak razmenjenog novca (koji je ponosno izbegnut, izbrisan, prećutan i potisnut u konverzaciji) služi čisto reprodukciji života, i veoma je udaljen od bilo kakve vrste profita.

16 Govorni primeri koji se nalaze u ovom tekstu, radije su proizvod dramaturškog *researcha* i iskustvenog i bliskog razgovora s različitim kulturnim radnicima i radnicima, nego "objektivnih" naučnih metoda sociologije ili antropologije. Naučni metodi ispitivanja – tabele, formulari, lista targetovanih pitanja – i drugi oblici standardizacije i shematizacije, te otuđeni odnos ispitanika i istraživača, istraživača i same teme, spoljašnja, objektivistička

pregovorima iza kojih u najčešćem broju slučajeva zapravo uopšte ne postoji pravni ugovor između dve strane, ipak se procesualno, u samoj govornoj praksi izdvajaju dve figure: Ona/j koji/a poziva (**A**) i ona/j koji/a se poziva (**B**).¹³

1. DŽENTLMENSKO-DAMSKA PROMENADA, ILI PLEMENITOST BEZ ZAŠTITE

Naslov je možda zgodan da ilustruje atmosferu konverzacije u kojoj se "svet umetnosti" posmatra kao izolovan od spoljašnjeg sveta, pa i od same egzistencije (umetnika), i u kojoj su podrazumevani *lanci ekvivalencije*¹⁴ opet podrazumevano bazirani na zajedničkoj ljubavi prema stvaranju i znanju, tako da se poslovni odnosi između **A** i **B** nastoje da "očiste" iz govora. Pretpostavka **A** (a ponekad i **B**) je da je najveći ideal umetnosti upravo "stvaranje iz ideala" i da "nas" (uvek, u tom slučaju, "nas") vode isključivo ideje i idealizam, a nikako novac (koji bi u ovoj varijanti mogao da se razume i kao "interes"). S jedne strane, kreativni rad je posmatran ili kao neka vrsta prirodne potrebe, kao izvesna emanacija dara ili kao podrazumevana građanska, društvena odgovornost javnog intelektualca – skoro kao biološki rast ili metabolički proces jedne kreativne persone. S druge strane, reč "novac" je posmatrana kao nešto prljavo i nisko (iako, uglavnom, nikome i nikada nije bio problem da primi nadoknadu za svoj rad, naprotiv – ali pitanje honorara se ovde prepušta neizvesnom podrazumevanju)... "Priljavština" i "ružnoća" pominjanja novca takođe proizilaze iz paradoksalne činjenice da se same reči "iznos", "nadoknada", "honorar" i "troškovi" izjednačavaju sa nekom vrstom finansijskog dobitka (ili koristoljubivosti, ili možda čak i – napišimo to veoma tiho – profita), koju istinska umetnost navodno po sebi nadilazi.¹⁵

Govorni primeri:¹⁶

A – da li želiš da radimo ...; imam odličnu ideju za ... hoćeš li da mi se pridружиš ...; svečano vas obaveštavamo da smo vas izabrali da datum je taj i taj ...; tebe zovem da mi pišeš tekst, samo ti to možeš; pozvani ste da održite predavanje tu i tu, tada i tada; započela sam jedan projekat – to hoću da radim samo sa tobom ...;

B1 – (osoba koja prihvata igru bez rezerve) ... molim vas da se ne bavimo pitanjima raspodele budžeta – to je stvar menadžmenta - nego hajde da pričamo o sadržaju – zato smo ovde, pisanje nije profesija; neću da pričam o novcu, ja ovo ne radim zbog novca, nego zato što me zanima ... pa sada, ako nešto dođe – dođe; ali, ja bih ovo radila u svakom slučaju, jer smatram da je stvar važna po sebi.

B2 – (osoba koja pokušava da svojim radom ipak upostavi egzistenciju, ali i da ne dovodi u pitanje određene "neizgovorljive" stvari) ...hvala puno na pozivu – da li možete da mi kažete i neke organizacione detalje; veoma mi se dopada ideja, ali me zanima i da čujem kakvi su tačno planovi vezani za produkciju; svakako bih volela da ovo radim – da li se može znati kako stoje stvari u vezi projekta u celini ...

pozicija istraživača namerno su izbegnuti. Pozicija istraživanja je ovde radije unutrašnja, empatijska i empirijska, a individualna iskustva su poopštena kroz višegodišnje ekstenzivne i intenzivne dijaloge sa različitim kolegama i koleginicama, prijateljima i prijateljicama koji dele interes za ista, slična ili drugačija iskustva. Zahvaljujem se na komentarima: Kontekst kolektivu, inicijativi Uzbuna, kustoskom kolektivu WHW, kolektivu TKH, Bojani Piškur, Vesni Vuković, Vladimiru Jeriću, Zorani Dojić, Radmili Joksimović, Sveboru Midžiću, Mirjani Dragosavljević, Darinki Pop-Mitić, Andreju Dolinki, Dejanu Vasiću, Jeleni Petrović, učesnicima i učesnicama diskusija o umetničkom radu inicijative *druga scena*, projektu Mašinsko odeljenje u Rex-u, projektu Radnička Anketa u Reina Sofia i Davidu Bergeu.

17 Jedan od primera ovakvog odnosa bi bili tzv. *open call* pozivi urednika za tekstove u tematskim izdanjima *glossy art* magazina, učešća u tematskim panelima, specijalističkim publikacijama i slično.

U retorici onoga ko poziva – inicijatora, preduzimačice, menadžera projekta ili institucionalne reprezentkinje – očituje se diskurs bliskosti, erotizacije odnosa, upućuju se laskave počasti i hvale (*želeći, imati ideju, pridružiti se, biti svečano izabrana, biti pozvan, biti posebna, jedinstven...*). Takav poziv se naizgled lako može zameniti pozivom na igru, zabavu, druženje, aferu... kao da je reč o zajedničkom provođenju slobodnog vremena, a ne radu. Razumljivo, ovakva retorika neguje ideju posebnosti "sveta umetnosti" i "ljubavi prema stvaranju i znanju", čija druga strana može biti samo banalnost surovog kapitalizma i motiv zarade i profita.

Retorike pozvanih proizvođača sadržaja, **B1** i **B2**, će se međusobno razlikovati, iako će nominalno obe reflektovati pristanak na plemenitu i plemićku igru bezinteresnosti i ovakav džentlmenko-damski sporazum. Osoba koja odbija da se bavi "vulgarnim" ekonomskim i organizacionim aspektima kreativnog rada i koja razgovara samo o plemenitim stvarima u vezi smisla i sadržaja verovatno uživa "luksuz" poslovne situiranosti u nekoj instituciji, na redovnoj je plati ili ima neki drugi (možda porodični) *background* koji joj omogućuje da ne živi isključivo od sopstvenog rada. Drugi glas takođe pristaje na ovaj hegemoni diskurs, iako očigledno iza njega stoji neko ko (pokušava) da živi od svog rada i stalo joj je da ima precizne parametre proizvodnje, kako bi iste uklopila u "proizvodnu traku" svog *života-rada-vremena-troškova samoodržanja*. U vezi ovakve, "**B2** osobe", takođe važi i pravilo da će skoro uvek, iako će često odgovor na njeno nepristojno pitanje "koliko" biti "pa, ništa", ipak odlučiti da se (još jednom) pomiri sa svojom dobro poznatom sudbinom volonterskog profesionalizma.

2. TRIPARTITNO PISMO– ČIST RAČUN-DUGA LJUBAV (zatvoreni kod vs. otvoreni kod)

Format tripartitnog pisma koji se polako odomaćuje kao kanonska forma konverzacije o umetničkom poslu trenutno obično podrazumeva tri kraća ili duža informaciona bloka:

- informacije o *sadržaju/okviru projekta*
- informacije o *vrsti i obimu angažmana, mestu i vremenu "isporuke" sadržaja*
- informacije o honoraru.

Dok u prvom slučaju *džentlmenko-damskog sporazuma* susrećemo konstantnu nelagodnost u frazeološkim, a ponekad i inventivnim pokušajima zaobilaznja reči "novac", u slučaju tripartitnog pisma pronalazimo nelagodnost upravo u direktnosti njegovog pominjanja. U ovom registru govora nema mistifikacije stvaranja, nema prećutkivanja, potiskivanja, kostimiranja i zaobilaznih strategija lingvističkog politikantstva, ali ima šoka pred brutalnošću kupovine nečega što – istorijski naučeno – "nije na prodaju" ili barem "ne može biti "čisto trgovanje".

U "**zatvorenom kodu**" paraugovornog formata *tripartitnog pisma A i B* su jasno pozicionirani u polju moći – **A** kupuje radnu snagu ili administira "kupovinu" u ime kupca, dok **B** aktivno operiše na tržištu radne snage i spremna je da proda svoje vreme i ekspertizu. **B** može biti tretiran ili kao kvalifikovani radnik (u kulturi: specijalizovan za određene teme) ili kao nekvalifikovana ili svekvalifikovana radnica (u kulturi: ona koja odgovara na opšte i široko-spektralne pozive kreiranja sadržaja koji su na ponudi).¹⁷

Primeri prepiske:

A – Dragi XXX,

Dobila sam Vaš kontakt od YYY. Da li ste zainteresovani da pišete tekst na temu MMM za časopis ZZZ? Šaljem vam koncept u attachmentu (att: kratki i uopšteni opis). Tekst bi morao da bude između X i Y reči, dužina je standardna i striktna. Nažalost, rok je veoma kratak – moramo imati sve tekstove spremne za prelom najkasnije do o.o.1. (datum). Ukoliko ste zainteresovani za saradnju, molili bismo Vas da pošaljete skicu za tekst koji biste pisali do kraja ove nedelje.

Možemo obezbediti ooo (suma) za autorski honorar, koji će biti uplaćen mesec dana po izlasku broja, što je predviđeno za 6.6.6. (datum, obično 3-6 meseci kasnije od predaje teksta).

Nadam se da se uskoro čujemo,
XYZ

B1 (misli se u sebi, ili diskutuje sa prijateljima...) – Najviše volim da radim za kapitalistu. Ovde je barem sve jasno – koliko para, koliko muzike. Eksploatiše jasno i javno, a ne “ispod žita” kao državne institucije ili “naši prijatelji”.

B2 (uvek oštar komentar) – Najviše mrzim da mi se neko ovako obraća – kao da je pisanje teksta zavrtanje šrafa na pokretnoj traci, kao da se ne angažuješ celim duhom i telom da nešto kažeš i poručiš. Ovo je čista intelektualna prostitucija. Mehanički seks. Kod prostitucije barem odmah dobiješ keš, a ovde tek kad zaboraviš da si ikada na tome radio. Šta ovo treba da znači – da pisanje teksta nije najvažniji deo produkcije časopisa? Baš me zanima da li će štampariju da plate tek pošto prodaju tiraž...

Pismo poručioca radova uspostavlja unapred otuđene odnose proizvodnje u koje se ugrađuje ono što Marx u ranijim radovima naziva “realnom subsumpcijom” i što Camatte i Negri nazivaju „potpunom ili kompletnom subsumcijom rada”, odnosno „potpunom subsumcijom društva” – koja ovde stoji za eksproprijaciju radnika iz procesa proizvodnje i magičnu formulu putem koje će se vrednost rada uvek smanjivati, a produktivnost uvek rasti. “Dobio sam vaš mejl od XXX” čak govori o tome da **B** kojoj se naručilac ovom prilikom obraća i nije bila prvi izbor, već je delegirana naslednica nekog za poslodavca primamljivijeg i na kulturnoj sceni intenzivnije *tagovanog* subjekta, koji je iz ovog ili onog razloga odbio posao, ali ga je ljubazno prosledio osobi sa kojom ima prijateljske veze, ili u čiju ekspertizu veruje. Pošto skica za tekst treba da se pošalje takoreći odmah, verovatno je reč o drugom, trećem ili četvrtom krugu delegiranja u kojem se proizvođačica sadržaja svodi na zamenljiv izvršni instrument izolovanih, mehanizovanih, vremenski ograničenih i donekle standardizovanih operacija. Poručilac radova je ovde ne poziva kao autorku iza koje stoji određeni *oeuvre*, jedan definisani i izgrađeni profil koji se ovde želi plasirati i podržati, već kao intelektualno opremljenog kognit-mehanika koji treba da se uklopi u insinuirana, nejasna ili krajnje nedefinisana očekivanja. Opisi konceptata i sadržaja su kratki i uopšteni, tako da bi se cinično moglo reći da u tom smislu primaju bilo šta osim onoga što ne primaju. Ovde obično deluje kao da je mnogo veća briga da se stvar uspešno proizvede i spakuje kao projekat, da sadržaj dobije svoje ugovorima definisane attribute u vezi toga ko ga naručuje, ko proizvodi, ko

18 To će se najčešće ogledati u izdavanju velike količine novca za opremu, promociju i plasman projekta, a male za kreiranje sadržaja i plaćanje saradnika i saradnica čiji rad predstavlja okosnicu samog projekta.

19 Ovde se koristim softverskim terminom *otvoreni kod* takođe i u vezi sa terminom *otvoreni institucionalizam* koji se odnosi na novije pokušaje reoblikovanja kulturnih institucija, zajedničkih resursa i kulturne javne sfere u pokušaju odupiranja politikama štednje ili stavljanju kulture na tržište. Videti: Tomislav Medak, “Open Institutions i reforma kulturnog sistema”, *Frakcija*, 60/61 (2011) (Umjetnički rad u doba štednje), str. 50-54. Takođe, vidi priloge s konferencije *Open Institutions*, <http://zagreb.openinstitutions.net>.

sponzoriše, ko administrira, i ko je “vlasnik”, nego za idejne detalje tog sadržaja¹⁸. Drugim rečima – deluje kao da bi ovi legalni dokumenti sasvim smisleno mogli da postoje i bez tog jednog dokumenta koji bi predstavljao sam naručeni tekst.

S druge strane, u slučaju “**otvorenog koda**”¹⁹, reč je o pokušaju drugačije motivisane saradnje, koja je ipak prvenstveno bazirana na idejama i sadržajima. Ovakva konverzacija pokušaće da se suprotstavi hegemonom aparatu proizvodnje i njegovim strogo definisanim ulogama kroz demokratsnije, interaktivne formate koji su otvoreniji ka kritičkom promišljanju stvarnosti. U “otvorenom kodu” **A** i **B** su već u nekoj vrsti *comradeshipa* na koji se računa kroz (političko) prijateljstvo i ljubav u “zajedničkom dobru” i “društveno angažovanim sadržajima”. Taj *comradeship* takođe stoji i za uzajamno razumevanje i poverenje u vezi organizacije produkcionog aparata, sa aspiracijama da se na isti deluje taktički u smeru zamišljene transformacije ili promene. Paraugovorna konverzacija u obliku *tripartitnog pisma otvorenog koda* karakteristična je za takozvani neprofitni, projektni sektor ili – u post-jugoslovenskom prostoru – najčešće za rad “nezavisnih kulturnih aktera” i razvoj onoga što se naziva “nezavisna kulturna scena” – nečega što u širem smislu može biti prepoznato kao format samoorganizovanih inicijativa i kooperativa sa, naravno, određenim deljenim društveno-političkim i estetskim aspiracijama.

Primeri prepiske:

A – Zdravo draga moja XXX,
Dugo se nismo čule. Konačno smo dobili novac da realizujemo projekt ZZZ koji sam ti nagovestila prošle godine, sećaš se kada smo pričale u pauzama konferencije BBB? Malo su se promenile smernice u međuvremenu, jer smo morali da napravimo neke adaptacije i da se ipak povežemo sa YYY (projektom/institucijom/organizacijom) kako bismo dobili EU grant, ali ekipa je odlična – videćeš. Uspeli smo da napravimo nekakav draft koncepta koji ti preliminarno šaljem – naravno, ukoliko imaš bilo kakvih komentara, primedbi i slično – to je sve više nego dobrodošlo. Vrlo nas zanima kako ti se sve ovo čini, ali opet imaj u vidu da je u pitanju samo draft ... ne stižemo da se fokusiramo na pisanje od silne birokratije.
Predlog je da napravimo seriju dešavanja tokom novembra – javi pls da li ti to odgovara i u kojim terminima bi mogla da se pridružiš? Trebalo bi da imamo tačne datume tokom narednih nedelja, a dogovaramo se sa mnogo ljudi od kojih su svi “na sve strane” ... znaš kako je ... Zapravo, stvar najdalje možemo da pomerimo za početak decembra, ali to bi bilo max odlaganje, jer krajem decembra treba pisati i izveštaje, uh-huh :). Takođe, da ne zaboravimo “what keeps the mankind alive” – mogli bismo da ponudimo, skromne ali od srca :), honorare našim učesnicima i učesnicama u iznosu od 001 (suma). Jasno nam je da to nije previše, ali znaš i sama u kakvim uslovima se radi. Ukoliko misliš da je to premalo u odnosu na angažman, ne oklevaj da se buniš, možda nekom magijom možemo da iscedimo još nešto iz produkcije i da povećamo sumu za oko pedesetak evra... U svakom slučaju, možeš da računaš i na standardne *per diems*, drugarske ručkove, večere i dobru atmosferu ... Nije ni to za bacanje :)
puno te pozdravljam i čujemo se još,
tvoja X

20 Za (samo)kritičku analizu projektnog rada i NVO forme videti: Prelom kolektiv (Dušan Grlja i Jelena Vesić), “The Neoliberal Institution of Culture and the Critique of Culturalization”, <http://eipcp.net/transversal/0208/prelom/en> [pristupljeno 3. septembra 2014.].

21 Videti: Teresa L. Ebert, “Alexandra Kollontai and Red Love”, <http://www.solidarity-us.org/site/node/1724> [pristupljeno 3. septembra 2014.]. Svakako, Kolontaj je ovu problematiku prvenstveno vezivala za pitanja emancipacije žena i socijalizaciju brige o deci, ali smatram da se zahtev za promenom društvenih odnosa na “molekularnoj” razini međuljudskosti, kroz transformaciju ljudske svesti – može postaviti i kao univerzalni zahtev.

Tekst odgovora koji šalje **B** bi ovde uglavnom bio direktan odraz teksta **A** – saučesnički i konsenzualan.

U slučaju *otvorenog koda tripartitnog pisma* (koji svakako nikada nije u potpunosti otvoren jer npr. ne stavlja u polje zajedničkog celovit uvid u razvoj projekta i budžetsku raspodelu) otkriva dve strane diskursa brižnosti i ljubavi:

S jedne strane, ovakvi procesi se mogu sagledati iz ugla moći, iz priznanja učinaka supra-državnih ideoloških aparata kojima je projektni rad izložen (međunarodne fondacije, projektne mreže itd), njihove potčinjenosti totalizujućim tendencijama neoliberalnog društvenog poretka. U tom slučaju ovakav para-ugovor bi značio saučesnički pristanak **A** i **B** na to da se bude “tučen” rukom humanizma (neka vrsta toplije, a utoliko i jezovitije verzije prethodnog modela). Ovu produženu ruku “aktivnog nastojanja” (oko prodaje vlastite radne snage) i “čvrstog vezivanja” (u prijateljske forme i sadržaje) suptilno boji i situacija u kojoj je sve u vazduhu, procesu, pregovaranju, dogovoru, fleksibilnom aranžmanu, a ipak restriktivno određeno *projektnom formom* koju odlikuje manjak raspoloživog vremena, kratki rokovi, kompetitivno umrežavanje i samo-prekarizacija²⁰. U projektnim formama pojedinci i pojedinke se sami stavljaju u saradnju i međuzavisnost, sami određuju i redukuju svoja primanja, dok faktor savremene tehnologije ovu komunikaciju i produkciju višestruko ubrzava, broj projekata raste, kao i količina rada, a primanja se smanjuju ili u “najuspešnijim” slučajevima ostaju ista.

S druge strane, pojedinci ili pojedinke imaju određenu autonomiju u menadžmentu projekata – imaju priliku da intervenišu u polju u kojem “ne primenjuje radnik uslove za rad, već uslovi za rad primenjuju radnika”, te da ovaj klasičan oblik potčinjavanja prevedu u njegovu suprotnost. Dobar je menadžer, poput skretničara vozova, u poziciji da prespoji neke puteve i usmeri kretanje/misao/tendenciju u nekom drugom pravcu (setimo se figure diverzanta iz partizanskih filmova!). Ta mogućnost intervenisanja i delovanja sada se otvara i prema široj zajednici i poziva se na jedan kolektivistički i demokratičniji model ili pristup. Ljubav bi bila ujedinjujući element ovakve kolektivizacije. Ovde nalazimo česticu nastavljanja misli koju je doneo revolucionarni feminizam, a to je pokušaj stvaranja mikro-zajednica, savremenih kooperativa u kojima su interpersonalni, radni i društveni odnosi organizovani drugačije. Bolševikinja Aleksandra Kolontaj je svojevremeno pozivala na izvesnu paralelnost, odnosno simultanu izgradnju, kako novog društvenog aparata tako i promene ličnih i međuljudskih odnosa, verujući da kraj kapitalizma ne leži samo u “apstraktnoj” organizaciji društvenih aparata i zakona, već takođe zahteva i koncentrisan i organizovan napor da se transformišu lične i međuljudske veze.²¹ Ovaj poziv možemo videti i kao poziv na revolucionisanje odnosa na *p2p* osnovi, paralelno sa borbom za celovite društvene promene.

Međutim, nije tako pravolinijski, niti bez paradoksa, koristiti se iskustvima iz prošlosti u “priručnom prevodu” za potrebe reformističkih politika stvaranja boljih i pravednijih zajednica. Svakako da je puna snaga realizacije jednog ovakvog projekta moguća samo kroz prevazilaženje kapitalističkog sistema. Unutar kapitalizma ona ostaje alatka potčinjavanja ili unutrašnje transformacije već postojećeg... dok istinska revolucionarna praksa upravo teži ostvarenju nepostojećeg.

22 Vidi npr. tekst Stipe Ćurkovića "Heteronomija rada/Autonomija umetnosti", *Frakcija*, 60/61 (2011) ("Umjetnički rad u doba štednje"). Ova vredna i iscrpna analiza ljudskog rada i društvenih odnosa sa marksističkih pozicija, očito se zadržava na spoljašnjem pogledu na umetnost i umetničku praksu kojoj se pristupa sociologizacijski kao nekoj vrsti a-istorijskog fenomena. U kratkom osvrtu na pitanja umetničkog rada (poslednje poglavlje teksta, str. 30-33) Ćurković govori o umetnosti kao "bloku", kao monolitnoj strukturi u kojoj nema unutrašnje diferencijacije, istorijskog razvoja, klasnog suprotstavljanja i političke borbe, odnosno u kojoj nema – da parafraziramo Althussera – klasne borbe u kulturnoj proizvodnji (parafraza Althusserove definicije filozofije kao klasne borbe u teoriji).

23 Ove tri provizorne strukture – visoka umetnost zatvorena u ideosferu idealizma, tržišna umetnost determinisana pragmatizmom i kritičke umetničke prakse određene materijalističkim pristupom umetnosti, na samom terenu zbivanja – kako je to uvek i slučaj – ne opstaju u neakvoj idealnoj izolaciji ili konceptualnoj čistoti. One su radije tu kako bi problematizovale viziju umetnosti kao jedinstvenog bloka koji u svojoj separantnosti levitira nad poljem društvenih zbivanja. Svet umetnosti, u svim svojim ekspanzijama, transformacijama i mimikrijama (kao što je već diskutovano) nije nekakva zatvorena teritorija, već radije širok spektar pristupa i teren borbe – konflikti pejzaž situiranja različitih pozicija i konstrukcija.

24 Vidi: Luis Althusser, "Ideology and Ideological State Apparatuses" u: *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 2001), str. 127-188, <http://www.marx2mao.com/Other/LPOE7oNB.html> [pristupljeno 3. septembra 2014.].

25 Ovde treba naglasiti da su mnogi umetnički pokreti, grupe i individualni umetnici i umetnice

Stvaralaštvo, preduzimaštvo, umetnički rad/nerad

Kako zaključiti razmatranje ovog ideološkog transfera između *creatio* and *productio*, između Duha i Novca u čijoj manifestaciji posreduju različite "parade" ljubavi – interesno i bezinteresno, sa vizijom ili kalkulacijom. Šta bi bio pretpostavljeni teren odnosa?

Pitanje stvaralaštva, preduzimaštva ili umetničkog rada ipak se u istorijskom smislu ne može redukovati na čistu i jednoznačnu opoziciju između *umetnosti* i *robne proizvodnje* u čitavom istorijskom razvitku i u nekoj vrsti totaliteta²², već radije upravo taj odnos postaje osnov za udvajanja i raslojavanja, konflikte i borbe koje se dešavaju unutar same umetnosti. Pozicioniranje se dešava već u samom imenovanju. Da li ćemo određeni umetnički gest ili praksu kontekstualno i materijalno prepoznati kao stvaralaštvo, preduzimaštvo ili umetnički rad/nerad, već govori nešto o toj praksi – uvodi razdelne linije na telu umetnosti-kao-ideologije koje su često i same linije "klasne borbe unutar umetnosti".

Kroz primere, analize, dramaturgije događaja i skice odnosa dodirnuli smo tri široka konceptualna terena na kojima se obavlja umetničko pozicioniranje – teren visoke umetnosti, tržišne umetnosti i kritičkih umetničkih praksi²³ na koje smo obratili posebnu pažnju.

Koncept *visoke umetnosti* ili *umetnosti comissiona* izvorno je nastao kao aristokratska invencija koja je našla svoje nove iteracije u modernističkom esteticizmu i formalizmu. U kejnzijanskim državama blagostanja XX veka visoka umetnost je figurirala u državnom ideološkom aparatu²⁴ kao organizovani prostor autonomije (takozvana *relativna autonomija umetnosti*) i bila je suprotstavljena alternativnoj kulturi (kao kritičkoj margini društva) i popularnoj kulturi (često izjednačavanoj sa kulturnim industrijama)²⁵. Njena vezanost za pojmove kao što su javnost, politika ili država, a ponekad i društvo (u socijalističkim uređenjima), najčešće je podrazumevala veze sa dominantnom javnošću, odnosno "javnošću klase na vlasti" koja se u različitim porecima menjala, baš kao što se menjala i sama umetnost.

Koncept *tržišne kulture* ili tržišno-orijentisane umetnosti se javlja kao alternativa akademskom diktatu, pre svega diktatu francuske i britanske Akademije i njihovom produkcionom aparatu ustanovljenom na modelu umetnosti *comissiona*, odnosno naručenih radova. Umetnost, kao već kao ustanovljena (institucionalizovana) praksa, stupa u ugovorni odnos sa kapitalom i odgovara na tržišne potražnje pod parolom oslobođene individualnosti. Koncept umetnosti kao stvari individualnog ukusa donela je građanska klasa buržoazije u usponu, emancipujući se od javnosti, politike i države čiju je ideologiju u datom istorijskom trenutku diktirala aristokratija i kler. Danas je ovaj koncept dominantan modus egzistencije umetnosti koji u najboljem smislu odražava logiku poretka 1:99.

Konačno, koncept *kritičke umetnosti*²⁶ se suprotstavio ovom binarnom paru visoke umetnosti i umetničkog tržišta. Kritička umetnička praksa se razvila iz doktrine samorefleksije i samokritike umetničkog sistema, sveta umetnosti (kako bi to rekao Danto) ili *umetnosti-kao-institucije* (kako je to formulisao Peter Bürger²⁷, oslanjajući se na iskustvo istorijskih avangardi). Jedan od glavnih ciljeva kritičke umetnosti bio je taj da se, kroz kritiku institucije umetnosti stvorene u liberalnom građanskom društvu, umetnost vrati u životnu i društvenu praksu, vraćajući se samim tim i na pitanja modusa proizvodnje i potrošnje, u smislu uvida koji u to polje daje politička ekonomija i marksistička teorija umetnosti²⁸. Različite avangardističke politike negacije i provokacije institucije umetnosti u različitim kontekstima i situacijama,

koji su delovali u domenu modernističkog formalizma imali političke i društveno utopijske aspiracije, najčešće vezane za koegzistenciju univerzalizma moderne umetnosti i anticipirane univerzalne ljudske emancipacije.

- 26 Proliferisani termin *kritička umetnost* verovatno danas malo toga znači jer se svaka umetnost predstavlja kao pomalo kritička i pomalo politička u regulisanom domenu “prikladnih” i “moderatnih” zahteva. Međutim, bez obzira na ovu proliferaciju želela bih da *re-claimujem* ovaj termin u smislu istorijskog kontinuiteta kritičkih umetničkih praksi kao kontinuiteta tačaka prekida, rezova i preloma sa nekom od dominantnih tendencija u konkretnom istorijskom trenutku i konkretnim okolnostima. Tu kritika ne mora da znači samo negaciju kao takvu, već i negaciju kao drugu stranu afirmacije nečega što nikada ranije nije afirmisano.

- 27 Peter Bürger, *Teorija avangarde* (Beograd: Narodna knjiga, 1998 [1974]).

- 28 Ovaj povratak na moduse proizvodnje, kako to navodi Terry Smith, služi razlikovanju “prirodnih procesa formacije minerala” od “mehaničkih procesa proizvodnje” koji zapravo pokazuju da je proizvodnja ultimatno pitanje kulturnog razvoja, razvoja u društvenoj organizaciji. Takođe, Smith obraća pažnju na specifični *modus operandi* umetnosti koji se tiče kako načina proizvodnje, tako i proizvodnje načina npr. u slučaju pojave istorijskog realizma XIX veka – proizvodnjom istina o društvenim odnosima proizvodnje. Vidi: Terry Smith, “Modes of Production” u *Critical Terms for Art History*, ur. Robert S. Nelson i Richard Shiff (Chicago: University of Chicago Press, 1996).

- 29 Marina Vishmidt i Anthony Iles “Uposli sve što ti dođe pod ruku”, *Umetnik/ca u (ne)radu* (Novi Sad: kuda.org i MSUV, 2012) i “Make Whichever You Find Work”, <http://www.variant.org.uk/41texts/ilesvishmidt41>.

pokušavale su da izgrade i odbrane jednu novu i drugačiju javnost. Kroz propitivanje forme i konteksta pojavljivanja, kroz propitivanje odnosa sadržaja, forme i organizacije, kritička umetnost je često vraćala u fokus pitanja umetničkog rada u različitim oblicima. U istorijskom razvoju umetnosti XX i XXI veka susretali smo se sa različitim manifestacijama ideološke intervencije u polje stvaranja (*creatio*) kroz koncepte umetnika-radnika, radnika-kao-umetnika/stvaraoca, kroz parolu “svako je umetnik!”, kroz koncept umetnosti kao svakodnevnog života ili svakodnevni život kao umetnost.

Međutim, šta se danas dešava ako se vratimo na pojam umetnika-radnika i počnemo da mislimo umetnost kao rad?

S jedne strane, ulazak u polje samodefinisanja putem deklaracije “ja sam kulturni radnik/radnica” predstavlja taktičku operaciju, borbeni mobilizacijski poziv prekarizovanom kognitarijatu u susretu sa neoliberalnim procesima razgradnje društvene sfere i socijalne države, te slanja na tržište svega što se može. Reći “ja sam kulturni radnik/ica”, znači ponovno prisvajanje lingvistike slomljenog socijalizma za potrebe egzistencijalne borbe kulturnjaka koji su se našli na poziciji tehničkih viškova, baš kao i mnogi drugi industrijski i socijalni radnici koji su izgubili svoje mesto u opštem prestruktuiranju privrede, ekonomije i politike po neoliberalnom diktatu. “Ja sam kulturni radnik” označitelj je kulturnjačke solidarnosti sa savremenom radničkom klasom koja ima za posledicu aktivno poricanje ideologije umetnosti i kanona stvaranja. Takva deklarativna de-auratizacija umetničke i intelektualne posebnosti predstavlja pokušaj da se skrene pažnja na to da je umetničko i intelektualno bavljenje takođe i pre svega rad koji zavređuje društveno priznanje i materijalnu kompenzaciju.

S druge strane, opozicija *umetnik-genije vs. kulturni radnik* upravo akcentuje procep između autonomije umetnosti i heteronomije rada, procep između “eterične egzistencije” umetnika koji stvara iz ljubavi i (društvenih) ideala i kulturnog radnika/ice koji su uronjeni u materijalnost egzistencije i stvaraju potaknuti spoljašnjim faktorom – zaradom i platom. Paradoksalno, reći da je umetnost=rad i biti kulturni radnik, olako je pristajanje na zaborav svih velikih snova o autonomiji i slobodi u zamenu za malo sigurne egzistencije ovde i sada. Šta znači biti kulturni radnik u kapitalističkim društvenim odnosima? Stvaralački rob? Slobodoumni najamnik? Prihvatanje kapitalističkog rada i principa *uposli sve što ti dođe pod ruku*²⁹ kako su to pokazali Marina Vishmidt i Anthony Iles upravo je oblik afirmacije savremenog tržišnog ekspanzionizma. Reći “ja sam kulturni radnik” značilo bi isto što i “ja nisam umetnik-društveni parazit”³⁰, neku vrstu konfirmacije putem negacije ili bumerang efekta neoliberalne dijade utilitarnost-višk. Cinički – sistem bi mogao odgovoriti “ako si radnik – prodaj se, radi pa zaradi”, ako su druge industrije zatvorene, barem su kulturne industrije otvorene – “primeni svoju radničko-zanatsku kreativnost, uposli se u industriji”...

Ima nečeg u bezinteresnosti što kapitalizmu vrlo smeta, ali to svakako ne znači povratak istoj borbi za autonomiju umetnosti koju su započinjali prosvetitelji, filozofi idealizma i utemeljivači akademija. U svakom slučaju, interesantno je zapaziti da paradoksalna borba kulturnih radnika priziva sliku budućeg društva kao “društva radnika”, dok se u revolucionarnim situacijama XX veka upravo se sanjalo o “društvu umetnika”. Otud i dramaturgije paralogovnih konverzacija koje su bile tema ovog teksta manifestuju mnogobrojne šizme, nervoze, kontradikcije, htenja i frustracije savremenih aktera sveta umetnosti, zatočenih poput glasova u glavi usled nabrekle (ne) mogućnosti samorealizacije.

html [pristupljeno 3. septembra
2014.].

- 30 U jeku budžetskih rezova upravo je autonomija umetnosti odrezana. U najekstremnijim diskusijama, u holandskom kontekstu, kultura i umetnost su proglašeni "parazitima poštenog radnog naroda koji plaća takse državi". Vidi: Jack Segbars, "The Dutch Situation", 10. februar 2014., <http://www.platformbk.nl/2014/02/the-dutch-situation-2/?lang=en> [pristupljeno 3. septembra 2014.].

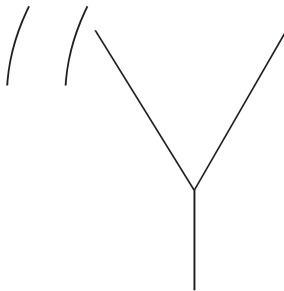
Za otvoren kraj – jedna istinita anegdota koja tvrdnju da *novac predstavlja stid stvaranja* ozvaničava i izvodi kroz paradoksalni spoj ciničkog konceptualima i taktičkog funkcionalizma. Nakon dugogodišnje nelagode pred borbom za sopstvena radnička i egzistencijalna prava dok se priča o lepim i kreativnim umetničkim stvarima, umetnik X iz zapadne Evrope konačno dolazi do "solomonskog rešenja". On daje formu ovoj potmuloj šizmi tako što kreira fiktivni lik svoje menadžerke Y sa e-mail nalogom i poreklom u jugoistočnoj Evropi. Umetnik X govori samo o stvaranju, menadžerka Y govori samo o novcu. Svakako ista osoba stoji iza oba email naloga, simultano delegirajući zadatke svojoj "uzvišenoj" ili "banalnoj" polovini i istupajući po potrebi velikodušno ili restriktivno, uživljeno u sadržaje ili uživljeno u produkcijske potrebe, u borbi za ideje ili u borbi za novac i egzistenciju. Anegdota je manje zanimljiva u pravcu zgodnog načina za "skidanje grehova interesa" sa "bezinteresne idejnosti", već više u pravcu rodnog, geopolitičkog i ideološko-umetničkog situiranja šizme u jednom telu i na "pravom mestu". Ta šizma potvrđuje pravilo da je pravi umetnik danas samo onaj umetnik koji može reći: "Za ostalo se obratite mom menadžeru".

"Administration of aesthetics" or on underground currents of negotiating artistic jobs; between love and money, money and love

Jelena Vesić

Translated from Serbian by Mirna Herman

"Paint what you love and love what you paint"
Tom Roberts, 1890



our money or your life!" – was a threat or a false pick that the 19th century bandits, just about the time when Roberts wrote his credo, used with unguarded passengers on picturesque English countryside roads or in the wilderness of British colonies. A different linguistic plot for this potentially lethal choice might be something like: "your love or your money!" – in which case the selection with equally surprising effect is put before contemporary passengers, before a caravan of mobile and flexible "culture workers". The meaning of this blackmail in the domain of cultural production finds its roots far back in history but, as we are about to see, it is never explicitly nominated or pronounced remaining implicit and suggested. In this overview we will try to analyse different ways in which the concepts of "love" and "money" inhabit the context of production and

01 The norm of *love of art* is derived from the Plato's concept of love (love of philosophy) as transcendence of human existence through self-realization, self-improvement, knowledge, creation, thinking, aspiration to immortality. See: Plato, *The Symposium* (London: Penguin Books, 1999).

02 See: Arthur Danto, "The Artworld" (1964) *Journal of Philosophy* LXI, pp. 571-584.

03 *ibid*, p. 582.

interpretation of art. In their complex and often violent interplay this dialectics of passionate and lethal embrace allows for a discussion about historically dense relationship between the autonomy of art and heteronomy of labour, as well as various ideological structures of new-old blackmails contained in the binomial *love vs. money* operating within this domain. Nevertheless, people producing artistic content encounter such choices every day.

In our case *love* will appear in a very specific and linguistically very heterogeneous form – as an idea or as an ideal, also as historical and human responsibility, the essence of what we tend to recognize as "spirit", or even as "soul itself", as the ultimate meaning and validation of human nature. The concept of love, in this sense, results from Platonic norm of *love of art*¹ and continues evolving in various directions of aesthetic idealism, all the way to the issue of *social responsibility* of a public intellectual, socially useful work or public good. In a contemporary, flexible and self-organized context of content production love plays a key role in a different way – as the field of transactions in the domain of emotional affects or a post-Fordian currency for friendship and social capital.

On the other hand, concept of money emerges as an empty place of speech, as something making that non-productive (artistic) labour stutter. Money is hiding behind representation of art; it is uneasiness itself and to mention it in this context is nothing but "mercantile kitsch" that is allegedly at odds with any true artistic intent, political responsibility and social engagement. However, as opposed to many incarnations of the concept of love, i.e. linguistic, logical and semantic, it seems that "money" is an actor entirely insensitive to context and transformation of all those relations. In other words, while Mr. Money tends to anonymity and invisibility, Miss Love remains in the spotlight and on stage, trying to disguise, frequently changing its masks and wardrobe.

It is precisely this interplay or "dance of language" that allows the situation to invite its analysis from the perspective of terminology, definition, nominalization and communication practices by means of reconstruction of various struggles and pacts it has with the logic of capitalism. This apparently dynamic but actually rather consistent interaction takes place within a broad and expansive field of art – for the actors in this field, contemporary life is marked with nominalization of key words and phrases, *tag cloud* mentality and the quantity of communication turning all its actors into "linguistic animals", formed and limited by the linguistic matrix.

Prologue: why do you say "Money" and mean "Spirit"? Why do you say "Spirit" and mean "Money"?

In *The Artworld* by Arthur Danto, a text that can be considered a turning point in relation to classical and modern discourses on art connected with the theory of imitation (*mimesis*), the truth and the meaning of art lie in the institutional consensus that separates the ordinary world from the world of art²:

"The artworld stands to the real world in something like the relationship in which the City of God stands to the Earthly City. Certain objects, like certain individuals, enjoy a double citizenship, but there remains, the RT notwithstanding, a fundamental contrast between artworks and real objects."³

- 04 Andrea Fraser wrote about the internalization of the institutional apparatus and biopolitical understanding of institutions in *From the Critique of Institutions to an Institution of Critique Artforum*, 44.1 (2005), pp. 278-285.
- 05 Danto underlines the issue of recognition, distinction and not so much the issue of economy and status of goods that are in the focus of this text: "To see something as art requires something the eye cannot decry - an atmosphere of artistic theory, a knowledge of the history of art: an artworld.", Danto, "The Artworld", p. 580.
- 06 There is something blatant in Andy Warhol's *Brillo Boxes* - that repetitive and reproductive creation of series of objects, very similar to factory making with an element of aesthetization or, as Benjamin said, "auratization" - with an approach from, of course, cynical side of "aura" which equalizes spirit, love and money - functions as the artist's brutal comment on the production of artistic values in the era of optimism linked to capitalist consumer society (Warhol dedicated many of his works to fetishist character of money). Paradoxically, and with the same brutality and cynism, nowadays, in the era of political and economic pessimism the dominant discourse of contemporary art seems to go back to the old arguments related to spirituality, grandeur and relevance of creativity, overshadowing money and putting capitalist relations aside.
- 07 The concept of *ideology of art* or *art-as-ideology* originally belongs to Goran Đorđević, former artist, active on the territory of former Yugoslavia and internationally in the period 1973-1985. For Đorđević, ideology of art is characterized by concepts such as *creation*, *genius*, *authorship*, *originality*, *uniqueness* and *distinctiveness* resulting from "religious consciousness". As opposed to art practice as the reflexion of religious consciousness, Đorđević's (counter-) artistic works are based in negation of *creation* through *exploration*,

At the first glance, alike the anachronisms of idealistic philosophy, Danto initially lays down the foundations of what art is to be, which he defines as "the world", certainly - in the spirit of the 1960s art and philosophy, not the world for itself but the world which positions itself in relation to and in dialogue with life, society and institutional and human constellations. Danto's "world" is bringing together the three historical moments - establishing of the Academy of art, emerging of aesthetics as the independent sphere, and of forming the institutions of art in both senses: as ideological state apparatuses and as the networks of interpersonal relationships, interactions, historical dialogues⁴. What appears to be relevant for the development of contemporary art, for which Danto's text and its consequences may be the reference point or *interface*, is not a reformist approach to the idealistic philosophy, or a duplication or separation of the worlds. Instead, Danto does not interpret that duplication as a product of a particular ontology of art, but as an institutional agreement generating the modes of production, meaning, interpretation and communication, even the market value of art. Danto does not address any other implications in his text, but the theory and practice of contemporary art will demonstrate the unfixed and flexible character of this world - its expansion and power of assimilation, its gaps and leakages into reality, and its osmotic connection to societal realities.

What is the impact of "the duplication of worlds" on the object of art and its market form? Danto takes the example of the difference between the *Brillo Box* authorised (branded) by Warhol and the *Brillo box* produced by the detergent factory of the same name⁵. In fact, the difference between production of art and mass-production established herein⁶ draws a dividing line between "sacredness" (eternal life) of artwork and "profanity" of mass-produced goods, the meaning of which is totally exhausted in market economy. The institution (or the world) of art may transform the artist into a powerful, yet tragic, figure, not unlike that of King Midas, who turns anything he touches into gold, only for this miraculous gift to boomerang on him (with King Midas, the punishment of "the divine gift" leads to too much gold and too little life, whereas in the artist's case - it leads to too much "spirit" and too little money or pay). The institution of art appropriates the divine prerogative of *creation* as its own, at the same time using that same prerogative to open up space for denying something, i.e. material body (the artist's life), his or her relationship with the *real* world etc. and this is something that critical art practice would file under artistic work (or artist's labour) or the social function of art. Within the concept of creation and creativity, as the key element of the *ideology of art*⁷, the work is replaced by free and almighty flow of inspiration that is the hallmark of a artist-genius - accordingly, the outcome of this free process (read: the work of art) is solely defined by immunity or the author's trademark, uniqueness and singularity. And precisely in the concepts of authorship or originality in the contrast between the divine attribute of creation (*creatio*) and worldly production (*productio*) lies the ideological opposition between arts and goods, which has been constantly and confidently perpetuated by the institution of art. For this very reason, mercantile character of art has always been a neuralgic point, unease itself, something that has always been a dead end for aesthetics and history of art.

In the contemporary "Enterprise Culture" art has never been represented as a market, not even when it has been nominally, legally and institutionally constituted as the market. Let us take the example of very

negation of *originality* due to *copies*, negation of *authorship* through *anonymity*. See: Goran Đorđević, "Umetnost kao oblik religiozne svesti" (Art as a Form of Religious Consciousness), *Oktobar 75* (Beograd: SKC, 1975) and Goran Đorđević, "On the Class Character of Art", *The Fox*, 3 (1976), New York. Also, Branislav Dimitrijević, "(Ne) mogući umetnik: o nestvaralačkim istraživanjima Gorana Đorđevića" and Jelena Vesić "Igrati na terenu umetnosti, ne biti karakter u priči, govoriti pozajmljenim glasom", *Against Art, Goran Đorđević – Copies (1979-1985)*, exhibition catalogue (Belgrade: Museum of Contemporary Art, 2014).

o8 Very often in the stands in the galleries selling works of art disguised in *curated rooms* it is impossible to discern markets with exclusive objects bearing price tags. The price is never there, not even if a particular work of art has been sold. If that is the case, the object is marked with a subtle, coloured dot to be noticed only by those for whom this piece of information is intended. For everyone else, this might be just another mega exhibition of contemporary art.

popular contemporary art fairs such as *The Freeze Art Fair* in London, a manifestation that without any doubt exhausts its function and meaning in art sales and trade although its (self)representation refers to something completely different. In function of representation and "experience" this manifestation frequently employs vast symbolic capital of communication, aesthetization, intellectual work, creativity and, finally, money in order to dissuade visitors, art lovers, collectors and even the actors of this operation, at least for a moment, that it is all just about money, goods and trade. Brand new *ambience* commissioned for the occasion guarantees "new" and different experience where visitors are invited to enter a maze of gallery stands: such stands are much more than that – they are curated rooms with exhibition concepts and carefully designed atmospheres.⁸ Education and entertainment are also part of this, i.e. there are numerous lectures, discussions, promotions of books and magazines, VIP and open parties, self-organized presentations (and sales) of young artists' works, advertised and unadvertised performances, actions, curator initiatives, counter-fairs and alternative fairs and so on and so on. This assembly of various art events, this scenography of "spirit", makes an uninterrupted continuum of camouflage that is positioning art market operations behind the scene and outside of the visible domain.

With this "game of hide and seek" involving labour and money with the aid of even more money and investments various culture industries transfer a distanced reflex of "truths" rooted in modern aesthetics and history of art, seeking in them their own legitimization, no matter how absurd and paradoxical this venture might seem. Lessons on distinction between high art and its public function on the one hand and commercial art as the synonym for low on the other had been provided by the 18th century Academy and that heritage has more or less played a constitutive function for the institution of art in all its later stages of (self)transformation. Ever since Vasari's calls for perfection in art that is alienated from any other form of production and Winckelmann's postulate on "noble simplicity and quiet grandeur" connecting antiquity and modernity as well as Diderot's review of the Paris Salon in 1767 as "corruption of taste by luxury" where he nominated "money destroying beaux arts" there is one thing that stands out – the Industrial Revolution, emergence of bourgeoisie and placing art at the core of capitalist relations, that is the establishment of a direct link between money and taste was confronted with systematic resistance in the framework of emerging institution of art. How has "true art" historically managed to divorce from money? All trade or production of art defined by demand was simply equalized with decorative arts from which it wanted to detach. In ideological but also in very practical sense, the academic system served to liberate art from medieval associations of guilds, which, in our case means liberation from the immediate purpose of "luxurious decoration". Joshua Reynolds, one of the founders of the British Academy, observed that art attributes as "intellectual dignity ... that ennobles the painter's art" and "draws a line between him and pure mechanic who does not produce art but mere ornament". Thus the institution of art at the moment of constituting the aesthetic as a separate sphere establishes the attributes of uniqueness, originality and authorship introducing a difference between high art and commercial culture of luxury craftsmanship (or art as the expression of commercial culture).

In such contrasting, antagonistic and variable attempts to remove money, labour and labour relations from the stage of art representation, there are obvious consensual efforts to explain that art cannot be

09 Buchloh actually talks about artistic intervention in the field of institutional revealing the very mechanisms and politics behind this representational field – instead of exhibiting theme works, objects, something created previously, what is being exhibited is the intervention in the given and complex institutional constellation where the artist is found. In such aesthetical domain art embraces the tools of bureaucracy: paperwork, documentation, work with advertisements and other papers – only to use them against the representative and repressive (institutional) apparatus producing the criteria for evaluation, aesthetical confirmation and introduction of values. Historical moment in art described and articulated by Buchloh also represents a moment in which he linguistically and politically reaches a certain turnabout in the field of artistic production – the paradigm of *piece of art* is replaced by the paradigm of *work of art... or the artist's work*. See: Benjamin Buchloh, "Conceptual Art 1962–1969: From the Aesthetics of Administration to the Critique of Institutions", *October*, 55 (1999), pp. 105–143.

10 By all means, productional form is always established as a kind of response to, as Althusser said, a call "hey, you" of the (dominant) ideology. Therefore, productional form is by no means some exterior, previously constituted rule existing outside of the practice itself, but rather the manifestation of productional form co-exists with its inception within the very practice.

11 Classical, legally binding agreements rarely appear in the contemporary world of art, or, if they do appear, this happens only after everything has been done. Legally binding agreements in art and culture have a life of their own; they are autonomous in relation to negotiable reality in which works of art actually come to life. In that sense, they are separated from life as well – they are born dead and their only purpose or aim is to remain

understood as business as usual, as labour or work – but rather as something completely different. At this point, money appears as creative shame.

Administration of aesthetics and its dramaturgy

However, what happens with the transfers of *love* and *money*, if we are to try – from the perspective of contemporary art – to approach the very production apparatus, the terrain of everyday life where various practices of administration of aesthetics take place? What will we find if we try to get closer to economic reality of "workers" active in the ever expanding "world of art" in all its domains of (self-)critical negations, transformations, excesses, inclusions and exclusions only to focus on the very moment when projects and collaborations come to life? How does art-as-ideology inhabit speech used on such occasions?

The term *administration of aesthetics* has been forged for such needs as an allusion to or inversion of Buchloh's term *aesthetics of administration*; the inversion in terms of difference between the exhibition mode or the moment when art is presented (on which Buchloh focuses) and the process that precedes it, i.e. agreements, negotiations, communication, all those things that have been categorized as too banal and therefore set behind "the stage" for exhibiting and presenting art. At the time, Buchloh's *aesthetics of administration* emerged from subversive appropriations of bureaucratic and institutional forms in conceptual art practices of the 1960s and 1970s, better known as *the art of institutional critique*.⁹ In analogy with labour negotiations, which are the focus of this paper, the term was introduced to mark art which reveals the relations of production, pacts and deals that are usually covered up, eluded or decorated with the experience of "real art".

How are modes of production established by the means of speech and communication? How do individual actors position themselves in their role of employers or employees? Unofficial, paralegal agreements on art production, often founded in peer-to-peer bases, figure as dominant forms of negotiation about "the delivery" of content or participation in various cultural events. We can even say that production forms find their sources precisely in this para-legality and one-on-one relationship¹⁰, whereas institutional "officialdom", mobilization of the representative apparatus, legal verification of the agreement – all this represents mere administrative confirmation of something that has already happened, which has been concluded and which served its function¹¹.

Dramaturgy of the whole process of contracting works of art mainly relates to the field already operated by protagonists who live at the bottom of the economic ladder of the "Enterprise culture" – freelance writers, guest lecturers, experimental curators, critically oriented visual artists, left wing intellectuals, alternative theatre companies, independent critiques, essayists, in other words, all those who are answering to various institutional calls (to be more precise, those who produce content for institutions, or, which is a relatively new phenomenon, who work in place of institutions). We will dramatize characteristic communication involving authors or culture workers who collaborate in various self-organized initiatives behind the curtains of immediate production of glamour and success – those subjects that Gregory Sholette calls *dark matter*¹² in the sense of their voluntary (political) decision to leave the place with the most exposure and immediate connection with the "star system" and market demands.

in institutional or bureaucratic archives (as *post festum* legitimation and not actualization). This very fact explains that there are certain problems related to understanding art as work and, consequently (and especially so) paid work.

- 12 Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Press, 2011).

- 13 It is also important to note that positions A and B remain fixed and unchangeable only in the framework of the predefined institutional relations in force within the system of the so-called social or welfare state, whereas in the times of projects, collaborations and flexible work, positions A and B can be very easily exchanged and altered. In that case, we are no longer talking about a pair composed of two elements and univocal relationship between the two, but rather about the entire chain of production and art creation ranging from macroeconomic policies to individual stakeholders.

- 14 The notion of *chain of equivalence* and *chain of difference* is explained in *Hegemony and Socialist Strategy* by Ernesto Laclau and Chantal Mouffe (London: Verso, 1985).

- 15 In the first "case" stakeholders come to such positions through passive internalization of idealistic aesthetic, although most examples of project-based work and sometimes even some exchanged money (proudly avoided, erased and suppressed in conversation) serves for pure reproduction of life far from any kind of profit.

- 16 Examples in speech found in this text are a product of dramaturgical research and close empirical encounter with various culture workers rather than "objective" scientific methods of research in sociology and anthropology. Scientific research methods involving tables, questionnaires, target questions as well as other forms of standardization together with alienated relations between the

In this "adventure" of going down to the field of production or a kind of scenario overview where every similarity with real actors is intentional, the accent will be put on several types of para-contractual relations, in which the relations between "love" and "money", "play" and "labour" become apparent in the speech registry.

Although such arrangements are para-legal and unofficial and imply talks and negotiations behind which, in most cases, there are no contracts signed between the two parties, in terms of the process and verbal practice there are two dominant players: the One who calls **(A)** and the Other who is being called **(B)**.¹³

1. PARADE OF LADIES AND GENTLEMEN, OR NOBILITY WITHOUT PROTECTION

The title might come in handy to illustrate the conversational atmosphere in which the "world of art" is observed as something isolated from the outside world and even existence itself (the artist's life). In such atmosphere there is a presumption about *chains of equivalence*¹⁴ based in mutual love for creation and knowledge, so that business relations between **A** and **B** are intentionally "erased" from speech. The presumption **A** (and sometimes even **B**) is that the biggest ideal in art is actually "to create out of ideal" and that "we" (always, in that case, "we") are driven only by ideas and idealism and never by money (which could, in this case, be understood as "interest"). On the one hand, creative work is perceived either as a natural urge and emanation of talent, or as a spontaneous manifestation of civic or social responsibility of public intellectuals – almost as some kind of biological growth or metabolic process of creative personae. On the other hand, the word "money" is perceived as something dirty and (although, in most cases, no one has ever questioned receiving compensation for one's work; quite the opposite. However, the issue of proper pay is in this case something unconsciously presumed)... "Dirtiness" and "ugliness" related to the perception of money also results from paradoxical fact that words such as "amount", "compensation", "author's fees" and "expenses" come down to some sort of financial gain (or cupidity, or maybe even, and let us be very silent about it, -- some "profit"), which true art supposedly surpasses.¹⁵

Examples in speech:¹⁶

A – Would you like us to do ...; I have a great idea for ... Will you join me ...; We officially inform you were chosen to The date is this and this ...; I am calling you to write a text for me, you are the only one who can do it; You are invited to give a lecture there and there, then and then; I started a project – I only want to do this with you ...;

B1 – (a person who accepts the game unreservedly) ... Please, let's not talk all the time about budget issues – this should be left to managers – let's talk about the content – this is why we are here, writing should not be a profession; I do not want to talk about money, I am not doing this for money, I am doing this because I am interested in it ... and then, if something comes out of it - good; However, I would do this in any case, because I believe the matter is important in itself.

researcher and the surveyee together with the lack of reference to the topic, the exterior, objective position of the researcher are purposely avoided. Such research position is herein interior, emphatic and empirical and all individual experiences are generalized through multiannual extensive and intensive dialogue with different colleagues and friends sharing same, similar or different experiences. I would like to thank for their comments to the *Kontekst* collective, the *Uzbuna* initiative, the WHW curator collective, the TKH collective, Bojana Piškur, Vesna Vuković, Vladimir Jerić, Zorana Dojić, Radmila Joksimović, Svebor Midžić, Mirjana Dragosavljević, Darinka Pop-Mitić, Andrej Dolinka, Dejan Vasić, Jelena Petrović, everyone who has participated in discussions about the initiative called "the other scene", Engine room project at the Cultural Center Rex, the Workers Inquiry in Reina Sofia project and David Berge.

B2 – (a person who still tries to make a living, but not to question certain "unspeakable" issues thereby) ... Thank you a lot for your invitation – could you tell me about some organizational details; I like the idea a lot, but I am also interested in hearing about the exact plans regarding the production; I would really love to do this – is it possible for me to find out more about the whole project ...

The rhetoric of the inviter – the initiator, the undertaker, the project manager or the institutional representative – displays a discourse of intimacy, relationship erotisation flattering tributes and praises are spoken (*like, have an idea, join, be officially chosen, be invited, be special, be unique...*). At first glance, such invitation can easily be replaced by an invitation for playing, having fun, hanging out, an affair... As if the topic were spending free time together, and not working. Understandable, such rhetoric nurtures the idea of the specificity of the "world of art" and "love for creating and knowledge", the other side of which can only be the banality of the brutal capitalism and the motif for profit making.

The rhetoric of the invited content providers, **B1** and **B2**, will differentiate from one another, although they will both nominally reflect accepting the noble aristocratic game of the disinterestedness and such gentleman-ladylike agreement. A person who refuses to engage in "vulgar" economical and organizational aspects of creative work, and is willing to talk only about noble matters concerning sense and content, probably enjoys the "luxury" of being situated in an institution, receiving a regular payment, or has some other (perhaps family) background enabling him/her not to live from his/her own work exclusively. The second voice also accepts this hegemonic discourse, although the person standing behind it is obviously someone (trying) to make a living through his/her work, someone who cares about the precise production parameters, in order to incorporate them into the "production line" of their *living-work-time-self-sustainability costs*. Regarding such "**B2** person", the rule says they will, almost without exception, decide to (once again) make peace with their well-known destiny of volunteer professionalism, although the answer to their rude question "how much?" will often be "well, nothing".

2. TRIPARTITE LETTER – SHORT RECKONINGS MAKE LONG FRIENDS (closed code vs. open code)

At the moment, the tripartite letter format slowly naturalizing as a canonical form of conversation about the art work usually involves the shorter or longer information blocks:

- Information on *the content/scope of the project*.
- Information on *the nature and scope of involvement, place and time of the content "delivery"*.
- Information on the *fee*.

While in the first case of the *gentleman-ladylike agreement* we encounter constant discomfort in phraseological, and sometimes also inventive tries to leave out the word "money", in the case of the tripartite letter we find that discomfort originates precisely in the directness of its reference. In this speech register there is no mystification of creating, no concealing, no suppression, no costuming, and no detour strategies of linguistic politicking. There is,

- 17 One of the examples of such relation would be the so-called *open call* invitations from editors for texts in thematic editions of *glossy* art magazines, participation in thematic panels, specialist publications, etc.

however, a shock because of the brutal purchasing of something that – as history taught us – “is not for sale” or, at least, “cannot be ‘pure trading’”.

In a **closed code** of the *tripartite letter* para-contractual format, **A** and **B** are clearly positioned in the field of power – **A** buys labour or administers a “purchase” in the name of the buyer, while **B** actively operates in the labour market and is ready to sell his/her time and expertise. **B** can be treated either as a qualified worker (in culture: specialized for certain subject matters), or as an unqualified, or all-qualified worker (in culture: the one replying to general and wide-spectrum invitations for creating contents being offered).¹⁷

Examples of correspondence:

A – Dear XXX,

I received your contact details from YYY. Are you interested in writing a text concerning the topic of MMM for the ZZZ magazine? Kindly find attached the concept (attachment: a brief general description). The text should have X – Y words, the length of the text is standard and strictly limited. Unfortunately, the deadline is tight – all texts have to be ready for layout no later than o.o.1. (date). In case you are interested in cooperation, kindly send us the draft of the text you would be writing by the end of the week.

We can provide ooo (the sum) for the author fee, that will be paid a month after the volume is published, and this is planned for 6.6.6. (date, usually 3-6 months after the text is submitted).

I hope to hear from you soon,
XYZ

B1 (thinking for themselves, or discussing with friends...) – I really prefer working for a capitalist. At least everything is clear here – what you see is what you get. They exploit clearly and publicly, and not “under the table” like state institutions or “our friends”.

B2 (always a sharp commentary) – The thing I hate the most is when someone talks to me like this – as if writing a piece of text would be twisting screws on the assembly line, as if you would not engage your whole mind and body in the process in order to say something, to send a message. This is pure intellectual prostitution. Mechanical sex. At least in prostitution you get the cash immediately, and here you get it only when you forget you ever worked for it. What should this mean – that writing a piece of text is not the most important part of magazine production? I wonder if they are going to pay the printing house only after they sell all the copies...

The letter written by the person who commissions work establishes relations of production that are alienated beforehand. Such relations involve what Marx addresses in his early work as “real subsumption”, and Camatte and Negri address the same issue as “a complete or total subsumption of labour”, or rather “a total subsumption of society” – standing here for the expropriation of workers from the production process and a magical formula that will make the value of labour decreasing constantly, while the productivity should always increase. “I received your email from XXX” even says that **B**, addressed in this situation by the client who orders labour, was not their first choice, but was actually a delegated successor of someone

18 Most often, this will reflect in the allocation of large amounts of money for equipment, promotion and marketing of the project, while small amounts of money will be used for content creation and payment of collaborators whose work presents the backbone of the project.

19 Here I use the software term *open code* also connected to the term *open institutionalism*, referring to more recent attempts to reshape cultural institutions, common resources, and the cultural public sphere in an attempt to resist to austerity politics or placing the culture on the market. See: Tomislav Medak, "Open Institutions and the Reform of the Cultural System", *Frakcija*, 60/61 (2011) (Artistic Labor in the Age of Austerity), pp. 50- 54. Also, contributions from the *Open Institutions Conference* <http://zagreb.openinstitutions.net>.

more attractive to the labour provider, a subject more intensely tagged on the cultural scene, who refused to do the job for some reason, but was kind enough to pass it on to someone who they have a friendly relationship with, or someone whose expertise they believe in. Having in mind that the draft of the text should be sent, so to speak, immediately, this is probably the second, third or fourth time the job is being passed on, and the content provider is reduced to a replaceable executive instrument of isolated, mechanized, time-limited, and somewhat standardized operations. The person who commissions work does not address her as an author with a certain *oeuvre*, a defined and constructed profile they wish to place on the market and to support, they address her as an intellectually equipped cognitive mechanic who needs to fit insinuated, unclear, or extremely vague and undefined expectations. Descriptions of concepts and content are brief and general, and a cynical observation might conclude that in this sense they receive anything other than what they do not receive. It seems here as if it were much more important to produce the matter successfully and pack it up as a project, to make sure the content gets its attributes defined in contracts, regarding the person who orders, produces, sponsors, administers, and "owns" it, than to take account of preliminary details of that content.¹⁸ In other words – it seems as if these legal documents might exist meaningfully even without that one document representing the very text that is ordered.

On the other hand, in the case of an **open code**¹⁹, there is an attempt of a differently motivated cooperation that is still primarily based on ideas and contents. Such conversation will try to oppose to the hegemonic production apparatus and its strictly defined roles through more democratic, interactive formats that are more open to a critical thinking. In the *open code*, **A** and **B** already are in a kind of *comradeship*, counted on through a (political) friendship and love in "the common good" and "socially engaged contents". This *comradeship* also stands for a mutual understanding and trust regarding the organization of the production apparatus, with the aspirations to affect the apparatus tactically in the direction of an envisioned transformation or change. The para-contractual conversation in the form of a *tripartite open-code letter* is characteristic for the so-called non-profit project sector or – in the post-Yugoslav territory – most often for the work of "independent cultural protagonists" and the development of what is called "the independent cultural scene" – something that, in a broader sense, could be recognized as a format of self-organized initiatives and cooperatives with, naturally, certain shared socio-political and aesthetic aspirations.

Examples of correspondence:

A – Hello, my dear XXX,
Long time no hear. We finally got the money to realize the ZZZ project I told you about last year, remember when we talked in the breaks at the BBB conference? The instructions have slightly changed in the meantime, because we had to make some adaptations, and to connect with YYY after all (project/institution/organization) in order to receive an EU grant, but the team is fantastic – you'll see. We managed to make a draft of the concept I am sending preliminary – of course, if you have any comments, remarks, or similar – they are more than welcome. We are really interested in what you have to say about all this, but bear in mind that this is still just a draft ... We haven't had much time to focus so far due to all the bureaucracy, you know how it goes.

20 For a (self-)critical analysis of project work and NGO forms see: Prelom kolektiv (Dušan Grlja and Jelena Vesić), "The Neoliberal Institution of Culture and the Critique of Culturalization", <http://eipcp.net/transversal/0208/prelom/en> [accessed 3 September 2014].

It is suggested that we organize a series of events during November – pls let me know if this suits you and what terms you would be able to join us. We should know the exact dates within the upcoming weeks, and we are contacting many people, who are all "all over the place" ... You know how things are ... Actually, we can postpone the whole thing for as far as the beginning of December, but no longer than that, because at the end of December the reports need to be prepared as well, uh-huh :).

Also, we shouldn't forget "what keeps the mankind alive" – we can offer fees of 001 (the sum) to our collaborators – they might be small, but at least they are coming from the heart :) We are aware this is not much, but you are familiar with our working conditions. If you think this is not enough, considering the engagement in question, don't hesitate to complain, maybe we could do some magic and squeeze some more euros from the production, and increase the sum for 50 euros or so ... In any case, you can count on standard *per diems*, friendly meals, dinners and good atmosphere ... That isn't that bad either :)

kind regards and talk to you soon,
your X

Here the text of the response sent by **B** would be mostly a direct reflection of text **A** - accessory and consensual.

The case of the *tripartite letter open code* (which is certainly never completely open because, for example, it does not put a comprehensive insight into the development of the project and budget allocation in the common field) reveals two sides of the discourse of love and care:

On one side, such processes can be perceived from the perspective of power, from the recognition of the effects of supra-state ideological apparatuses that project work is exposed to (international foundations, project networks, etc.), their subordination to totalizing tendencies of a neoliberal social order. In that case, such para-contract would mean an accessory agreement of **A** and **B** to be "beaten" by the hand of humanism (a kind of warmer, but also a creepier version of the previous model). This extended hand of an "active effort" (regarding the selling of their own labour) and "firm bonding" (in friendly forms and contents) is subtly coloured by the situation where everything is in the air, in the process, negotiation, agreement, flexible arrangement, and yet restrictively defined by the *project form* characterized by a lack of available time, tight deadlines, competitive networking, and self-precarisation²⁰. In project forms, individuals put themselves into cooperation and interdependence, determine and reduce their own incomes, while the factor of modern technology speeds up this communication and production; the number of projects is increasing, as well as the amount of work, while incomes are decreasing or, in the "most successful" cases, they remain the same.

On the other side, individuals have certain autonomy in project management – they have the opportunity to intervene in the field where "worker does not apply working conditions, but working conditions apply the worker", and to convert this classical form of suppression into its opposition. A good manager, like a train switchman, is in the position to reroute paths and direct the movement/thought/tendency into another direction (let us remember the character of a diversionist in partisan movies!). The possibility of intervention and action now opens towards a wider community as well, and refers to a collectivist, and a more democratic model or approach. Love

21 See: Teresa L. Ebert, *Alexandra Kollontai and Red Love*, <http://www.solidarity-us.org/site/node/1724> [accessed 3 September 2014]. Certainly, Kollontai linked these issues to the question of emancipation of women and socialization of childcare, but I believe the request for a change of social relations on the "molecular" level of interpersonality can be set as a universal request – through a transformation of human consciousness.

22 See, for instance, the text by Stipe Ćurković "Heteronomy of Labour/Autonomy of Art" in *Frakcija*, 60/61 (2011) ("Artistic Labor in the Age of Austerity"), pp. 50- 54. This valuable and exhaustive analysis of human labour and social relations from Marxist positions obviously retains an external view of art and artistic practice, approaching them from a sociological point of view as some sort of ahistorical phenomenon. In a short review of issues concerning artistic labour (the last chapter of the text, pp. 30-33), Ćurković speaks of art as a "block", a monolithic structure without internal differentiation, historical development, class oppositions and political struggles. In other words, he sees art as a structure lacking, to paraphrase Althusser, a class struggle in the cultural production (a paraphrase of Althusser's definition of philosophy as a class struggle in theory).

23 In reality, these three provisional structures – *high art* enclosed in the ideosphere of idealism, *market art* determined by pragmatism and *critical artistic practices* determined by a materialistic approach to art – do not exist, as is always the case, in ideal isolation or conceptual purity. Rather, they throw into question the vision of art as a single uniform block levitating separately above the field of social events. The world of art, in all of its expansions, transformations and mimics (as discussed above) is not an enclosed territory, but rather a broad spectrum of approaches and a terrain of struggle – a landscape of conflict, different positions and constructions.

would be the unifying element of such collectivization. Here we can find the particle of continuing the thought brought by revolutionary feminism, and this is an attempt to create micro-communities, modern cooperatives in which interpersonal, working and social relations are organized differently. In her time, Alexandra Kollontai, a Bolshevik feminist, was inviting for a certain parallelism, a simultaneous construction of both the new social apparatus and the change of personal and interpersonal relationships, believing that the end of capitalism lies not only in an "abstract" organization of the state apparatuses and laws, but also in a concentrated and organized effort to transform personal and interpersonal relationships.²¹ This invitation can also be seen as an invitation to revolutionize relationships based on p2p, in line with the struggle for integral social changes.

However, it is not that straightforward, or without a paradox, to use past experiences in a "handy translation" for the needs of a reformist politics of creating better and more equitable communities. Without any doubt, a full force of realization of this type of project is possible only through overcoming the capitalist system. Inside capitalism, it remains a tool of subordination or an inner transformation of the already-existing... while a true revolutionary practice strives precisely for the realization of the non-existent.

Creation, entrepreneurship, artistic labour/non-labour

How to conclude the consideration of this ideological transfer between *creatio* and *productio*, between the Spirit and Money, whose manifestation is mediated by various "parades" of love – interested and disinterested, with a vision or with calculation. What is the presumed terrain on which these relations unfold?

Still, the issue of creation, entrepreneurship and artistic labour cannot, in the historical sense, be reduced to a clear-cut and unambiguous opposition between *art* and the *production of goods* in some sort of totality²². This relationship has, rather, become the foundation for bifurcations and stratifications, conflicts and struggles occurring within art itself. The positioning takes place in the naming alone. Whether we recognize a certain artistic gesture or practice contextually and materially as creation, entrepreneurship or artistic labour/non-labour, says something about the practice – it introduces demarcation lines on the body of art-as-ideology, which are often the lines of the "class struggle within art".

Through examples, analyses, dramaturgies of events and sketches of relations, we have touched upon three wide conceptual terrains on which artistic positioning is carried out – the terrain of high art, market art and critical artistic practices, which we have given special attention²³.

The concept of *high art* or *art commission* was originally developed as an aristocratic invention, only to later find its new iterations in modernist aestheticism and formalism. In the Keynesian welfare states of the 20th century, *high art* played the role in the state ideological apparatus²⁴ of the organized space of autonomy (the so-called *relative autonomy of art*) and was juxtaposed with the alternative culture (as the critical margins of society) and popular culture (often equated with the cultural industries)²⁵. Its connection with terms such as the public, politics or state, and occasionally the society (in socialist states), most often presumed connections with the dominant public, or "the public of the class in power", which changed through different orders, just as art itself has changed.

- 24 See: Luis Althusser, "Ideology and Ideological State Apparatuses", in: *Lenin and Philosophy and Other Essays* (New York, Monthly Review Press, 2001), pp. 127-188, <http://www.marx2mao.com/Other/LPOE7oNB.html> [accessed 3 September 2014].
- 25 It should be pointed out that many artistic movements, groups and individual artists who were active in the domain of modernist formalism had political and social utopian aspirations, most frequently related to the coexistence of the universality of modern art and the anticipated universal human emancipation.
- 26 The proliferated term critical art probably means little today because every art represents itself as somewhat critical and political in the regulated domain of "appropriate" and "moderate" requirements. However, regardless of this proliferation, I would like to re-claim this term within the historical continuity of critical artistic practices as a continuity of points of discontinuities, cuts and ruptures with one of the dominant tendencies in a specific historical moment or specific circumstances. In this sense, criticism does not have to mean only negation as such, but also negation as the other side of affirmation of something never affirmed before.
- 27 Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984 [1974]).
- 28 This return to the modes of production, as stated by Terry Smith, is used to differentiate between "natural processes of formation of minerals" from the "mechanical production processes", which actually demonstrates that production is the ultimate issue of cultural development and the development of social organization. Also, Smith pays attention to the specific *modus operandi* of art that concerns both the mode of production, and the production of modes, for instance in the case of the development of historical realism of the 19th century – the

The concept of *market culture* or market-oriented art appeared as an alternative to the academic dictate, primarily the dictate of the French and British academies and their production apparatus established according to the model of *art commission* or commissioned works of art. Art, as an already established (institutionalized) practice, entered a contractual relation with capital and responded to the market demand under the slogan of liberated individuality. The concept of art as a matter of individual taste was created by the rising middle class, *bourgeoisie*, emancipating itself from the public, policy and state, whose ideology at a given historical moment was dictated by the aristocracy and clergy. Today, this concept is the dominant mode of existence of art, which best reflects the logic of the 1:99 order.

Finally, the concept of *critical art*²⁶ opposed this binary pair of high art and the arts market. Critical artistic practices have developed from the doctrine of self-reflection and self-criticism of the artistic system, the *Artworld* (as Danto would say) or *art-as-institution* (as Peter Bürger formulated it²⁷, relying on the experience of the historical avant-garde). One of the main goals of critical art was to return art, through criticism of the institution of art created in the liberal civil society, to everyday life and social practice, thus returning to issues of the modes of production and consumption, relying on the approaches of political economy and Marxist theories of art²⁸. Various avant-garde policies of negating and provoking institutions of art in different contexts and situations attempted to create and defend a new and different public. By questioning the form and context of phenomena, and by questioning the relations between the content, form and organisation, critical art often returned the focus to the issue of artistic labour in different forms. In the historical development of art in the 20th and 21st century, we faced different manifestations of ideological interventions in the field of creation (*creatio*) through concepts the artist-worker, worker-as-artist/creator, through the slogan "everyone is an artist!", through the concept of art as everyday life or everyday life as art.

However, what happens today if we return to the concept of artist-worker and we begin to think of art as labour?

On the one hand, the entry of the field of self-definition via the declaration "I am a cultural worker" represents a tactical operation, a mobilization call to the precarious cognitariat faced with neoliberal processes of the decomposition of the social sphere and welfare states, sending everyone it can to the market. To say "I am a cultural worker" is to reclaim the linguistics of broken socialism for the purposes of an existential struggle of artists that have been made redundant, just as many other industrial and social workers, who have lost their position in the general restructuring of the economy and politics according to the neoliberal dictate. "I am a cultural worker" is a signifier of the cultural solidarity with the contemporary working class, which results in the active denial of the ideology of art and the canon of *creation*. Such a declarative de-auratization of artistic distinctiveness represents an attempt to shift the focus to artistic and intellectual activity as labour that deserves social recognition and material compensation.

On the other hand, the opposition between *artist-genius* and *cultural worker* only accentuates the rupture between the autonomy of art and the heteronomy of labour, between the "ethereal existence" of an artist creating out of love and (social) ideals and the cultural worker immersed in the material existence, who creates motivated by external factors – profit and wages. Paradoxically, to say art=labour and to be a cultural worker is to consent too easily to the oblivion of all great dreams of autonomy and

production of truths about social relations of production. See: Terry Smith, "Modes of Production" in *Critical Terms for Art History*, ed. by Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996).

29 Marina Vishmidt and Anthony Iles, "Uposli sve što ti dođe pod ruku", *Umetnik/ca u (ne)radu* (Novi Sad: kuda.org and MSUV, 2012), and "Make Whichever You Find Work", <http://www.variant.org.uk/41texts/ilesvishmidt41.html> [accessed 3 September 2014].

30 In the full swing of budgetary cuts, it is precisely the autonomy of arts that has been cut. In the most extreme discussions, in the Dutch context, culture and arts have been declared "parasites of the honest working people paying taxes to the state". See Jack Segbars, "The Dutch situation", 10 February 2014, <http://www.platformbk.nl/2014/02/the-dutch-situation-2/?lang=en> [accessed 3 September 2014].

freedom in exchange for a little safe existence here and now. What does it mean to be a cultural worker in capitalist social relations? A creative slave? A freethinking hireling? To accept capitalist labour and the principle *Make Whichever You Find Work*²⁹, as Marina Vishmidt and Anthony Iles demonstrated, is just another form of affirming contemporary market expansionism. To say "I am a cultural worker" means the same as "I am not an artist-social parasite"³⁰, some sort of confirmation via negation or a boomerang effect of the neoliberal dyad utility-redundancy. Cynically – the system could reply "if you are a worker – sell yourself, work and earn some money", if the other industries are closed, at least the cultural industries are open – "apply your creative craft as a worker and work in the industries"...

There is something in disinterestedness that capitalism finds very disturbing, but it certainly does not mean a return to the same struggle for the autonomy of art initiated by enlighteners, philosophers of idealism and founders of academies. In any case, it is interesting to notice that the paradoxical struggle of cultural workers invokes an image of future society as a "society of workers", whereas in the revolutionary situations of the 20th century one would dream of a "society of artists". This is why the dramaturgies of the para-contractual conversations, which were the subject of this text, manifest numerous schisms, anxieties, contradictions, wants and frustrations of the contemporary protagonists of the art world, imprisoned like voices in the mind as a result of the inflated (im)possibility of self-realisation.

As an open ending – one true anecdote that formalizes and performs the claim that *money represents the shame of creation* through a paradoxical coupling of cynical conceptualism and tactical functionalism. After many years of discomfort over the struggle for his own worker's and existential rights in the midst of discussions about beautiful and creative artistic matters, the artist X from Western Europe finally found a "Solomonic solution". He gave form to this deafened schism by creating the fictitious character of his female manager Y, with an e-mail address and Southeast European origin. The artist X only discusses artistic creation, and the manager Y only discusses money. The same person is behind both e-mail addresses, simultaneously delegating tasks to both his "elevated" and "banal" half, conducting himself – as necessary – sometimes generous and sometimes restrictive, sometimes immersed in the content of the art and sometimes in the production needs, at times struggling for ideas and at times for money and subsistence. Rather than as a convenient method for "ridding oneself of the sins of interestedness" with "disinterested ideas", the anecdote is more intriguing for the way it situates, through gender, geopolitics and ideology-art, the schisms in one body and in "the right location". This schism confirms the rule that today a true artist is only the artist who can say: "For everything else, please address my manager".





Insceniranje kapitala

Andrew Haydon

S engleskog preveo Goran Vučenović i urednice

2 9. kolovoza 2008.: Bio sam u Nitri u Slovačkoj i upravo sam pogledao *Pornografiju* Simona Stephensa u njemačkoj produkciji i režiji Sebastiana Nüblinga, predstavu inspiriranu bombaškim napadima u Londonu 7. srpnja. Nekolicina nas je otišla u podrumski bar niskog stropa smješten s druge strane glavnog trga, preko puta velike zgrade kazališta iz komunističkih vremena u kojem je predstava odigrana, gdje smo s užitkom povoljno mijenjali eure i funte za sada nevažće slovačke krune. Negdje oko ponoći nekom je stigao sms da je Američki senat glasovao protiv EESA (Emergency Economic Stabilization Act): američka je vlada odbila spašavati *Wall Street*. Američka burza potonula je za 8 posto, što je najveći pad od Crnog ponedjeljka 1987. Stajali smo u baru džepova punih kruna pitajući se što će, zaboga, uslijediti.

Kao što se pokazalo, bio je to početak kraja teme koja je obilježavala britansku i američku scenu još od 9. rujna: "rata protiv terora" (*war on terror*). Priče o Afganistanu, o invaziji na Irak, o radikalizaciji britanskih islamista, o Guantanamu, mučenjima i neuobičajenim izručenjima prevladavale su tijekom sedmogodišnjeg perioda. Režirati Shakespearea značilo je da će produkcijom dominirati pustinjaške maskirne uniforme, a suvremeni prijevodi grčkih klasika često su koristili nove popularne sintagme poput *ustanički* (*insurgent*), *paravojni borac* (*illegal combatant*) i *poboljšane ispitivačke tehnike* (*enhanced interrogation techniques*).

"Kreditna kriza" stala je tome na kraj. Kao teme, rat u Iraku i protuamerička propaganda polako su se dramaturški iscrpile. Ali kako je Stephensova *Pornografija* upravo pokazala, bilo je još mnogo novih načina za istraživanje te čudne, neočekivane traume britanske nacionalne psihe. Pokazalo se da je *Pornografija* zadnja velika britanska predstava koja je u bitnome tematizirala događaje kao što su 7. srpnja, radikalni Islam, rat protiv terora itd.



Godinu dana kasnije: Jesen je 2009. U Ujedinjenom Kraljevstvu gledamo predstave nove sezone. Ono što se prošle godine nazivalo "kreditnom krizom" (*the credit crunch*) preobratilo se nekom čudnom osmozom u "financijsku krizu". Nova sezona u Londonu čini se razumljivo zagrijana da pokaže kako je u skladu s trendovima te nudi drame koje proučavaju jadno stanje financijskog sektora.

U ovom dijelu želim razmotriti tri glavne predstave: *Money*, koju izvodi *site-specific* družina Shunt; Rupert Gooldovu postavu *ENRON-a*, novog komada mlade britanske dramatičarke Lucy Prebble; i na kraju, *The Power of Yes* – novi *verbatim* komad veterana Davida Harea.

Vrijedi prvo reći kako su djela međusobno poprilično različita. Sva tri zajedno prikazuju pristojan raspon tema koje su se izvodile u britanskim kazalištima krajem prve dekade 21. stoljeća.

U isto vrijeme, važno je napomenuti da se sva tri djela mogu razmatrati kao adaptacije. *Money*, družine Shunt, izravan je odgovor na istoimenu novelu Émilea Zole (*L'argent*), dok se *ENRON* Lucy Prebble, iako spekulativan, zasniva na minucioznom istraživanju stvarnih događaja, mada neki cinici tvrde da je taj komad jednostavna adaptacija filma *Enron/The Smartest Guys in the Room*. A *The Power of Yes*, kao primjer *verbatim* teatra, je adaptacija nedavnih stvarnih događaja. Doista, ovaj komad ide tako daleko da glumac Anthony Calf "glumi" autora djela Davida Harea i po njegovom tekstu oživljava stvarne događaje koje je on (pravi David Hare) vodio s različitim bankarima, financijskim novinarima, ekonomistima i financijerima nekoliko mjeseci ranije.

Shuntov je *Money* onoliko događaj koliko i instalacija, ali je i "drama", onako kako taj termin razumije većina britanske kazališne publike. Predstava se odvija na novoizgrađenoj trokatnoj konstrukciji koju je za sebe napravila družina Shunt u vlastitim novim prostorijama - skladištu smještenom pored Londonskog mosta u centralnom južnom Londonu. Relativno mali broj gledatelja ulazi u prvu prostoriju, uranja u potpuni mrak, glasni zvukovi trešte, a kad se svjetla ponovo upale, publika je zatečena jer je prostorija u kojoj se nalaze potpuno različita od one u koju su ušli. Od tada se predstava odvija pred njima, a poslije ih premjeste u drugu prostoriju. Konstrukcija ili mašina unutar koje ih se pokreće nekako im ne daje dovoljno nagovještaja da shvate gdje se točno nalaze. Zahvaljujući tomu, iznenadne i vrtoglave promjene perspektive postaju karakteristično obilježje predstave.

U kojoj se mjeri predstava referira na Zolinu novelu, u vrijeme kada sam je ja gledao, a to je nekoliko noći nakon pressice, ostaje sporno. Zasigurno je inspirirana njome. Sigurno je također da nakon predstave nemate dojam da ste upoznati sa zapletom predloška.

Cijela stvar je, posljedično, jasno motivirana – barem djelomično – željom da se podraže osjećaji vezani uz puteve trgovine – sobe u koje se publika poziva na ispijanje šampanjca, scene gdje gledaju žestoke prepirke o budućnosti njihove tvrtke itd. Ali zaista, dok je predstava trijumf dizajna i vizualnog kazališta, njezina stvarna veza s novonastalom krizom, kao i s romanom, ostaje čudnovato nejasna.

* * *

Za usporedbu, predstava *ENRON* Lucy Prebble, dramatizacija o padu istoimene američke energetske tvrtke – prava je predstava u pravo vrijeme. Priča o Enronu sadrži u malom sve ono što je pošlo krivo na američkim financijskim tržištima od skandala s drugorazrednim hipotekarnim kreditima. Plakati predstave nosili su slogan: "Postojalo je upozorenje. Zvalo se Enron". Zanimljivo je kako je Prebble počela raditi na ovom komadu tri godine prije negoli je premijerno prikazan u kazalištu Chichester Festival u koprodukciji Royal Corta i kompanije Hedlong u režiji Rupeta Goolda. Prebble je iskreno priznala da je objavljeni i režirani tekst devetnaesta verzija njezine drame. Prebble je poznata kao sitničava prepravljačica teksta. Ali to postavlja pitanje o intencionalnoj relevantnosti njezine drame. Dakako, scena u kojoj se pojavljuju *Lehman Brothers* – kao što je tipično za Gooldovu vizualno maštovitu produkciju – u kojoj su dvojica glumaca odjeveni u zajedničko odijelo s dva ovratnika – izazvala je smijeh budući da je sama banka nakon pada otišla u stečaj, ali to nije ništa doli sretna podudarnost (iz perspektive Goolda i Prebble). *Lehman Brothers* bili bi u priči svejedno, propala ta banka ili ne. Možda bi njihovo vrijeme na sceni bilo značajno reducirano, ali budući da je priča istinita, efektnom je prije učinila nemilosrdna povijesna providnost nego sama dramatičarka.

Ukratko, kad je projekt konačno završen, ispao je samo dobra priča s nekoliko općih lekcija za sve nas o tome gdje nas mogu odvesti pohlepa i pokvarenjaštvo, s kapitalizmom ili bez njega. To nije bila agit-propovska kritika samih financijskih tržišta, već više molba onima unutar takvih sustava da ne zloupotrebljavaju pravila. Ona sigurno nije bila naručena kako bi prikazala *status quo*. Ali, zahvaljujući Prebbleinim brojnim prepravkama teksta i dugom periodu od narudžbe do predaje teksta, kad je predstava konačno postavljena na scenu, ispostavilo se da je sve to uglašavanje rezultiralo savršenim zrcalom.

* * *

Posljednji komad iz jesenske sezone 2009. koji želim razmotriti nastao je u National Theatreu i to s posebnom namjerom tematiziranja financijske krize. Komad je to *verbatim* kazališta – u ovom slučaju radilo se o seriji intervjua koje je na svoje zadovoljstvo naknadno oblikovao autor David Hare. Podnaslov ovog komada je "dramatičar nastoji razumjeti financijsku krizu". Osvrnut ću se na svoju raniju kritiku¹ u kojoj sam naveo sljedeće: "S obzirom na aktualnost ove teme, zapravo je čudno kako je *The Power of Yes* čini posve nezanimljivom. Razlog tome je što se cijela predstava temelji na doživljaju 'Davida Harea' – fikcionalnog lika stvarnog dramatičara. Ovdje se uopće ne radi o financijskoj krizi, već o autorovom interesu za nju. I čini se da bi i mi trebali biti zainteresirani za njegov interes. Riječ je o tome da on doživljava za nas. On se i ljuti za nas, bez ikakvih stvarnih posljedica. Možda je njegova nemoć isto tako i naša vlastita."

The Power of Yes bila je velika produkcija National Theatrea, očit izbor za dramatičarev angažman, koja se neposredno uhvatila u koštac sa "financijskom krizom". Obratili su se jednom od svojih najpoznatijih "političkih" pisaca i poslali ga s bilježnicom da sakupi hrpu specifičnih odgovora na specifična pitanja koja nameće ova specifična tema. Dio

01 Andrew Haydon, "The Power of Yes – National Theatre", Postcards from the Gods, 10. listopada 2009., <http://postcardsgods.blogspot.com/2009/10/power-of-yes-national-theatre.html> [pristupljeno 18. listopada 2013.].

odgovornosti za umjetnički neuspjeh snosi i režiser Angus Jackson koji pati od potpunog gubitka smjera.

Sljedeći problem u pristupu je i pretpostavka teksta da publika gotovo ništa ne zna o temi. Riječ je bila jednostavno o tome da netko postavi pitanje "zašto" je do krize uopće došlo. A kako je komad ciljao na obrazovane, buržoaske gledatelje od kojih mnogi vjerojatno imaju iskustvo rada u financijskom sektoru, a ako ga nemaju onda su barem gledali televiziju i čitali novine, komad se potrošio na općenite, nezanimljive stvari s kojima je publika vjerojatno bila dobro upoznata.

Ako je i bilo kakve analize, ona je bila osobna, emotivna i anegdotalna. Nije bilo klasične tragičke strukture kao u *ENRON*-u, koja je, bazirajući se na nekoliko jakih ljudskih priča, ako ništa drugo, publici ponudila neki uvid u to zašto je tvrtka propala. A sigurno nije imala ništa od vizualne atraktivnosti Shuntovog *Moneya*. Svejedno, na kraju, kad odgledate sva tri komada, razvidno je da publika nije dobila ništa više od činjenice da kriza postoji. A osim nešto dobronamjernog negodovanja o tome kako se moglo dogoditi da stvari odu tako daleko nije bilo nikakve ideje otpora krizi, recesiji ili strukturama koje su dopustile da do njih dođe.

* * *

Dijelom je to i zbog toga što je Britanija 2009. još uvijek imala laburističku vladu. I to ona koja je u zadnjih 12 godina slavljena zbog kontinuirane financijske "razboritosti". Bivši kancelar i kratkotrajni premijer Gordon Brown jednom je ustvrdio kako je on ukinuo *boom and bust* (period ekonomskog procvata nakon kojeg slijedi kolaps)². Pretpostavljam da se – zbog toga što je Britanski teatar nepromjenjivo lijevo orijentiran, zbog 12 godina "mekog" kapitalizma, zbog "brižne" socijalne politike, zbog toga što je bijes ljevičara bio fokusiran na konkretan problem Blairove neoimperijalističke avanture u Iraku – recesija percipirala kao "pomalo nepravedan iznenadan napad" na ono što je Gordon Brown pokušao učiniti s državnom blagajnom.

Opći izbori 2010. donijeli su značajnu promjenu i rasterećenje javnog mnijenja. Laburisti na čelu s neizabranim i vrlo nepopularnim Gordonom Brownom koji je preuzeo mandat od Tonya Blaira nakon Blairove izborne pobjede 2005. poraženi su od konzervativaca koji su došli na vlast u koaliciji s liberalnim demokratima.

Konzervativni vođa David Cameron koji je dobio izbore s programom "suosjećajnog konzervativizma", predstavljajući se kao prijateljsko lice "zločeste stranke", pa se očekivalo, u najboljem slučaju, da će stvari ostati onakvima kakve su i bile, a takvo je razmišljanje podgrijavao i činjenica da će, barem u teoriji, lijevo orijentirani liberalni demokrati pridonijeti balansu političkih snaga.

Popularnost Blairove administracije (slaba kakva je bila) počivala je najviše na njegovoj ranoj unutrašnjoj politici. Izmijenio je *Klauzulu 28*, omogućio registrirano partnerstvo, utvrdio minimalnu plaću na nacionalnoj razini i povećao izdvajanja za program javnog zdravstva, obrazovanja i čak – koliko god se to nevjerojatnim danas činilo – umjetnosti. Međutim, istovremeno je povećao studentske školarine, nastavio s praksom labave kontrole nad Cityjem i zagovarao javno-privatno partnerstvo kao alternativu državnom vlasništvu.

02 Deborah Summers, "No return to boom and bust: what Gordon Brown said when he was chancellor", *Guardian*, 11. rujna 2008., <http://www.guardian.co.uk/politics/2008/sep/11/gordonbrown.economy> [pristupljeno 18. listopada 2013.].

Kao što je Slavoj Žižek sugerirao svojim tekstom u *London Review of Books* u 2007.:

Upravo je Tonyju Blairu pošlo za rukom da institucionalizira (Thatcheričinu revoluciju), ili po Hegelu, da unaprijedi (ono što se isprva činilo kao) slučajnost, kao puku historijsku akcidenciju u povijesnu nužnost. Thatcherica nije bila tačerićanac, ona je bila tek ona sama; Blair (više nego Major) je bio onaj koji je zaista oblikovao tačerizam³.

Izborom Davida Camerona za premijera ove neugodne činjenice postale su neizbježne. Dok je prije "političko" krilo britanskog teatra mjesečarilo ekonomskim faktima laburističke vladavine, uživajući u općoj atmosferi prosperiteta, zadovoljstva i socijalne pravde – ili svoj bijes u potpunosti fokusiralo na mučenja i kršenja ljudskih prava počinjena od strane Amerikanaca i Britanaca u inozemstvu – ova iznenadna promjena fokusa učinila je otpor ne samo lakše zamislivim već nužno potrebnim.

U studenom 2010. London je bio poprište nekoliko studentskih protesta zbog prijedloga kojim se traži povećanje godišnjih školarina s otprilike 3000 na 9000 funti. O ovim se protestima često izvještavalo kao o običnim neredima. Naslovnice su bile preplavljene fotografijama razbijenih prozora i vatre koja se reflektira s vizira do zuba naoružanih policajaca.

Sljedećeg ljeta, u kolovozu nešto prije početka edinburškog festivala, zemlju je pogodila još jedna serija uličnih nereda. Nominalno izazvani ubojstvom mladog crnca Marka Duggana od strane londonske policije, ovi neredi su brzo eskalirali u londonskim četvrtima, ali i u drugim dijelovima zemlje, neovisno o svom povodu, te su prerasli u nefokusiran izljev bijesa protiv recesije, protiv ugnjetavačkog oblika potrošačkog kapitalizma, predvođeni potlačenom skupinom o kojoj vlada ne vodi naročitu brigu. Značajno je da su "neredi" ponekad prerastali u velika nelegalna šoping lumpanja. Izlozi trgovina električnih aparata i sportske odjeće su razbijeni i opljačkani, a pljačkaši su navodno bili najviše zainteresirani za televizore širokih ekrana, skupe tenisice, iPodove i iPhone. Konzervativna retorika o "slomljenjoj Britaniji" i "divljoj socijali" dosegla je novu razinu.

* * *

Držim da je ovaj metež potaknuo rađanje druge grupe predstava. Dok je prvi niz nudio apstraktne, humane ili jednostavne, šture računovodstvene izvještaje vezane uz kreditnu/financijsku – krizu/recesiju, ovi novi komadi su agresivnije reagirali na njezinu pojavu.

Na početku vrijedi napomenuti kako su ove "reakcije" proizišle iz nešto drukčijeg dijela britanskog teatra. S izuzetkom družine Shunt (koja strukturalno zauzima zanimljivo mjesto unutar britanskog teatra – egzistirajući na pola puta između avangarde i srednjostrujaštva – i koja, s jedne strane ima potpunu umjetničku slobodu, a s druge, ovisna je o marketingu National Theatrea; kritike njezinih predstave pišu najpoznatiji konzervativni kazališni kritičari te ima svojevrsnu službenu dozvolu da producira manje pristupačne, nepodesne predstave), spomenuti komadi pripadaju srednjoj struji britanskog teatra. Porijeklo te struje seže sve do "Royal Court revolucije" iz 1956., odnosno tradicije britanskog narativnog teatra u kojoj dominira drama i tradicija "služenja tekstu". To bi značilo da je unatoč suradnji Goolda i Prebble na prvoj postavi *ENRON*-a tekst autorice doslovno sadržavao sve one odluke koje bi se mogle pripisati redatelju

03 Slavoj Žižek, "Resistance is surrender", *London Review of Books*, 15. studenog 2007., <http://www.lrb.co.uk/v29/n22/slavoj-zizek/resistance-is-surrender> [pristupljeno 18. listopada 2013.].

predstave – interesantan britanski kompromis, gdje se dramskim tekstom legitimira svaka stvar koja bi mogla biti proglašena “redateljskim pretjerivanjem”, na što su kritičari mainstream medija apsolutno alergični.

Predstave koje ću sada razmotriti dolaze, nasuprot tome, iz jedne drukčije, nešto manje jasne tradicije odnosno sektora: onog koji bismo najlakše opisali kao “Live Art” i/ili “alternativni teatar”. Čini se da je ova struja uhvatila jači korijen u Britaniji nego u ostatku Europe, ali čak se i u Njemačkoj, na primjer, jasno razlikuju djela koja se igraju u HAU od onih koja se igraju u Deutsches Theatru u Berlinu. Predstave kojima ću se sada posvetiti uglavnom pripadaju ovim prvim.

* * *

Prvi takav primjer je *Crunch*⁴ Garyja McNaira. *Crunch* je “izvedbeno predavanje” (ili “predavanje”) o financijskoj krizi. Kao i u mnogim predstavama alternativne tradicije, radilo se o solo radu. Ta činjenica vrijedna je spominjanja sama po sebi zbog svojih ekonomskih, (pa čak i socijalnih) implikacija. Značajan aspekt *Cruncha* je završetak, tj. sâm rasplet. Naime, članovima publike te predstave – na koju je ulaz bio slobodan kao dio programa pod kuratorstvom organizacije Forest Fringe, kolektiva čiji je etos upravo suprotan agresivnom kapitalizmu glavnog edinburškog Fringe festivala – ponuđena je mogućnost da tijekom predstave unište nešto vlastitog novca. Publika je ohrabrivana da vlastiti novac (novčanicu od pet funti) učini neupotrebljivim propuštajući ga kroz rezač papira.

Fascinantan opis predstave nalazi se na internetskim stranicama *The Guardian*a, a napisala ga je njihova novinarka iz umjetničke redakcije (ne kazališna kritičarka) Charlotte Higgins.⁵ Najinteresantnija je stvar u toj kolumni količina negativnih reakcija čitatelja, ponekad vrlo žestokih (odnosno, onoliko žestokih koliko to uopće može dopustiti pažljiva moderacija komentara), na činjenicu da netko svojevoljno uništava vlastiti novac, a ta reakcija dolazi uglavnom od ljudi koji predstavu nisu ni vidjeli. Bijes da bi netko to bio u stanju učiniti gotovo je opipljiv. Da bi netko, umjesto da novac da u “dobrotvorne svrhe” ili da ga “korisno potroši” mogao izabrati da ga uništi. Već i ovakva žestoka reakcija čitatelja gotovo da sama po sebi opravdava postojanje ove predstave.

Ono što je ovdje važno jest gesta. Pristojno prigušena agresija (rezač papira, ipak, nije baš Molotovljev koktel) spram pravog, opipljivog novca, najjasnijeg mogućeg simbola kapitalizma. Dakako da ova gesta govori i o nemoći. U njoj ima i elementa samoporaza: ako prihvaćamo logiku kapitalizma, da vrijedimo koliko možemo potrošiti, zašto bi onda itko reducirao vlastitu vrijednost? “Zašto bismo smanjivali vlastitu kupovnu moć?” pita se kapitalizam i odzvanja u šokiranim komentarima “lijevih liberala” na internetskim stranicama *The Guardian*a.

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Sljedeći komad koji želim razmotriti napravljen je također za jednog izvođača (da, radi se ponovo o muškarcu), a riječ je o djelu *Carpe Minuta Prima* Briana Lobela. Moglo bi se reći da je to neka vrsta interaktivne instalacije prije nego “performans” jer u njemu nema uobičajenih scena gdje netko stoji na pozornici i izgovara neke rečenice neko vrijeme. Umjesto toga na sceni je

04 Lyn Gardner, “Crunch - review”, *Guardian*, 18. kolovoza 2011., <http://www.guardian.co.uk/culture/2011/aug/18/crunch-forest-fringe-theatre-review> [pristupljeno 18. listopada 2013.].

05 Charlotte Higgins, “Crunch time at the Edinburgh festival: audiences step up to shred cash”, *Guardian*, 16. kolovoza 2011., <http://www.guardian.co.uk/culture/2011/aug/16/crunch-edinburgh-festival-shred-cash> [pristupljeno 18. listopada 2013.].

Brian, blagajna, hrpa kovanica i skrivena kabina s video kamerom. Dogovor je da Brian kupi minutu vašega života za jednu funtu. Za minutu koju je Brian kupio od vas, odlazite u kabinu i ta se minuta snima. Taj se snimak može prebaciti na DVD i prodati nekom drugom, ali vi više nemate pravo na njega. Što ćete raditi u toj minuti dano vam je na slobodu. Brian tvrdi da ljudi koji su prodali minutu svoga vremena na snimanje reagiraju različito; neki stoje i ne rade ništa, a drugi skidaju odjeću i plešu.

U slučaju ovako "otvorenog" djela, umjetnik zapravo i nema mogućnost za neko jednostrano tumačenje – kako će publika reagirati na njega ovisi o sposobnosti i sklonosti svakog pojedinca prema apstraktnom mišljenju.

U svakom slučaju, nije pretjerano pomisliti da ova izvedba nudi temelj iz kojeg možemo promišljati naš odnos prema novcu. Onome što smo u stanju napraviti za novac. Našem odnosu prema plaćanju u kapitalističkom sistemu. Možda je to najjasnija moguća ilustracija Marxovog uvida da kapitalizam plaća radnicima njihovo vrijeme, a ne njihov rad ili učinak.

Ono što značajno razlikuje ovu izvedbu od prve tri koje sam analizirao jest njena namjera da u prvi plan stavi odnos publike spram pravog, fizičkog, potrošnog novca na način koji funkcionira u stvarnom svijetu. Naravno da prva tri spomenuta djela (*Money*, *ENRON*, *The Power of Yes*) koštaju (znatno više od pet funti) i uzimaju vrijeme (mnogo više od plaćene minute), ali s obzirom na to da funkcioniraju unutar mainstreama taj aspekt predstava ostaje u drugom planu, a možda je čak i namjerno zamračen i zaboravljen.

To nas podsjeća na analizu Nicholasa Ridouta koja kaže da je:

(...) teatar ekonomsko subpodručje u kojem je rad očigledno otuđen. Nastavljajući se na tu percepciju, primjećujem kako je vrijeme zaposlenika ovdje podvrgnuto strogom režimu zvona i zavjese, kako kazališnim probama i noćnoj rutini izvedbi dominira repetitivna aktivnost, kako se plaće zaposlenika jako razlikuju i kako se ta razlika održava golemim viškom rada koji zapravo onemogućava djelotvornu industrijsku organizaciju, i kako je središnja aktivnost ujedno metafora otuđenja i otuđenje samo: glumac je plaćen da se pojavi pred publikom i govori riječi koje je za njega napisao netko drugi te izvodi pokrete, a u najmanju je ruku izložen intenzivnom i kritičkom nadzoru menadžmenta koji uživa u moći zapošljavanja i otpuštanja. Glumac je označitelj, a ujedno i označeno u potpunosti otuđene robije za plaću.⁶

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Posljednji komad koji želim razmotriti nosi naslov *Money: The Gameshow*, a igrao je u *Bush* teatru u siječnju 2013.

Predstava se sastoji od dva dijela. Prvi je prilično klasična drama koja prati živote dvaju izmišljenih bankara kroz financijsku krizu u scenama koje se ne razlikuju puno od onih u *ENRON*-u od prije tri godine.

Međutim, ovome je dodan "*Gameshow*" element. Na pozornici se nalazi 10000 funti u kovanicama (usput budi rečeno, deset tisuća funti u kovanicama i nije velika hrpa). Publika je podijeljena na dva tima koja sjede na suprotnim krajevima pozornice, a svaki tim vodi po jedan glumac. Svaka od igara manje-više jasno prikazuje metode kojima su se služili *hedge* fondovi i koje su dovele do financijske krize. "*Going long*", "*shorting*" itd. Većina igara također ovisi o bujanju različite vrste mjehura prije njihovog pucanja. Mjehuri od sapuna održavaju se u zraku, dok balone buši, što brže može, publika iz drugog tima. Jasno vam je o čemu je riječ.

o6 Nicholas Ridout, *Stage Fright, Animals and Other Theatrical Problems* (Cambridge: Cambridge University Press, 2006), str. 100.

Ono što razlikuje *Money: The Gameshow* od ostala dva navedena komada – i to je prikladno, s obzirom na to da je u detalje obradio *hedge* fondove (a i ličio je više na klasični teatar, nego na maloprije spomenuti “Live Art”) jest činjenica da se ovaj put nije trošio novac publike. Tako smo mogli ulagati u natjecateljske igre i duh zajedništva, ali na kraju nas nije materijalno pogodilo to tko je pobijedio.

Ipak, ovaj komad spada u istu kategoriju kao i McNairov *Crunch* budući da su igre koristile gomilu pravih kovanica i s njima se raskalašeno razbacivale po pozornici. Opet je prisutno uzbuđenje koje izaziva igra s pravim novcem. Pogotovo zbog toga jer je riječ apsurdno velikoj količini novca, možda čitavom budžetu predstave, tako nam je rečeno (što nije vjerojatno, jer jedva pokriva prosječan honorar dramskog pisca u Ujedinjenom Kraljevstvu). Ovdje vidimo kako se pravi novac – koji predstavlja minimalan godišnji prihod podložan oporezivanju – baca unaokolo i koristi kao žeton u budalastim igrama. Na vrlo sličan način kako burze i funkcioniraju, ohrabruje nas se da pomislimo. Ako je predstava u nečemu i pogriješila, riječ je bila o tome da je novac bio i suviše stvaran u usporedbi s hipotetičkim i nevidljivim iznosima koji se pojavljuju i nestaju na burzovnim indeksima.

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U svom govoru na berlinskom festivalu *Theatertreffen Stückemarkt* 2012. pod naslovom “*Zašto je političko kazalište potpuni gubitak vremena*” britanski dramatičar Dennis Kelly je ustvrdio:

2006. sam političkom teatru dao zadnju šansu – napisao sam *Love and Money*, komad koji se bavi našim odnosom prema novcu i dugovima. To će, mislio sam, sve promijeniti. To mora nešto značiti. Ali tada se 2008. dogodila kreditna kriza i sad smo svi najebali. **Prokletnici, da ste samo slušali.**

Nadam se da neću ispasti profesionalni cinik. Mrzim to. Mrzim cinizam. Smatram ga lijenim i neiskrenim. Doista vjerujem da kazalište može promijeniti svijet. Mislim da to može učiniti malim koracima mijenjajući živote ljudi koji su došli u kontakt s njim.⁷

Bez obzira na to što se šali, Kelly ima pravo. Kako sada stvari stoje, odnos britanskog teatra prema kapitalu i kapitalizmu ima nešto laibachovsko/NSK-ovsko u svojoj radikalnoj pretjeranoj identifikaciji, međutim, nedostaje mu satire.

Jednostavno rečeno, britanski je teatar previše kapitalistički da bi doista kritizirao kapitalizam. U najgorem obliku, on reproducira sve kapitalističke strukture; naplaćuje više za bolja sjedeća mjesta, glumci, redatelji i izvođači različito su plaćeni, što ovisi o njihovom statusu itd. To je forma koja se suprotstavlja *establishmentu*, a koju gotovo isključivo oblikuju internalizirane hijerarhije.

U isto vrijeme, čak i kad propovijeda anti-kapitalizam i potkopava njegove temeljne strukture, prečesto dopušta kapitalizmu ili tzv. kriznom razmišljanju da postavi vlastite kriterije prosuđivanja. Čini se da britanski teatar i teatarske družine troše toliko vremena u prihvaćanju nečijih tuđih pravila, dok ispunjavaju financijska izvješća i opravdavaju se kao koristan i plodonosan dio postojećeg ekonomskog sustava, da ostaju bez načina da im se suprotstave. U potpunosti su uškopljeni kao agenti ozbiljne promjene značenja.

07 “Denis Kelly opens the Stückemarkt”, *Theatertreffen Blog*, 10. svibnja 2012., <http://www.theatertreffen-blog.de/tt12/english-posts/dennis-kelly-opens-the-stuckemarkt/> [pristupljeno 18. listopada 2013.]

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U tjednu kad je održan gotovo u potpunosti državni pogreb bivše konzervativne prvakinje i premijerke Margaret Thatcher, Frank Cottrell-Boyce, čovjek koji je "napisao" ceremoniju otvaranja Olimpijskih igara u Londonu 2012. (a isto tako i scenarij za najbolji britanski film u zadnjoj dekadi: *24 Hour Party People*) zabilježio je sljedeće:

Pravi diktatori moraju plaćati umjetnicima da ih mitologiziraju. Maggie ih je jednostavno usisala u svoju orbitu. Možda im nije davala novac, ali im je zato dala mnogo materijala. Zašto to nije upalilo? Zašto nije bezobzirno ismijana s vlasti kao što se to u nekoj mjeri dogodilo John Majoru? Možda su govoreći o njoj u tolikoj mjeri i dopuštajući joj da ispuni toliko kulturnog prostora njezini neprijatelji samo učinili život bez nje teže zamislivim. Kao i propali IRA-in atentat, od toga je samo izgledala još čvršće. Nastojali su od nje napraviti vruga, a zaboravili su da on vlada.

Ima konzervativaca među vođama oba politička tabora koji ne razumiju ovu zemlju. Pobjegli su od nje i zabarikadirali se u svoj Cotswold Trumptions odakle izdaju zakone kojima će nas pretvoriti u Sjedinjene Američke Države. Zovu nas "slomljenom Britanijom" i govore kako će nas opet napraviti velikom i slavnom". Mi jesmo odlična zemlja – ali ne na način na koji to oni žele.⁸

Glavna teza Cottrell-Boycea dobro drži vodu, a posebnu snagu dala joj je svečanost otvorenja Olimpijskih igara 2012. Umjesto da se pozabavi analizom bezbrojnih društvenih bolki – recesijom, kapitalističkom krizom i grozotama društvenog konzervativizma – ili njihovim uprizorenjem, ceremonija otvaranja Olimpijskih igara učinila je nešto drugo, nešto što nikad ranije nisam vidio da je bilo svjesno učinjeno: pokazala je Britaniju prepoznatljivom i ljevičarskom – ispravno ju je prikazala. Umjesto da pokazuje izluzane stereotipe i troši vrijeme napadajući ih, ona je naglasila sve ono pozitivno, zamijenila ustajale klišeje modernim stvarnostima i učinila nas iznenađujuće ponosnim na njih. Priznajem, učinila je to na jako čudan, procesijski način, pjesmom, plesom i ekstravagantnim vatrometom posve u tradiciji otvorenja Olimpijskih igara (ipak se filmska scena s kraljicom i James Bondom Daniela Craiga koji se padobranom spuštaju na stadion čini novinom), ali stvar nije u tome. Riječ je o načinu na koji se, kao nikad prije, presložila i promijenila slika nacionalnog identiteta i to pred očima cijelog svijeta.

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Vraćamo se u sadašnjost. U Edinburghu sam zbog festivala. Kolovoz je 2013: prošlo je pet godina od mog posjeta slovačkoj Nitri 2008., čime i započinjem esej. Čini se kako ove godine na Fringe festivalu pitanja o stvarnom novcu više nisu aktualna. Pišem tekst pod nazivom "*Two Left Turns*" baziran na dva pozdravna govora s otvaranja *Fringe*a. Prvi je govor poznatog britanskog dramatičara Marka Ravenhilla, a drugi Lornea Campbella, umjetničkog ravnatelja Northern Stagea, kazališta iz Newcastla, koje svoj program kurira u zamjenskoj zgradi.

o8 Frank Cottrell Boyce, "Margaret Thatcher never liked her country", *Guardian*, 14. travnja 2013., <http://www.guardian.co.uk/commentisfree/2013/apr/14/thatcher-never-liked-her-country> [pristupljeno 18. listopada 2013.].

Ravenhillov je govor bodljast, opozicijski polemičan:

Kapitalizam prolazi kroz najveću ekonomsku krizu od depresije tridesetih godina dvadesetog stoljeća, depresije koja je donijela genocidne diktature i svjetski rat. Svijet u kojem živimo potpuno je različit, na način koji još ne razumijemo, od onoga od prije šest ili sedam godina. Paradigma se promijenila i bit će potrebno mnogo toga promijeniti u životu i ponašanju ako želimo naprijed. Nije moguće pritisnuti *restart* i otići natrag – u koje vrijeme? Može u 2005.? Tada je bilo tako lijepo, *New Labour* je bio na snazi, ekonomija je cvjetala, umjetnost je bila doista, znate, cijenjena... mi ćemo se baviti umjetnošću pod teškim okolnostima barem sljedećih desetak ili više godina ... Ali gledajmo na to kao na dobru stvar. Nije li umjetnost u periodu *New Laboura* postala sigurna i pristojna? Mislim da jest. Mislim da nije iskazivala istinu – prljavu, opasnu, smiješnu, uznemirujuću, remetilačku, bučnu, prekrasnu istinu – barem ne toliko koliko je trebala. Zašto nije? Zato jer je većina umjetnika koja je glasala za *New Labour* pristojna, liberalna vrsta ljudi, čija je maksima "kad bi svi bili bolji jedni prema drugima" i "izliječimo to zagrļajem". A kad je *New Labour* stupio na snagu... nekoliko je godina umjetnost zbilja dobivala nešto značajnija sredstva. A mi smo umjetnici bili tako zahvalni za malo pažnje i novca da smo zbog toga nužno doveli u pitanje ono što smo bili kao umjetnici.

Ravenhill smatra da trebamo zahvaliti Bogu "što imamo vladu u Westminsteru koju mrzimo i zdušno napadamo. Ljutnja i bijes su dobra pogonska goriva za umjetnike".

Campellov je govor, nasuprot tome pomirljiviji, odnosno on, poput Franka Cottrella-Boycea, smatra da se bolje baviti nečim novim nego se odupirati nečemu starom. Navodi kratak izbor užasnih stvari koje je napravila trenutna vlada, ali ipak završava nadajući se:

I sad, usred svega toga, dogodi se ovo. Publika i umjetnici svih rasa, boja i vjeroispovijesti hrle na ovo mjesto, u ovu Atenu sjevera, da bi razmijenili iskustva, mijenjali druge i sami se promijenili. Kako bi se ponašali kao građani, a ne kao kupci ili nuditelji usluga. Ovo je veličanstvena spontana građanska inicijativa koja postaje sve značajnija jer su ovakva događanja posve rijetka. Ovdje smo pozvani da maštamo i doživljavamo jedni druge na nove oslobađajuće i zastrašujuće načine. Ovdje zahvaljujemo našim prijateljima koji nam pomažu da se formiramo i ovdje ćemo pokušati živjeti zajedno sljedeća tri tjedna i ovdje vas želimo pozvati da nam se pridružite.

Da budemo poštteni, Ravenhill je također predložio umjetnicima neka pokušaju ponovo izmaštati svijet, ali smatram da se ove dvije škole mišljenja na ljevici međusobno razlikuju.

Na jednoj je strani sučeljavanje i kritika, a na drugoj uvjerenje da su problemi prepoznati, a ta strana stvara radove koji zazivaju alternativu, radije nego da se pozabavi pitanjima čije su premise promašene.

Iznenadio sam se na ceremoniji otvaranja Olimpijskih igara, koja je, priznajem, imala svojih mana, kad sam umjesto kritike problema posrnuo log sustava javnog zdravstva, vidio njegovo srčano slavljenje i to u grandioznom uprizorenju sa stotinama u medicinske sestre preodjevenih pjevača i plesača koji guraju bezbrojne željezne krevete. Ideja da će procesija "britanstva" donijeti genuinu reimaginaciju s onu stranu mnogih klišeja 19. i 20. stoljeća, umjesto da mitologizira naš multikulturni uglavnom lijevo-liberalni životni

stil, izgledala je kao jedan od najradikalnijih teatarskih pristupa koji smo – s ozbirom na kontekst – imali prilike vidjeti prošle godine. Naravno da možemo zanovijetati nad detaljima, ali generalna gesta činila se u isto vrijeme subverzivna i afirmativna prema svemu onome što je najbolje u nas, da britansko društvo umnogome nije rasističko, sebično, homofobno ili diskriminatorско, nego inkluzivno, lijevo orijentirano, srdačno i otvoreno. Vječita borba s društvenim problemima i opetovano ukazivanje na njih dovodi do toga da ti/netko/umjetnik biva uvučen u njih i ne vidi ništa drugo doli probleme. A to vodi riziku gubitka nade da će suprotstavljanje bilo što postići suočeno s takvim nepremostivim nejednakostima.

Alternativa (podrazumijevajući jasnu crno-bijelu sliku koja u stvarnosti ne postoji) Lornea Campbella pretpostavlja velikodušnost drugih. On smatra da do promjene ne dolazi pokazivanjem ili pričanjem publici o tome što nije u redu, već izgradnjom boljeg, etičnijeg teataru ili teatra koji ne očajava već promiče nadu.

Držim da se suvremeni britanski teatar nedavno urušio pod teretom stalnog rješavanja "problema". Predstave na ovogodišnjem edinburškom Fringeu poput *Grounded* Christophera Haydona u režiji Georga Branta (navigator američke bespilotne letjelice postepeno pada u psihozu), *The Events* Davida Greiga u režiji Ramina Graya (problematičan i složen prikaz masakra sličnog onom koji je izvršio Anders Breivik 2011.), *There Has Possibly Been an Incident* Chrisa Thorpa (mješavina monologa o, ponovo, Breiviku, Tiananmenskom trgu i rušenju diktature koje samo postaje diktatura) su izazovni komadi koje ekologija nacionalnog teatra ne bi trebala izgurati, ali i komadi koji postavljaju mučna pitanja i zagledaju u zastrašujuće tmine duše čime, osim možda vlastitog postojanja, jedva da ostavljaju nadu koja bi značila volju i mogućnost umjetnika da nastavi postavljati takva pitanja.

U suprotnom taboru su komadi poput Smithovog *Commonwealtha* koji gaje nadu kod publike koja ih gleda. Tu je i 9 Chrisa Gooda⁹ koji je uzeo devet građana koji stanuju u blizini kazališta u Leedsu koje je i naručilo predstavu i jednostavno im pružio čast angažirajući ih da u predstavi glume sami sebe:

Cijela zgrada (teatra u West Yorkshireu) zajedno s opremom, umjetnicima, administratorima, tehničarima i vjerojatno publikom, bila je na raspolaganju i posvećena ovoj devetorici. To je vodeće regionalno kazalište s godišnjom državnom potporom od gotovo 1.5 milijuna funti koje se potpuno otvorilo svojim posjetiteljima i to na način koji nisam vidio nigdje drugdje... Možete osjetiti uzbuđenje, olakšanje i nestašluk svih njih na sceni dok se obraćaju publici... To je nešto izuzetno što je u potpunosti promijenilo moje shvaćanje teatra i njegovih mogućnosti.

A možda su najviše od tih drama udaljene smjele kazališne produkcije, poput Northern Stage ili Forest Fringea koje prkose kapitalističkoj logici Fringe Festivala, koja se uvijek iznova prikazuje kao neizbježnost i kao vrlina, i u kojima se stalno hvali "demokracija" slobodnog tržišta. Ovakva su mjesta, kakva god bila priroda djela koju postavljaju, a gdje sama činjenica njihova postojanja i njihove organizacijske strukture kojom se iznova zamišlja model kako bi kazališta mogla funkcionirati, ona točka u kojoj se vidi kako mi/publika možemo razumjeti kako svijet može biti ponovo zamišljen.

09 Matt Trueman, "9 – West Yorkshire Playhouse", blog Matta Truemana, 30. travnja 2012.
<http://matttrueman.co.uk/2012/04/9-west-yorkshire-playhouse.html>
[pristupljeno 18. listopada 2013.]

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Naravno da je to pojednostavljivanje. Naravno da najbolje kritike sadrže nadu i da najbolja uprizorenja nade sadrže implicitnu kritiku, ali kad je riječ o formi ostaje nejasno koja je od ove dvije varijante progresivnija.

Kada sam predstavljao prvi dio ove studije u Zagrebu, jedna osoba iz publike komentirala je način na koji sam prezentirao pitanje novca u predstavama – od nematerijalnih/nevidljivih transakcija na burzi, gdje novac može ispariti u promjenama burzovnih indeksa, kao kod prva tri primjera, do fizičkog uništavanja novca u drugom primjeru – da joj zvuči kao neka vrsta regresije koja se koristi u psihoterapiji (od sadašnjeg trenutka prema prošlosti, od virtualnog novca do gotovine). On se pitao hoće li sljedeći korak ove kulturne terapije biti povratak na još jednostavnije oblike – na razmjenu dobara.

Pitam se, mogu li razmjene među radikalnom ljevicom na Fringe festivalu, gdje se svi zaista trude da ne naplaćuje više negoli je potrebno (u slučaju Forest Fringea, ulaznice su "plati koliko možeš") ili "razmjena rada" na mnogim drugim mjestima na kojima izvođači jedni druge gledaju besplatno, poslužiti kao protomodel nečega takvog.

Staging capital

Andrew Haydon

2 9 September 2008: I was in Nitra, Slovakia and had just seen Sebastian Nübling's German production of Simon Stephens's play *Pornography*, which was inspired by the 7/7 London bombings. A group of us went to a low-ceilinged cellar bar across the town square from the large Communist-era theatre where it had played and enjoyed the low exchange rate of euro or pounds sterling for the now-defunct Slovenská koruna. At about midnight, someone got a text saying that the US congress/senate had voted against the Emergency Economic Stabilization Act: the American government had refused to "bail out Wall St". The US Stock Market dropped 8 percent, the largest drop since Black Monday in 1987. We stood in the bar with our pockets full of koruna and wondered what the hell would happen next.

As it transpired, this marked the beginning of the end for a topic that had dominated the British and American stage since shortly after 9/11: the "war on terror". Stories about Afghanistan, the invasion of Iraq, the radicalisation of Islamic Britons, Guantanamo Bay, torture, extraordinary rendition, had been the most prevalent subject matter for seven years. Productions of Shakespeare would be dressed in desert fatigues, new translations of classical Greek plays would make frequent use of buzzwords like "insurgent", "illegal combatant" and "enhanced interrogation techniques".

The "credit crunch" killed all that. As subjects the Iraq War and yank-bashing were already starting to look dramatically exhausted. But as Stephens's *Pornography* had just shown, there were still plenty of new ways into exploring this strange, unexpected rupture in Britain's national psyche. As it was, *Pornography* was the last major British play to really reflect primarily on either the events of 7/7, radical Islam, the war on terror, and so on.



Forward one year: It's Autumn '09. We're in the UK watching the new season's shows. What last year had been referred to as "the credit crunch" has been turned by some sort of strange osmosis into "the financial crisis". The new London season looks understandably eager to demonstrate its up-to-the-minute credentials and offers plays examining the sorry state of the finance sector.

There are three main pieces I want to consider in this section: the production *Money*, made by site-specific company Shunt; Rupert Goold's production of *ENRON*, a new play by the young British dramatist Lucy Prebble; and finally, *The Power of Yes* – a new verbatim piece created by veteran playwright David Hare.

It is worth noting first that the three pieces are quite dissimilar. Between them they represent a fair spread of the work that is/was being produced in Britain at the end of the 21st century's first decade.

At the same time, it is also worth noting that all three pieces could be seen as adaptations. Shunt's *Money* is a straight-up response to Emile Zola's novel of the same name (*L'argent*), Lucy Prebble's *ENRON*, though speculative, is based on real events, and on meticulous research into those events. Although some cynics have suggested it is simply an adaptation of the film *Enron/The Smartest Guys in the Room*. And *The Power of Yes*, as an example of verbatim theatre, is an adaptation of recent real life. Indeed this piece even went so far as to include actor Anthony Calf "playing" its author David Hare on stage, going about, as instructed by the real David Hare's script, to recreate versions of conversations that he (the real David Hare) had had with various bankers, financial journalists, economists and financiers a few months earlier.

Shunt's *Money* was as much an event and an installation as it was "a play", as most British theatregoers might understand the term. The piece took the form of a newly made three-storey construction that Shunt built for themselves within their new premises – a warehouse near London Bridge in central south London. The (relatively small) audience would enter the first room, be plunged into pitch darkness, noises played at great volume and when the lights returned they would be surprised to find themselves in a room totally different to the one they entered. From here scenes would play in front of them and then they would be moved into a new room. Somehow, the building or machine within which they moved gave very little hint as to where they were within it. Thanks to this, sudden vertigo-inducing changes of perspective became the show's stock-in trade.

How much or how little this actually related to Zola's novel by the time I saw it, a few nights after press night, is moot. Certainly it was inspired by the novel. Equally certainly, you didn't come away from the piece feeling that you were now *au fait* with the book's plot.

As a result, the whole thing was clearly motivated – at least in part – by a desire to animate some set of feelings relating to the traffic of commerce – rooms in which audience members are invited to drink champagne, scenes where they watch furious arguments about the future of their company, etc. But, really, while it felt like a triumph of design and visual theatre, its actual relation to either the new crisis or the troubles related by the novel felt strangely absent.

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By comparison, Lucy Prebble's play, *ENRON* – a dramatisation of the fall of the eponymous American power company – was exactly the right play at exactly the right time. The story of *ENRON* was a microcosm of everything that had just gone wrong for the American financial markets with the sub-prime mortgage scandal. The posters of the play bore the tag-line: "There was a warning. And its name was Enron". The curious thing is that Prebble had started work on the piece three years before it premièred at the Chichester Festival Theatre in a co-production with the Royal Court and director Rupert Goold's company Headlong. Prebble candidly admits that the version of *Enron* that was published and produced was something like her 19th version of the script. Prebble is a famously meticulous re-writer. But this raises the question of the play's intentional relevance. Certainly the scene in which the Lehmann Brothers turn up, played – as was typical for Goold's visually imaginative production – by two actors done up together in one suit, sharing a shirt with two neck-holes – raised extra laughs as that bank had since collapsed and gone into administration, but that was nothing but (from Prebble and Goold's perspective) happy coincidence. Lehmann Brothers would have been in the story whether they had just collapsed or not. Perhaps their stage-time would have been dramatically reduced, but since the story was fact, then it is the terrible prescience of history, rather than the dramatist, that made it effective.

In short, at the time when the project was embarked upon, it was little more than a rattling good story, with a few general lessons for us all about where greed and dishonesty might get you, capitalism or no capitalism. This was no agit-prop objection to the financial markets themselves; more a plea to those within them not to abuse the rules. It certainly wasn't commissioned to reflect the status quo. But, thanks to Prebble's re-writes and the long commission time, when it was finally produced it turns out that all the polishing had created a perfect mirror.

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The final piece in the autumn 2009 season I want to consider was created for the National Theatre with the specific intention of looking at the financial crisis. It was a piece of verbatim theatre – in this case, just a series of transcribed interviews, subsequently shaped by interviewer and author David Hare to his satisfaction. The subtitle of the piece is "a dramatist seeks to understand the financial crisis". Going back to my original review¹ I notice: "Given how pressing the issues are, it is strange how uninteresting *The Power of Yes* manages to make them. This is because the whole thing is mediated through "David Hare" – this fictional construct of an actual playwright. It's not about the financial crisis, it's about his interest in it. And it feels like that's the thing we should be interested in. It's about him feeling for us. He gets cross on our behalf too, to absolutely no real effect. Perhaps his impotence is also our impotence."

The Power of Yes was a big, direct, obvious National Theatre commission addressing the fact of "the financial crisis" head-on. They took one of their most well-known "political" writers, sent him out with a notebook to get a bunch of specific answers to specific questions about this specific issue. At

01 Andrew Haydon, "The Power of Yes – National Theatre", Postcards from the Gods, 10 October 2009, <http://postcardsgods.blogspot.com/2009/10/power-of-yes-national-theatre.html> [accessed 18 October 2013].

the time, part of the reason for its artistic failure was director Angus Jackson's worrying lack of any real direction whatsoever.

Another problem with the approach, however, was the script's assumption of more or less total ignorance on the part of the audience. It was largely a matter of someone just asking questions about "why" the crash had happened. And, since the piece was largely aimed at an educated, bourgeois audience, many of whom in all probability worked in the financial sector or, if not, who probably at least watched the news and read newspapers, it probably spent most of its duration running not-very-interestingly over ground of which its audience was probably well aware.

What analysis there was tended to be personal, emotive and anecdotal. It didn't have the classical tragic structure of *ENRON*, which, by focussing on several strong human stories at least gave audiences a take on why the company collapsed. And it certainly had none of the visual appeal of Shunt's *Money*. Nonetheless, at the end of watching all three of these pieces audiences had little more than the fact that there was a crisis confirmed. It felt that aside from a bit of well-meaning tutting that things had been allowed to get to this stage, there was no concept anywhere of resistance to the crisis, to the recession, or to the structures that had allowed it to happen.

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In part, this is because in 2009 Britain still had a Labour government. And one which had hitherto been praised over the past 12 years for its record of financial "prudence". The former chancellor and short-lived Prime Minister, Gordon Brown, once claimed that he had abolished boom-and-bust.² I suspect, that, because British Theatre is almost invariably left-leaning and because, after 12 years of "soft" capitalism; because of "caring" social policies; because the further-left's anger had been focussed on the concrete problem of Blair's neo-imperialist adventure in Iraq – for all these reasons, I suspect that the recession was seen as "a bit of an unfair ambush" on what Gordon Brown had been trying to do with the Treasury.

These perceptions were thrown into sharp relief by the outcome of the 2010 General Election. The Labour Party, under the unelected and deeply unpopular Gordon Brown, who had taken over leadership from Tony Blair mid-term after the latter's 2005 election victory, was defeated by the Conservatives, who took power in a coalition with the Liberal Democrats.

Conservative leader David Cameron was elected on a platform of "compassionate Conservatism", proposing that he was a human face for "The Nasty Party", so it was hoped that in a best-case scenario what would follow would be more of the same, further tempered by the addition of the theoretically left-leaning Liberal Democrats holding the balance of power.

The popularity of the Blair administration (such as it was) had rested largely on its early domestic policies. It had reversed Section 28; sanctioned civil partnerships; instituted a national minimum wage and had increased funding for the National Health Service, education, and even, remarkable as it now seems, the arts. However, at the same time it had introduced university tuition fees, continued to practice soft regulation in the City and had advocated public/private partnerships as an answer to questions of state ownership.

02 Deborah Summers, "No return to boom and bust: what Gordon Brown said when he was chancellor", *Guardian*, 11 September 2008, <http://www.guardian.co.uk/politics/2008/sep/11/gordonbrown.economy> [accessed 18 October 2013].

As Slavoj Žižek, writing in the LRB in 2007 suggested:

It was Tony Blair who was able to institutionalise [the Thatcher revolution], or, in Hegel's terms, to raise (what first appeared as) a contingency, a historical accident, into a necessity. Thatcher wasn't a Thatcherite, she was merely herself; it was Blair (more than Major) who truly gave form to Thatcherism.³

The election of David Cameron as Prime Minister suddenly made these uncomfortable facts unavoidable. Where before the "political" wing of British theatre had been content to sleepwalk through the economic facts of Labour's time in power, basking in the general atmosphere of prosperity, contentment and social improvement – or else, focussing its ire entirely on the torture and human rights abuses being commissioned by the British and Americans abroad – this change of emphasis suddenly made resistance not only more imaginable but necessary.

By November of 2010 London had been the scene of several student protests over the proposed increase of tuition fees from around £3,000 a year to £9,000. These protests were widely reported as riots. Photos of smashed windows and fires reflecting in the visors of black, combat-suited policemen armed with riot shields and batons covered the front pages of the national press.

The following summer, shortly before the Edinburgh Festival in August 2011, the country was rocked by another string of riots. Nominally sparked by the shooting of a young black man, Mark Duggan, by the Metropolitan Police, these riots quickly became detached from that event, springing up in diverse parts of London and elsewhere in the country – looking more like unfocussed expressions of rage against the recession, against an oppressive form of consumer capitalism by an oppressed demographic who barely figured in government thinking. It was significant that these "riots" sometimes took the form of vast, unregulated shopping sprees. The front windows of shops selling electronic goods and sportswear were smashed and looters reportedly helped themselves mostly to wide-screen televisions, expensive trainers, iPods and iPhones. Conservative rhetoric about "broken Britain" and "a feral underclass" reached a new insistence.

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I propose that it was from the midst of this tumult that the second tranche of performances sprang. Where the first set of pieces offered abstract, humane, or simple, dry accounts of the facts underlying the Credit Crunch/Financial Crisis/Recession, these new pieces seemed to function more as aggressive responses to the experience of it.

It is also worth noting at the outset that these "responses" also sprang from a slightly different sector of British Theatre. With the exception of Shunt (who occupy an interesting structural position within British theatre – existing half-way between the mainstream and the avant garde – with, on the one hand, total artistic freedom, but on the other, their ticket sales being handled by the National Theatre and their pieces being subject to review by the conservative first-string critics of the national press, they have a kind of official licence to create abrasive, discordant work) the pieces were part of "mainstream British Theatre". They existed as part of the lineage of theatre that follows on from the "Royal Court Revolution" of 1956, or the tradition of

03 Slavoj Žižek, "Resistance is surrender", *London Review of Books*, 15 November 2007, <http://www.lrb.co.uk/v29/n22/slavoj-zizek/resistance-is-surrender> [accessed 18 October 2013].

British textual theatre; the primacy of the playwright; the tradition of “serving the text”. It is telling, for example, that in spite of the collaborative nature of Goold and Prebble’s first production of *ENRON*, the script for that piece actually includes virtually every move that might be attributable to a director, written down as part of the script – an interesting British compromise, perhaps, with the playwright effectively “signing-off” on every conceivable aspect that might otherwise be taken to be a “directorial excess” (something to which MSM [mainstream media] British critics are notoriously allergic).

The work I’m about to discuss springs, by contrast, from a different and more muddled tradition/sector: one that might variously be described as “Live Art” and/or “Alternative Theatre”. This is perhaps a division which is more emphasised in Britain than elsewhere in Europe, but even in Germany there is a marked difference between the work shown at HAU and that seen at Deutsches Theater, Berlin, for example. The work we’re looking at now belongs firmly to the former camp.

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The first example of this is Gary McNair’s *Crunch*.⁴ *Crunch* was a “performance lecture” (or: “lecture”) about the financial crisis. It was, as so much of this work tends to be, a one-man show. A fact worth noting in itself for its economic (and perhaps even social) implications. The significant aspect of *Crunch*, however, is its denouement: members of the audience of the show – which was performed for free as part of the programme curated by an organisation called Forest Fringe, a collective whose ethos was formulated in direct opposition to the increasingly rapacious capitalism of the main Edinburgh Fringe Festival – were offered the opportunity to shred some of their own money. They were encouraged to get out a five pound note and render it un-useable by putting it through an electronic paper shredder.

There is a fascinating account of this piece on the Guardian’s website written by their arts correspondent (not theatre critic) Charlotte Higgins.⁵ Perhaps the most interesting thing about this column is the enormous amount of opposition to the piece – written almost exclusively by people who hadn’t seen it – objecting in the strongest possible terms permissible by the site’s heavy-handed moderators to the very premise that someone might choose to destroy some of their own money. There is a sense of palpable rage that someone might do this. That, rather than “giving it to charity” or “spending it usefully”, someone might actually choose to destroy some money. The extreme reaction of these readers almost justifies the piece’s existence single-handedly.

What’s significant is the gesture here. The politely suppressed violence (a shredder is hardly a Molotov cocktail, after all) against actual, physical money. The most outward symbolism of capitalism available. Of course there’s also an impotence in the gesture. And an aspect of self-defeat in it: if one accepts the logic of capitalism – that you only amount to what you can spend – why would anyone choose to reduce themselves? “Why would you reduce their capacity to spend?” capitalism asks; and is echoed by the outraged “left-liberal” comment-leavers on the Guardian’s website.

04 Lyn Gardner, “Crunch - review”, *Guardian*, 18 August 2011, <http://www.guardian.co.uk/culture/2011/aug/18/crunch-forest-fringe-theatre-review> [accessed 18 October 2013].

05 Charlotte Higgins, “Crunch time at the Edinburgh festival: audiences step up to shred cash”, *Guardian*, 16 August 2011, <http://www.guardian.co.uk/culture/2011/aug/16/crunch-edinburgh-festival-shred-cash> [accessed 18 October 2013].



o6 Nicholas Ridout, *Stage Fright, Animals and Other Theatrical Problems* (Cambridge: Cambridge University Press, 2006), p. 100.

The next piece I'd like to consider is another one-man (and, yes, it's another man) show – Brian Lobel's *Carpe Minuta Prima*. This piece is perhaps more an interactive installation than a "performance" per se – or rather, it isn't a piece where someone stands on stage and says stuff for a set period of time. Instead, it consists of Brian, a cash register, a stack of pound coins and a secluded booth containing a video camera. The deal is that Brian wants to buy a minute of your life for a pound. For the minute that Brian has bought, you go and stand in the booth and that minute is filmed. The film of your minute can then be burned onto a DVD and sold to someone else, but it is no longer yours. What you do in the booth is entirely up to you. Brian says that responses to being filmed, to having sold a minute of their life, range from people standing still doing nothing to someone taking their clothes off and dancing.

In the case of such an "open" piece, there's no real opportunity for the artist to explicitly state a single intended reading of the piece – audience responses to it will depend largely on any given participant's capacity for and predisposition toward abstract thought.

However, it isn't too much of a stretch to imagine that it offers a basis from which to reflect on our relationship to money. To what we'll do for money. To our relationship to payment within capitalism. Indeed, it is perhaps the clearest illustration imaginable of Marx's analysis that capitalism pays for workers' time rather than for their labour or output.

Again, what is significant, and what differentiates this piece from the first three pieces I described is that it foregrounds/makes the audience member's actual real-world interaction and encounter with actual, physical, spendable money. Of course the first three pieces (*Money*, *ENRON*, *The Power of Yes*) cost money (considerably more than a shredded fiver, in fact) and took time (considerably more than a minute for which one is paid), but functioning within the mainstream this aspect of the shows remains submerged and even perhaps deliberately obscured and/or forgotten. One is reminded of Nicholas Ridout's analysis that:

(...) the theatre is an economic subsector in which work is clearly alienated. Picking up on this perception one notes how the employee's time is regulated with rigorous force by bells and curtains, how both the rehearsal process and the nightly routine of performances are dominated by repetitive activity, how wage levels are set in structures of extreme differentiation, how these are maintained by a huge pool of surplus labour which renders effective industrial organisation impossible, and how the core activity itself is both a metaphor of alienation and alienation itself: the actor is paid to appear in public speaking words written by someone else and executing physical movement which has at the very least usually been subjected to intense and critical scrutiny by a representative of the management who effectively enjoys the power of hiring and firing. The actor is both sign and referent of the wholly alienated wage slave.⁶



The last piece I'd like to consider in this section is a piece called *Money: The Gameshow*, which was shown at the Bush theatre in January 2013.

The show combined two parts. One was a fairly straight-forward scripted drama following the lives of two made-up/fictitious bankers through the financial crisis in a number of scenes not unlike those in *ENRON* three years earlier.

However, combined with this was the "Gameshow" element. On the stage was £10,000 in pound coins (ten-thousand pound coins is a disappointingly smaller pile than you would expect, by the way). The audience was divided into two teams, seated on opposite sides of the stage, each team led by one of the performers. Each of the games both bluntly and obliquely illustrated and echoed the standard practices undertaken by hedge-funds in the run up to the financial crisis. "Going long", "shorting" and etc. Most games also depended on the ongoing buoyancy of various sorts of bubbles prior to their bursting. Soap bubbles were kept aloft, balloons blown up as fast as possible by competing audience members, etc. You get the picture.

What distinguishes *Money: The Gameshow* from the other two pieces in this section – fittingly, as it anatomised hedge funds (and was more akin to "proper theatre" than the previously discussed two "Live Art" pieces) was that none of the audience's own money was at stake. We would invest in the competitive games and the team spirit, but at the end of the day it didn't materially affect us who won.

Nevertheless, the piece fits this category as much as McNair's *Crunch* since the games took large amounts of real coinage and batted them around the stage with real abandon. Again, the frisson of the physical interaction with actual cash was generated. Especially since it was such a ludicrously large amount, theoretically – the entire production budget, we were told (unlikely, since it barely covers a standard writer's fee in the UK). Here we saw real money – representing the minimum annual income that qualifies the earner for tax payment – being thrown around and used as chips in a foolish gameshow. In much the same way, we were encouraged to think, as the stock markets function. Indeed, if the show made a mistake it is that the money was all too real, compared with the hypothetical, invisible amounts created and disappeared in the stock market.



In his address to the Stückemarkt at 2012's TheaterTreffen entitled "Why political theatre is a complete fucking waste of time" the British playwright Dennis Kelly observed:

In 2006 I gave [political theatre] one last crack – I wrote a play called *Love and Money*, it was about our relationship to cash and about debt. This, I thought, will change everything. This must mean something. But in 2008 the credit crunch happened and now we're all fucked. **If only you bastards had listened.**

I hope I'm not coming across as a cynical prick. I hate that. I hate cynicism, I think it's lazy and un-honest. And actually I really do genuinely believe that theatre can change the world. I think it does it on

a small scale by changing the lives of people who come into contact with it.⁷

And despite the joking, Kelly has a point. As it currently stands, British theatre's relationship to capital and capitalism is a bit like Laibach/NSK's radical over-identification, but with the satire missing.

Put simply, British theatre is too capitalist to effectively critique capitalism. At its worst, it reproduces all the structures of capitalism: it charges more money for better seats; actors, directors and performers are paid varying amounts depending on their status; and so on. It is an anti-establishment form fashioned almost exclusively from internalised hierarchies.

At the same time, even when it professes anti-capitalism and has undone those structures which would undermine its message, it then all too often allows capitalism, or crisis-thinking to set the terms of the argument. British theatres and theatre companies seem to spend so much time accepting the terms of someone else's questions – filling in funding forms and justifying themselves as useful, high-yield part of the economy that they have no way of arguing against them. As agents of serious or meaning change they become entirely neutered.

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Writing in the week of former Conservative leader and British Prime Minister Margaret Thatcher's all-but State Funeral, Frank Cottrell-Boyce, the man who "wrote" the opening ceremony of the London 2012 Olympic Games (as well as the best British film of the past decade: *24 Hour Party People*), made the following observation:

Real dictators have to pay artists to mythologise them. Maggie simply sucked them into her orbit. She may not have provided the arts with cash, but she certainly gave them plenty of material. Why didn't this work? Why wasn't she mocked out of power in the way that, to some extent, John Major was? Maybe by talking about her so much, by letting her fill so much of the cultural space, her enemies only made it harder to imagine life without her. Like the IRA's failed assassination attempt, it just made her look stronger. They made her out to be the devil and forgot that the devil has the best tunes.

There are conservatives on both front benches who simply don't get this country. They've retreated from it into fortified Cotswold Trumptions and they pass laws designed to make us more like the United States. They call us "broken Britain" or talk about "making Britain great again". We are great – just not in the way they want us to be.⁸

Cottrell-Boyce's central point is a strong one, made all the more effective by the reality of the Opening Ceremony for the London Olympic Games 2012. Rather than containing analysis of myriad social ills – the recession, the crisis of capitalism, the evils of social conservatism – or dramatic representations of them, the Olympic Opening Ceremony instead did something I don't think I've ever consciously seen done before: it showed a version of Britain that felt recognisable, left-wing and accurate. Rather than showing old-fashioned stereotypes and then spending a lot of time attacking them, it instead accentuated all the possible positives, replaced stale clichés with modern

07 "Denis Kelly opens the Stückemarkt", *Theatertreffen Blog*, 10 May 2012, <http://www.theatertreffen-blog.de/tt12/english-posts/dennis-kelly-opens-the-stuckemarkt/> [accessed 18 October 2013].

08 Frank Cottrell Boyce, "Margaret Thatcher never liked her country", *Guardian*, 14 April 2013, <http://www.guardian.co.uk/commentisfree/2013/apr/14/thatcher-never-liked-her-country> [accessed 18 October 2013].

realities, and then let us all feel surprisingly proud of them. Admittedly, it did this through the medium of a deeply strange, pageant-like, song, dance and fireworks extravaganza entirely in keeping with the tradition of Olympic opening ceremonies (although the filmed section which appeared to show the Queen parachuting into the stadium with Daniel Craig's James Bond was perhaps an innovation), but the medium didn't seem to be the point here. It was the unprecedented way that the piece completely reframed the terms of the national identity, with the added bonus that it did so in front of a global audience.

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It is now the present day. I am in Edinburgh for the Festivals. It is August, 2013: five years on from where this essay started, in Nitra, in Slovakia, in 2008.

Looking around at this year's Festival Fringe, it seems that the question of actual money has moved. I am writing a piece called "Two Left Turns" based on a pair of welcome speeches made at the Fringe. The first is by the famous British playwright Mark Ravenhill, the second is by Lorne Campbell, the artistic director of Northern Stage, a theatre in Newcastle, which has curated a programme of work at its own makeshift venue.

Ravenhill's speech is spiky, oppositional polemic:

Capitalism has experienced its biggest economic crisis since the 1930s depression, a depression which brought us genocidal dictatorships and world war. Our world, in ways that we can't yet understand, is totally different from the one we were living in six or seven years ago. The paradigm has shifted and new ways of living and behaving are going to be needed if we're going to make our way forward. There's no possibility of pressing a restart button and going back to – when exactly? What about 2005? When it was all really lovely and that nice New Labour were in power and the economy seemed to be doing splendidly and the arts were really, you know, valued... we're going to be making our art in increasingly tough times for at least a decade or more...

But let's look on this as a good thing. Didn't the arts become safe and well behaved during the New Labour years? I think they did. I think they weren't telling the truth – the dirty, dangerous, hilarious, upsetting, disruptive, noisy, beautiful truth – as often as often as they should have done. Why? Because most artists are decent, liberal, if only everyone were nicer to each other and let's heal it with a hug sort of folk and so voted New Labour. And when New Labour came in to power... for a few years there was a modest but real terms increase in government funding for the arts. And we artists were so grateful for that relatively modest bit of attention and money that we changed substantially what and who we were as artists.

Ravenhill proposes that we: "thank god we've got a government in Westminster that we can properly hate and whole-heartedly attack. Because anger and hatred are some of the best fuel for the artist."

Campbell's speech, by contrast, is more conciliatory, or rather, more like Frank Cottrell-Boyce's thought that we should be making something new, rather than opposing something old. He lists a short selection of the appalling things being done by the current government but ends on a note of hope:

And yet, in the middle of all of that. This happens. Audiences and Artists of every race, colour and creed travel to this place, this Athens of the north, to meet, to barter themselves, to change and be changed. To act like citizens, not customers and service providers. This glorious unplanned civic moment that becomes ever more precious as it grows ever more rare. A space in which we are invited to imagine and experience ourselves in new liberating and terrifying ways. That is the space we are thanking our friends for helping us to form, that is the space we will try to inhabit for the next three weeks and that is the space we would like to invite you to join us in.

In fairness, Ravenhill also proposes that artists re-imagine the world, but I would like to propose that these two schools of thought on the left are interestingly opposed.

On one hand there is confrontation and criticism, and on the other hand there is setting about knowing what the problems are, but making work which tables the alternative, rather than engaging with the terms of questions whose premises are false.

It was a surprise, for example, in the Olympic Opening Ceremony – which I'm prepared to concede had its flaws – to see, not a critique of the problems of dismantling the National Health Service, but instead a full-hearted endorsement of it via the medium of a large scale song-and-dance number featuring hundreds of performers dressed as nurses pushing countless iron bedsteads around. The idea that a pageant of "Britishness" would genuinely re-imagine Britain away from a lot of clichés from the 19th and early 20th century and instead mythologise our multicultural, largely left-liberal way of life seemed like one of the most radical theatrical approaches – given the context – that anyone saw last year. Of course we could carp and critique the detail, but overall gesture seemed at once subversive and to be doing no more than affirming on a massive scale all the best things that we already knew to be the case – that for the most part, British society isn't racist, selfish, homophobic or discriminatory, but inclusive, left-leaning, generous and open. And the act of presenting this as the case seemed – certainly for a good few months afterwards – to make it more and more possible to believe and behave as if this was the case. The problem with continually acknowledging, critiquing and fighting the problems facing society is that you/one/the artist gets sucked into seeing nothing but the problems. And runs the risk, at the same time as committing to being opposed, to secretly losing hope that their opposition will achieve anything in the face of such insuperable odds.

The alternative (assuming a clear black-and-white division which doesn't really exist), the Lorne Campbell route, is to assume a generosity on the part of others. To think that "making a difference" is not best achieved by telling/showing everyone in an audience what's wrong, but by making theatre in a different, more ethical way; or perhaps making theatre which ignores the despair and engenders hope.

I would propose that traditionally, recently, British theatre has been eaten up by continually engaging with The Problem. Items at this year's Edinburgh Fringe like Christopher Haydon's production of George Brant's *Grounded* (an American drone pilot's gradual descent into psychosis); Ramin Gray's production of *The Events* by David Greig (a slippery, multi-layered examination of a massacre analogous to that carried out by Anders Breivik in 2011), Chris Thorpe's *There Has Possibly Been an Incident* (intercut monologues

about, again Breivik, Tiananmen Square, the overthrow of a dictatorship becoming a dictatorship itself) – all compelling piece of theatre which I wouldn't want to lose from the national theatre ecology, but at the same time, pieces which ask harrowing questions and stare so hard into man's blackest soul that they scarcely offer any hope whatsoever, perhaps apart from their own existence, signifying the willingness of artists to keep on asking difficult questions.

Ranged against these are piece like a smith's¹⁰ *Commonwealth*, which narrates the hopefulness of the audience sitting in the theatre watching it. Or Chris Goode's 9 which took nine members of the Leeds community living around the theatre which had commissioned the piece and simply dignified them and their stories by staging those participants telling them themselves:

All [the] facilities and equipment [of the West Yorkshire Playhouse], its artists and administrators and technicians, possibly even its audience as well, have been placed at the disposal of and devoted to these nine individuals. That's a major regional theatre with a £1.5 million annual government subsidy turned over for the sake and service of its constituents in a way I have never seen anywhere else ever... You can see the thrill, the relish, the mischief every one of them takes in holding an audience and in simply being heard... It is extraordinary and watching it has completely changed my understanding of what theatre is capable of.⁹

Or perhaps ranged against this most clearly are venue ventures like Northern Stage itself, or Forest Fringe, which defy the capitalist logic of the Fringe Festival, which is presented repeatedly as both an inevitability and a virtue; where the "democracy" of the free-market is repeatedly hailed. Places where, whatever the precise nature of the work that you actually see inside the venue is, the very fact of the venue and its organisational structure remaking the model of how theatres function is the point at which you/audiences begin to understand how the world can be re-imagined.

* * *

Of course, this is a simplification. Of course the best critiques contain a hope, and the best manifestations of hope contain an implicit critique, but in terms of form it seems that there's a question over which sort of emphasis is more progressive.

When I presented the first two parts of this paper in Zagreb, one of the invited audience commented that the way I had framed the sorts of money being presented – from the intangible/invisible transactions of the stock markets of the first three examples, where money could disappear at the drop of an index; through to the emphasis in the second set where tangible cash money was battered – sounded like the sort of regression used in psycho-therapy: working back from the present moment through the past (from electronic money to cash). He wondered if the next stage of this cultural therapy might be a return to even more basic forms – to bread and gold and bartering.

I wonder if the exchanges of the radical left on the Fringe Festival, where every effort is made to avoid charging more than necessary (in the case of Forest Fringe, the tickets are "pay-what-you-can"), or the "labour exchange" at many other venues where performers can see each others' shows for free, could be framed as be a proto-model of this.

⁹ Matt Trueman, "9 – West Yorkshire Playhouse", Matt Trueman Blog, 30 April 2012, <http://matttrueman.co.uk/2012/04/9-west-yorkshire-playhouse.html> [accessed 18 October 2013].

¹⁰ Andy Smith



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Pregled brodvejske ekonomije i komercijalnog modela produkcije

Annie Dorsen

S engleskog prevela Mirna Herman

U proljeće 2004. započela sam rad na glazbeno-kazališnoj predstavi zajedno s bendom "The Negro Problem" kojeg čine Heidi Rodewald i Mark Stewart, poznatiji kao Stew. Angažirao ih je The Public Theater iz New Yorka, a mene su pozvali da vodim proces pisanja teksta te da kasnije i režiram. Počeli smo u podrumskom prostoru, skriveni u kutku labirinta kazališta Public, a meni se činilo da u početku Public nije polagao velike nade u to da će naša suradnja dovesti do nečega velikog. U New Yorku sam bila relativno poznata kao režiserka downtown Manhattana, a Stew i Heidi su imali ponešto vjernih obožavatelja. Međutim, očekivanja su bila skromna i pomalo nalik očekivanjima za neki kabaretski komad koji bi se izvodio u Joe's Pubu,¹ kazališnom glazbenom baru Public-a.

⁰¹ Joe's Pub je noćni klub unutar zgrade Public Theatera te predstavlja mješavinu glazbe i performansa, bendova, pjevača, govorene riječi, kabareta. *Passing Strange* je bila prva producerska suradnja kluba i kazališta.

02 Pod "simbiotskim popratnim djelatnostima" podrazumijevam uglavnom profesije povezane s turizmom. U sezoni 2010./11. turisti koji su u New York došli prvenstvenstveno da bi vidjeli neku predstavu na Broadwayju potrošili su gotovo šest milijuna dolara na popratne usluge kao što su prijevoz, hoteli, restorani i kupovina. Ta brojka ne uključuje novac potrošen na ulaznice. Vidi http://www.broadwayleague.com/index.php?url_identifier=broadway-s-economic-contribution-to-new-york-city [pristupljeno 15. lipnja 2014.].

Nakon prve rezidencije i neformalne prezentacije očekivanja su počela rasti te nas se usmjeravalo prema nešto agresivnijem radnom procesu. U naredne četiri godine glazbeno-kazališni komad prerastao je u mjuzikl nazvan *Passing Strange*, i mi smo se s vremenom preselili iz podruma na jednu od gornjih pozornica, a potom i na broadvejski repertoar.

Naš četverogodišnji put, započet malim eksperimentalnim projektom koji je naručila neprofitna organizacija, omogućio nam je neobičan uvid u način unutarnjeg funkcioniranja komercijalnog kazališta i interakcije neprofitnog i komercijalnog sektora. Stew i Heidi došli su s klupske rock scene, ja iz jednog manjeg njujorškog kazališta, a nitko od nas troje nije imao velikih ambicija za uspjeh na Broadwayu. Vrijeme provedeno u tom okruženju smatrala sam nekom vrstom antropološkog istraživanja. (Čini se, doduše, da je Stew prilično zagrizao budući da trenutno radi na dva nova mjuzikla s ciljem da zaigraju na Broadwayju.)

Zapanjuje me koliko sam u to vrijeme slabo razumjela konkretan način funkcioniranja komercijalnog kazališta unatoč sjeni koju je oduvijek bacalo na njujorško kazalište. To je jedna od onih neobičnih stvari na koje često nailazimo u tom svijetu – financijski aranžmani obavijeni su velom tajne. Možda je riječ o tome, kao što bi se dalo očekivati od svake organizacije usmjerene na ostvarivanje profita, da unutarnji krug uključenih osoba želi sačuvati svoje poslovne tajne. A možda se radi o tome da cijela stvar ne funkcionira. Jednoj od producentica *Passing Strangea* sam rekla da ću pisati o tome, a nju je šokiralo da će nekoga uopće zanimati financijski model koji tako očito ne funkcionira. ("No, s druge strane," rekla je, "ipak su to Europljani!")

U stvarnosti brodvejske predstave rijetko kada ostvare zaradu, nitko zaista ne vjeruje da je to dobar način stvaranja umjetnosti, a svi se više-manje pitaju kako to da cijela stvar već nije kolabirala pod teretom napuhanih troškova i infrastrukture. No, kao što je slučaj s brojnim nestabilnim profesijama, institucijska monolitnost i simbiotske popratne djelatnosti održavaju cijelu stvar na životu.² A među onima čiji ukus i težnje vode u tom smjeru nitko nije u stanju osmisлити bolji model funkcioniranja.

Stoga ovdje nudim pregled brodvejskog poslovanja i komercijalnog modela produkcije iz jedne posebne (i atipične) perspektive.

* * *

Jedan od prvih koraka koji producenti poduzimaju kada se odlučuju za novi projekt jest da predstavu postave kao trgovačko društvo s ograničenom odgovornošću, odnosno kao poslovnu strukturu koja ih štiti od osobne odgovornosti u slučaju bilo kakvih gubitaka. U našem slučaju naziv je bio *Passing Strange d.o.o.*. Nakon toga kreću u potragu za investitorima. *Passing Strange* bio je manji mjuzikl što je značilo da je raspolagao proračunom od oko 5,6 milijuna dolara. Tipični broadwayski mjuzikl košta preko deset milijuna dolara, a veliki mjuzikli mogu dosegnuti proračune od trideset, pedeset ili čak, kao što je nedavno bio slučaj sa *Spider Manom*, sedamdeset i pet milijuna dolara.

Treba napomenuti da *misl*im da je naš proračun bio oko pet milijuna dolara. Točan iznos nije mi poznat. Moguće je da Stew i Heidi, kao službeni autori, raspolazu s točnijim informacijama. Glumci i glazbenici bili su suočeni s puno gorom situacijom: projektu su također posvetili četiri godine, a još su

manje bili upućeni u najvažnije odluke koje su utjecale na njihovo vrijeme i privatni život, da ne spominjemo budućnost komada koji su pomogli izgraditi i do kojega im je bilo stalo.

No, uzet ću pet milijuna dolara kao radnu hipotezu. To je ukupna svota koju su producenti morali prikupiti kako bi "kapitalizirali" predstavu. To znači ukupan novac koji im je potreban, uključujući pričuve i rezerve, kako bi pokrenuli produkciju i započeli s izvedbama. Ta svota ne uključuje tjedne tekuće troškove, na što ću se kasnije vratiti. Kapitalizacija se prikuplja od investitora koji se nadaju vratiti uloženo, malo po malo, od tjedne zarade na predstavama nakon što se komad postavi i počne igrati. Pod pretpostavkom da tjedna zarada postoji. (O tome ću također kasnije.) Kao i u svakom drugom poslu, iznos tjednog povrata uloženog ovisi o broju kupljenih dionica, a veliki dioničari dobivaju i dodatne povlastice, kako formalne, tako i neformalne, kao što je sudjelovanje na sastancima produkcije i osobno poznanstvo s umjetnicima.

Najam prostorija za probe, fizičku produkciju (materijale i sindikalno organiziranu radnu snagu), marketing i oglašavanje prije premijere, naknade izvođačima, autorima, redatelju i dizajnerima producenti plaćaju iz početne kapitalizacije. Kreativni tim, tj. svi osim izvođača, također dobiva predujam za tantijeme. Kao što bi već trebalo biti jasno iz svih proračunskih stavki koje sam navela, troškovi vrtoglavo rastu. Komplicirani ugovori s vlasnicima kazališta i sindikatima povisuju cijene. Jedan od najčešće navođenih primjera je trošak utovara i postavljanja fizičke produkcije u samo kazalište koji, sukladno postignutim sporazumima, propisuje angažiranje radnika iz najmanje tri različita sindikata od kojih svaki ima minimalni broj radnika i odrađenih sati. Utovar u brodvejsko kazalište može koštati od dvjesto tisuća do milijun dolara.

Ako je ukupna kapitalizacija prvi broj po važnosti, odmah nakon nje slijede tjedni troškovi i zarada. Novčana svota potrebna da bi se predstava igrala jedan tjedan naziva se "the nut". Ta brojka uključuje zakup kazališne zgrade, plaće osoblja i usluge prodaje ulaznica, honorare za glazbenike i glumce, tantijeme za autore, popravke i održavanje postava i rasvjete, honorare za tehničare, tjedni proračun za marketing, osiguranje i tako dalje i tako dalje. Baš sve do toalet papira u zahodima i plastičnih čaša u baru. Naša osnovna svota iznosila je negdje oko 285 000 dolara. Sljedeća važna brojka je maksimalna moguća tjedna zarada od prodaje ulaznica ako je rasprodano baš svako mjesto na svakoj predstavi po punoj cijeni. Prema brodvejskim standardima naše je kazalište svrstano među manja s oko 850 sjedećih mjesta, a maksimalna tjedna zarada iznosila je oko 750 000 dolara. Sve što se zaradi povrh osnovne svote smatra se zaradom, a profitabilni tjedan znači veće tantijeme za umjetnike i veći povrat za investitore. Treba naglasiti da je kod profitabilne predstave ključno da tjedni operativni troškovi budu niski, a budući da su sindikati koji predstavljaju glumce, glazbenike i pomoćno osoblje na sceni ili udruge vlasnika brodvejskih kazališta i ostale zainteresirane strane već umnogome utvrdili troškove, onih nekoliko područja koja su fleksibilna ima veliku važnost.

U cijeloj toj računici shvatila sam da su pravila o tantijemima jedina financijska inovacija. Upozorili su me da to ne pokušavam objasniti, no u osnovi se radi o sustavu u kojemu producenti na neki način stisnu cijelu stvar kako bi investitori svoj novac počeli dobivati nazad što prije i što brže. Prije su umjetnici svaki tjedan primali tantijeme izračunate u postotku bruto zarade. Takve velike isplate su često utjecale na zaradu od predstave i isplativost investorima. Drugim riječima, tantijemi isplaćivani umjetnicima pojeli bi

03 Članak o skidanju *Spider Mana* i budućim planovima: http://www.nytimes.com/2013/11/20/theater/spider-man-investors-shaken-by-projected-60-million-loss.html?_r=0 [pristupljeno 15. lipnja 2014.].

04 Ne znam koliko je važno naglasiti da publika na Broadwayju velikom većinom pripada srednjoj klasi bijelaca iz predgrađa. Očito je da je to još jedan razlog zbog kojeg je *Passing Strange*, nekonvencionalni komad o otuđenom crnom umjetniku teško nalazio publiku.

tjednu zaradu pa bi isplativi tjedan odjednom postao neisplativ. Prema novim pravilima o tantijemima i autorskim honorarima umjetnici, producenti i investitori dijele postotak od zarade, a ne od bruta. Umjetnici dobivaju manje novca unaprijed, a investitori uzimaju veći udio sve dok se kapitalizacija ne isplati. Ako taj sretni dan ipak svane, zarada umjetnika se dramatično poveća.

Brendirani, masovno popularni mjuzikli jasno pokazuju koliko je teško da takvi projekti uopće donesu zaradu. *Spider Man*, kapitaliziran sa 75 milijuna, donio je zaradu od oko milijun dolara bruto po tjednu i tako posljednje tri godine, no nikada neće uspjeti potpuno isplatiti investiciju i početi donositi zaradu jer su mu tjedni tekući troškovi puno viši od toga. (Uz tužan kraj priče koju je jedan moj prijatelj nazvao "festivalom nesposobnosti i zloradosti," *Spider Man* je skinut s repertoara u siječnju uz gubitak gotovo cijelog iznosa kapitalizacije).³ Jedna druga predstava, heavy metal satira *Rock of Ages*, nada se zaradi već četiri godine, ali još nije ni blizu povrata početne investicije. Naša je predstava skinuta nakon šest mjeseci tijekom kojih je igrala osam puta tjedno. Niti jedan tjedan nismo ostvarili zaradu i nismo bili ni blizu tome da bilo tko ostvari povrat svoje investicije.

Može se činiti suludim da producenti neku predstavu drže na repertoaru mjesecima uz gubitak novca. No, logika postoji. Neprofitabilne predstave mogu rasti uz dobru reputaciju. Još ako osvoje puno nagrada, posebno Tony Award ili nagradu za najbolji novi mjuzikl (Best New Musical), stvari se mogu potpuno preokrenuti. Naš je *Passing Strange* dobio izvrsne kritike, predstavu je bio dobar glas te sedam nominacija za Tony. Da je dobila više od jedne, tko zna, možda bi i dalje igrala.⁴

Sve u svemu, tek oko petnaest ili dvadeset posto brodvejskih predstava uspije vratiti uloženo. Ima godina kad ne uspije ni jedna predstava. Postoje načini kako projekt i dalje može zarađivati čak i nakon skidanja s brodvejskog repertoara. Tu su regionalne ili međunarodne turneje, prodaja dramaturškog predloška i CD-a, licence za amaterske produkcije. No, u velikoj većini slučajeva uspjeh ovisi o uspjehu na Broadwayju – financijski neuspjeh na Broadwayju poslije teško prerasta u uspjeh.

Možda se pitate zašto onda ljudi investiraju u nešto što je tako često osuđeno na neuspjeh. Mogli biste zaključiti i da je ulaganje u brodvejske predstave najgluplja stvar koja bi nekome mogla pasti na pamet. Međutim, ljudi to ipak čine. Uvijek postoji dugi popis predstava koje su skupile novac potreban za kapitalizaciju i sad samo čekaju da se određeno brodvejsko kazalište oslobodi (najčešće nakon skidanja s repertoara neke druge neuspjele predstave) kako bi mogli početi prikazivati. A bezbrojni seminari i radionice savjetuju potencijalne producente o različitim načinima da se uđe i izađe iz posla. Možda je gubitak novca na Broadwayju tek pitanje kulturno prestižnog načina da se ostvari porezna olakšica. Za neke to je možda tek kocka, nešto poput pokera s visokim ulozima, s puno proračunskih tablica i premijernim zabavama.

Na neki način, Broadway je u jednoj mjeri subvencioniran kao i američki neprofitni sektor. Razne korporacije, zaklade i privatni donatori pomažu neprofitne udruge u zamjenu za bolji imidž i porezne olakšice. Broadway potpomažu investitori koji ulažu svjesni da su šanse da im se novac vrati vrlo male. Većina investitora koje poznajem na neki je način povezana s kazalištem ili filmom. Multimilijuner koji se bavi upravljanjem investicijskim fondovima voli pušiti travu i producira filmove. Bivša glumica koja se bogato udala. Takve stvari. Koliko sam shvatila, čini se da oni gubitak prihvaćaju kao nešto normalno i da očito uživaju jer mogu sudjelovati na projektu, piti s glazbenicima, posjećivati svečanosti dodjele nagrada u otmjenoj odjeći i slično.

Osim toga, potpuni je mit, usput budi rečeno, da je komercijalne producente i investitore baš briga za umjetnost. Oni najniži tipovi kojima iz očiju vire dolari možda i postoje, ali ja ih osobno nikad nisam upoznala. Svi koje sam upoznala gajili su veliki entuzijazam za umjetnost. Može biti da su imali nekritičan, ili ono što bi oni mogli nazvati "pragmatičan", pogled na predstavu kao na proizvod, no nisu bili cinični. Zabrinjavala ih je napetost između komercijalnog uspjeha i uspjeha kod publike pa su svake večeri gledali predstavu negdje u zadnjim redovima, uzbuđeni poput djece kad bi publika pljeskala.

No postoji drugi način na koji se pomaže komercijalnom kazalištu, odnosno, njega izravno potpomažu sama neprofitna kazališta.

U SAD-u neprofitne umjetničke organizacije ostvaruju pravo na izuzeće kod oporezivanja sukladno zakonu s početka 20. stoljeća koji je ponešto izmijenjen do svog postojećeg oblika 1954. godine. Nikad nismo imali pravi javni sustav potpora za umjetnost. Državna organizacija koja financira umjetnost ili NEA osnovana je 1965. s proračunom manjim od tri milijuna američkih dolara. (U 2013. taj je proračun iznosio 138 milijuna dolara na državnoj razini i za sve oblike umjetnosti.) Postojala je jasna namjera da se taj novac ne upotrijebi za financiranje umjetnosti nego za davanje legitimiteta i prestiža umjetničkim organizacijama kako bi one lakše pronalazile privatne donatore koji zauzvrat dobivaju porezne olakšice.

Takve inovacije preklepile su se s pokretom za osnivanje tzv. kazališta "prve klase" te simfonijskih orkestara, muzeja i baletnih družina u svakom većem gradu. Mnoga takva kazališta započela su s radom kao repertoarne kuće, a velik broj su financirali poznati režiseri. Radilo se o nezavisnim kućama, svaka je imala svoju povijest, ali više-manje sve su imale istu misiju uvođenja "kvalitete" i "kulture" – dakle, rada koji tržište ne podržava – u druge gradove osim New Yorka. Dobile su status ustanova oslobođenih od poreza u skladu s istim poreznim zakonima koji propisuju rad dobrotvornih organizacija i crkava, dakle kao ustanove koje rade za javni interes te se ne mogu financirati iz sredstava ostvarenih na tržištu.

Započevši punom snagom u osamdesetima (postoji nekoliko ranijih primjera ovakvih rješenja), Broadway je počeo koristiti neprofitna regionalna kazališta kako bi uspio otpisati troškove sve većeg broja novih produkcija. Troškovi na Broadwayju, posebice troškovi rada, daleko su veći od troškova neprofitnih institucija. Pod aranžmanom koji se naziva "unapređenje" komercijalni producenti ulažu novac u neprofitne produkcije uvjereni da podupiru projekt koji će igrati na Broadwayju. Ako se predstava uspije prebaciti na Broadway, početna neprofitna kazališna kuća ima pravo na postotak od zarade. Tako brodvejski producent dobiva jeftino i sindikalno neorganizirano mjesto gdje se radi na predstavi, a neprofitna kuća dobiva dodatnu gotovinu za produkciju i potencijalno veću zaradu u nekom trenutku kasnije. Danas gotovo svi komercijalni projekti počinju u neprofitnim kazalištima. (Sasvim je drugo pitanje što se zbiva s iskrivljenom misijom takvih kazališta i opravdanošću njihovog poreznog statusa.)⁵

Najčešće je to dobar posao za neprofitne kuće. Budući da vladine potpore pokrivaju vrlo mali dio operativnih troškova kazališta, većina kazališta troši nevjerovatnu količinu vremena na pronalaženje dodatnog novca od bogatih, lokalnih pojedinaca, korporacija ili zaklada. Injekcija gotovine koju može skupiti komercijalni producent uvelike pomaže u balansiranju godišnjih proračuna.

Međutim, našu predstavu *Passing Strange* investitori nisu financirali preko aranžmana za unapređenje nego preko dva poznata neprofitna

05 Više o poreznim olakšicama za umjetničke organizacije u SAD-u na: <http://www.irs.gov/pub/irs-soi/tehistory.pdf> [pristupljeno 15. lipnja 2014.].

o6 Veliki dan isplate velikog honorara najčešće i nije tako velik, barem što se glumaca tiče. Mislim da je minimalna zarada glumaca na Broadwayju oko 1 600 dolara tjedno (oko 1 100 eura). To svakako nije zanemarivo i barem je tri puta više od onoga što primaju glumci u neprofitnim kazalištima. No ne radi se niti o basnoslovnim svotama. Velike zvijezde mogu, naravno, dogovoriti puno veće honorare.

kazališta. Koproducenti, The Public iz New Yorka i Berkeley Repertory Theater iz Kalifornije, dogovorili su nam rezidencije u drugim neprofitnim institucijama poput Sundance Theater Laba i Stanford University Live Artsa. Do premijere u Publicu u jesen 2007. odradili smo možda tri ili četiri rezidencijalna programa godišnje tijekom tri godine. Većina projekata ne uspijeva dobiti toliku razine podrške u razvojnoj fazi. Mi jesmo jer se ravnatelj Publica u vrlo ranoj fazi projekta ponadao da ćemo igrati na Broadwayju. Investicija njegovog kazališta u nas bila je kratkoročno dobra za njihovu sezonu, a dugoročno je mogla donijeti komercijalnu dobrobit.

Drugim riječima, kao što je slučaj s većinom poslova na navodno slobodnom tržištu, iza kulisa postoje razni slojevi javne potpore koji održavaju cijelu strukturu.

Transfer na Broadway ne donosi korist samo neprofitnom kazalištu koje raspolaže novcem. Zapravo, s obzirom na to koliko je malo vjerojatno da će predstava na Broadwayju nešto i zaraditi nakon što prijeđe na komercijalnu produkciju, neprofitna organizacija također može imati financijski gubitak. Jedina sigurna korist povezana je s prestižem i profilom. Povremeno mi se činilo da su osobe na čelu neprofitnih institucija oko naše produkcije na Broadwayju pokazivale i više entuzijazma i nervoze nego što smo to pokazivali Stew i ja.

U SAD-u se razne kazališne grane obično, možda i nesvjesno, razmatraju po određenoj hijerarhiji – implicitno se od nekoga očekuje da se “uzdiže” iz malog eksperimentalnog u veliko, *mainstream* kazalište, iz regionalnog u njujorško, iz neprofitnog u komercijalno. Drugim riječima, kazališta se prvenstveno razlikuju po svojoj veličini i značaju, dok su estetika, etika i namjere tek u drugom planu.

Djelomično je tomu tako zbog kompleksnih veza između neprofitnih i komercijalnih kazališta i načina na koji su te dvije sfere čvrsto isprepletene. Djelomično je razlog vezan uz poteškoće na koje umjetnici nailaze ako žele živjeti od svog rada u neprofitnom sektoru – čak i prestižna kazališta jako slabo plaćaju, pa se kod većine stvara dojam da moraju pothitno početi raditi na nečem velikom i isplativom.⁶ Po mom mišljenju, najvažniji je razlog taj da unatoč različitim produkcijskim modelima vrijednosti i motivacija mogu biti neodvojivi jedno od drugog. Neprofitna kazališta, uključujući eksperimentalnu scenu u New Yorku i drugim velikim gradovima, nisu uvijek jasno razlikovala između onoga što rade i razloga zbog kojih to rade te onoga što rade komercijalna kazališta i razloga zbog kojih to rade.

Osobe na čelu institucija često grade svoju “obranu” neprofitnih umjetnosti na osnovama koje više odmažu nego pomažu. Ili ukazuju na gospodarski napredak koji umjetnost može donijeti rubnim područjima (vidi Richard Florida), ili na broj komercijalnih hitova koji su krenuli iz njihovog kazališta, ili broj filmskih zvijezda koje su kod njih igrale (na skoroj svakoj web stranici nekog regionalnog kazališta). Prvi barem privilegiraju vezu između kazališta i njegove neposredne zajednice. Drugi predlažu, barem djelomično, percepciju regionalnih kazališta kao podređenih hranitelja nacionalnih (npr. New York ili Los Angeles) pozornica.

Bilo bi lijepo zamisliti da neprofitna i komercijalna kazališta mogu pronaći koristi u tome da se odvoje jedna od drugih. Nezavisnost neprofitnih mogla bi ohrabriti kazališta da ponovno potaknu svoje specifične, lokalne, o tržištu neovisne misije. A komercijalni producenti bi možda došli do zaključka da su bez potpora neprofitnog sektora prisiljeni ograničiti svoje prevelike proračune i poraditi na nekom racionalnijem modelu. Međutim, opći trendovi idu u drugom smjeru pri čemu komercijalno kazalište sve više ovisi o pomoći

neprofitnog, dok neprofitno sve više usvaja standarde i prakse komercijalnog kazališta. U najvećim neprofitnim kazalištima kao što su Roundabout Theater, Lincoln Center, Manhattan Theater Club i The Public, komercijalna partnerstva imaju ključnu ulogu u umjetničkim i poslovnim planovima.

The Public Theater je nedavno najavio da će predstava iz prošle sezone, mjuzikl o Imeldi Marcos, prijeći na komercijalni pristup *unutar vlastite zgrade* ili, drugim riječima, komercijalni producenti i The Public postat će partneri na profitnoj produkciji u istoj zgradi koju The Public od grada iznajmljuje za dolar godišnje kako bi služila javnom dobru. Isto kazalište je podiglo i cijenu karata za jedan drugi noviji mjuziklu na preko stotinu dolara po mjestu. Na pitanje o cijenama izvršni direktor Patrick Willingham je za *New York Times* izjavio sljedeće:

“Iz perspektive brenda, nama je zaista važno na svaki način, uključujući i cijenu ulaznica, poslati poruku da smo javno kazalište. Ali na kraju krajeva, svi smo se dobro osjećali zbog toga.”⁷

Obratite pažnju na ono što nije rekao: uzimajući u obzir da je to kazalište oslobođeno plaćanja poreza kako bi ostvarilo svoju misiju služenja gradu New Yorku, važno bi bilo da svi građani New Yorka bez obzira na svoja primanja mogu uživati u njegovom programu. Ali on višu cijenu ulaznica prepoznaje prvenstveno kao pitanje brendiranja i odnosa s javnošću.

No, ove velike institucije su samo najočitiji primjeri sve rasprostranjenijeg fenomena u američkoj umjetnosti: bez sustava javnog financiranja koji može značajnije financirati djelovanje određene institucije, da uopće ne spominjemo same projekte, nema načina da se zaštiti misija koja nije vođena isključivo tržištem. Neizbježna je tendencija prihvatanja bilo kakvog raspoloživog novca bez obzira na njegov izvor i oponašanje onih modela koji poslovne knjige naizgled mogu dovesti u red. Drugim riječima, radi se o proklizavanju prema upravo onim oblicima blještave zabave kojoj su ove javne institucije trebale biti protuteža. Naravno, ironija je u tome što je komercijalni sustav koji oponašaju sam po sebi nefunkcionalan i rijetko kad profitabilan.

⁰⁷ Vidi <http://www.nytimes.com/2014/02/15/theater/it-may-be-a-nonprofit-theater-but-the-tickets-look-for-profit.html> [pristupljeno 15. lipnja 2014.].

An overview of Broadway economics and the commercial producing model

Annie Dorsen

01 Joe's Pub is a nightclub within the Public Theater building, and presents a mix of music and performance, bands, vocalists, spoken-word, cabaret. *Passing Strange* was the first producing collaboration between the Pub and the theatre side.

n the spring of 2004, I began developing a music-theater performance with the rock band "The Negro Problem," made up of Heidi Rodewald and Mark Stewart, who goes by the name Stew. They were commissioned by the Public Theater in New York, and I was brought on to guide the writing process, and eventually to direct. We started in a basement studio tucked away in a corner of the Public's rambling downtown building and it seemed to me that the Public initially had no great hopes that the collaboration would lead to big stuff. I was a bit known in New York as a downtown director and Stew and Heidi had some hardcore fans. But the expectations were modest – along the lines of a cabaret-type piece for the Public's music bar, Joe's Pub.¹ After our first residency and informal showing, the expectations grew, and we were put on a more aggressive development track. Over the next

four years, the music-theatre piece became a musical called *Passing Strange*, and eventually we moved from the basement to one of the theaters upstairs, and from there to a Broadway run.

Our four-year trajectory, starting as we did with a small experimental project commissioned by a non-profit, gave an unusual view on the inner workings of the commercial theater and the interactions between the not-for-profit and commercial sectors. Stew and Heidi came from the rock club scene, and I from downtown theatre, and the three of us shared a near-total lack of ambition towards Broadway. I viewed my time in that world as a kind of anthropological inquiry. (Stew seems to have gotten into it, though; he's currently developing two new musicals with Broadway aspirations.)

I am struck by how little I understood ahead of time about the concrete functioning of the commercial theater, despite the long shadow it casts over all New York theatre. But it's one of the strange things about that world – an air of mystery surrounds the financial arrangements. Maybe, as one might expect of any for-profit business, it's a question of the insiders protecting their trade secrets. Or maybe it's because of the complete dysfunction of the entire situation. I told one of the *Passing Strange* producers that I was writing this, and she was shocked that anyone would be interested in a financial model that so clearly doesn't work. ("But then again," she said, "they are Europeans!" – ha ha hum.)

The reality is that Broadway shows almost never make profit, no one really believes that it's a good way to make art, and everybody pretty much wonders why the whole thing doesn't collapse under the weight of its bloated expenses and infrastructure. But as with a lot of tottering industries, institutional entrenchment and symbiotic side-businesses keep it going.² And among those whose taste and desires lead in that direction, no one can figure out a better way to do it.

So here I offer an overview of Broadway economics and the commercial producing model, from one specific (and atypical) perspective.

* * *

One of the first moves producers make when they decide to take on a new project is to set up the show itself as a limited liability company, a business structure that protects them from personal responsibility for any losses. Ours was called *Passing Strange* LLC. Then they go looking for investors. *Passing Strange* was a small musical, which translates into a budget of around \$5-6 million. A typical Broadway musical costs over 10 million to produce, and big blockbuster musicals might have budgets of 30, 50 or even, in the case of the recent *Spider Man*, 75 million.

I should say that I *think* our budget was around five million. I don't know the precise number. Stew and Heidi, as the credited authors, might have been better informed. The actors and musicians had it much worse; they devoted the same four years to the project, and had even less of a clue about the major decisions being made, ones that affected their time and livelihoods, not to mention the future of a piece they helped build and cared about.

But we'll use 5 million as our working assumption. That's the sum the producers had to raise to "capitalize" the show. That means all the money they would need, including contingency and a reserve, to mount the production and begin doing performances. It does not include weekly running costs, which I'll get to later on. The capitalization is raised from

02 By "symbiotic side-businesses" I am thinking mostly of tourist-related industries. For the 2010-11 season, tourists to New York who visited primarily to see a Broadway show spent nearly \$6 billion on ancillary services: transportation, hotels, restaurants, shopping. That figure doesn't include the spending on tickets themselves. See http://www.broadwayleague.com/index.php?url_identifier=broadway-economic-contribution-to-new-york-city [accessed 15 July 2014].

o3 The theater actually has 1000,
but we closed off the balcony
for our run. So our weekly max
was based on selling out around
800 or 850 seats.

investors, who hope to get their money back, bit by bit, from the weekly profits of the show once it is up and running. Assuming there are any weekly profits. (More on that later, too.) As in any business, the amount paid back every week depends on the number of shares purchased, and large shareholders get additional benefits, both formal and informal, like participation in production meetings, and first-name friendships with the artists.

Out of the initial capitalization, producers pay for the rental of rehearsal space, the physical production (materials and – unionized – labor), marketing and publicity ahead of the premiere, fees to performers, authors, director and designers. The creative team, everyone but performers, also receives an advance on royalties. As should be obvious from the budget numbers I mentioned, the costs add up insanely. Complex agreements with theater owners and labor unions drive the prices. One of the most often cited examples is the cost of loading and installing the physical production into the theatre – which, according to negotiated agreements, requires workers from at least three different unions, each with minimum number of workers and hours worked. Loading into a Broadway theatre can cost anywhere from \$200.000 to over \$1 million.

If the first important number is the total capitalization, the next two correspond to weekly costs and income. The amount of money it takes to run a show for one week is called “the nut.” That figure includes rental of the theatre building, salaries for the house staff and ticket service, actor and musician fees and author royalty payments, repairs and maintenance of the set and lighting, technician fees, weekly marketing budget, insurance, and on and on. Everything down to the toilet paper in the bathrooms and the plastic cups at the bar. Our nut was somewhere in the vicinity of \$285,000. The next number is the maximum possible weekly income from ticket sales – if every seat at every performance were sold at full price. Our theatre was small by Broadway standards, maybe 850 seats³, and the maximum weekly was around \$750.000. Any money made over the nut is profit, and a profitable week means higher royalty payments to artists and higher repayments to investors. It should be clear that the key to a profitable show is keeping weekly running costs low – and since many costs are fixed by the unions representing actors, musicians and stagehands, or by Broadway theater owners’ associations and other interested parties, the few areas that are flexible matter a lot.

The royalty pool is the only bit of financial innovation I could discern in the entire set-up. I have been warned against trying to explain it, but it’s essentially a system whereby the producers sort of put their thumb on the scale, so that investors start getting paid back earlier and faster. At one time, artists received a strict percentage-based royalty on the gross weekly receipts. That large payout often made the difference between a show having some profit to pay back to investors or not. That is, the royalties paid out to artists ate the weekly profits, and turned a profitable week into an unprofitable one. In a royalty pool, however, artists, producers and investors divvy up percentages of profits, not grosses. Artists make less upfront, and investors take a bigger share until the capitalization has been paid off. If that happy day ever arrives, artist royalties rise dramatically.

The brand-name, blockbuster type musicals make clear how difficult it is for these things to ever make any money. *Spider Man*, capitalized at 75 million, was grossing roughly a million dollars a week for the last three years, but was never going to recoup its investment and start making profit

because its weekly running costs were higher than that. (In a sad ending to what a friend of mine called a “festival of incompetence and *schadenfreude*,” *Spider Man* closed in January, having lost nearly its entire capitalization.)⁴ Another show, a heavy-metal satire called *Rock of Ages*, has been running with a profit for 4 years and isn’t close to returning its initial investment. Our show closed after 6 months, 8 shows a week. We never had a profitable week, and we didn’t come within twenty miles of anyone getting their investment back.

It might seem foolish for producers to keep a showing running for months while losing money. But there is a logic. Unprofitable shows with great word of mouth can grow. Winning lots of awards, especially Tony Awards, especially Best New Musical, can turn things around. *Passing Strange* got great reviews, had good word of mouth, and 7 Tony nominations. If it had won more of them, instead of just one, who knows, perhaps it would still be running.⁵

Overall, only something like 15 or 20 percent of Broadway shows recoup. In some years, no shows do. There are some ways that projects can still make money even after closing on Broadway. There may be regional or international tours, or sales of scripts and CDs, or licensing to amateur productions. But by and large, the success of those will depend on the success of the Broadway run – a financial failure on Broadway is unlikely to be a financial success on the road.

You might ask why people would make such an investment when it’s so often a losing proposition. You might even say that investing in a Broadway show is one of the more moronic things a person can do with her money. But people do it nonetheless. There is always a long list of shows that have raised their capitalization, and wait only for a Broadway theater to become available (usually by the closing of another failed show) to start their run. And countless workshops and seminars advise would-be producers on the ins and outs of the business. Perhaps losing money on Broadway is merely a culturally prestigious way to get a tax write-off. For others, maybe it’s a pure and simple gamble, like a high-stakes poker game with spreadsheets and opening night parties.

In one sense, Broadway theater is just as much subsidized as the American non-profit sector. The non-profits are subsidized by corporations, foundations and private donors in exchange for image scrubbing and tax breaks. Broadway is subsidized by investors who give money knowing they have little chance of getting it back. Most of the investors I met had some relationship to the theatre or film world. The pot-smoking multi-millionaire hedge fund manager who also produces films. The former actress who married well. That sort of thing. As far as I could tell, they seemed to take their losses in stride, and they obviously enjoyed being part of the project, drinking with the musicians, going to the award shows in black tie, and so on.

Furthermore, it’s an absolute myth, by the way, that commercial producers and investors don’t care about art. The bottom-line types with dollar signs in their eyes might exist, but I never met them. Everyone I met had enthusiasm for the art. They may have had an uncritical – what they might call “pragmatic” – view of the show as a product, but they weren’t cynics. They worried about the tension between commercial and critical success, and watched the show every night from the back, and were thrilled like kids when the audience clapped.

But there’s another way in which the commercial theater is subsidized – that is, it’s directly subsidized by the non-profit theaters themselves.

04 A recent article on *Spider Man*’s closing, and future plans: http://www.nytimes.com/2013/11/20/theater/spider-man-investors-shaken-by-projected-60-million-loss.html?_r=0 [accessed 15 July 2014].

05 At the risk of burying the lede, I should also point out that the audience for Broadway is overwhelmingly white, suburban, and middle-class. This is obviously another reason why *Passing Strange*, an unconventional piece about an alienated black artist, had a hard time selling tickets.

o6 For more on tax exemption in
US arts organizations: [http://
www.irs.gov/pub/irs-soi/
tehistory.pdf](http://www.irs.gov/pub/irs-soi/tehistory.pdf) [accessed 15 July
2014].

In the US, not-for-profit arts organizations get a tax exemption under a code developed in the early 20th century, and refined to more or less its current form in 1954. We have never had a proper public arts subsidy system. Our national funding organization, the NEA, was established in 1965 with an operating budget of under \$3 million. (For 2013, the budget is \$138 million – nationally, for all art forms.) The explicit intention was to use the money not to fund art, but to legitimate and lend prestige to arts organizations so that they might more easily find private donors, who are in turn encouraged to donate by tax deductions.

These innovations coincided with a movement to set up so-called “first class” theaters – and symphonies, museums and ballet companies – in every major city. Many of these theaters started as repertory houses, and many were founded by big-name directors. They are independent houses, each with its own history, but they all more or less share a mission to bring “quality” and “culture” – work that couldn’t be supported by the market – to cities other than New York. They are granted tax exempt status under the same part of the tax code that covers churches and charities – institutions that work in the public interest and can’t support themselves through market means.

Starting in earnest in the 1980s (there are a few examples of these kinds of deals earlier), Broadway began using not-for-profit regional theaters to offset the costs of mounting new productions. The costs on Broadway, especially labor costs, are massively higher than at a non-profit. In an arrangement called “enhancing,” commercial producers seed money into non-profit productions, with the understanding that they are grooming the project for a Broadway run. If the show does transfer, the original non-profit producing theater gets a percentage of profits. So the Broadway producer gets a cheap, non-unionized place to build and develop the piece, and the non-profit gets extra cash to produce it and a potential larger payoff down the line. These days almost all commercial projects begin at non-profits. (The distortion of the mission of these theaters and the rationale for their tax status is another question.)⁶

It’s mostly a good deal for the non-profits as well. As government grants cover so little of a theater’s operating expenses, most theater staffs spend an extraordinary amount of time fundraising, seeking money from wealthy local residents, corporations and foundations. The influx of cash that a commercial producer can provide does a lot to balance yearly budgets.

But *Passing Strange* was not funded by investors through an enhancement arrangement, but rather by two established non-profit theaters. The co-producers, the Public in New York and the Berkeley Repertory Theater in California, arranged residencies for us at other non-profit institutions like Sundance Theater Lab and Stanford University Live Arts. By the time we opened at the Public in fall 2007, we had done perhaps three or four residencies or writing retreats a year for three years. Most projects don’t receive quite that level of developmental support. We did, because from early in our process the director of the Public hoped we might be Broadway-bound. The investment his theater made in us was both for the short-term benefit of his own season and, longer-term, for a possible commercial run.

In other words, as with most supposedly free market businesses, there are layers of public support behind the scenes, holding up the whole structure.

A Broadway transfer doesn't merely benefit the non-profit theater with money. In fact, given how unlikely it is for Broadway shows to make a profit, once a show does transfer to a commercial production, it can be a financial wash for the non-profit as well. The only sure payoff is rather in terms of prestige and profile. I sometimes had the impression the non-profit institutional leaders were both more enthusiastic and more stressed about the Broadway run than Stew or I were.

In the US, the various strands of theater are usually, perhaps unconsciously, considered hierarchically – there is an implicit expectation that one “moves up” from small experimental to large mainstream, from regional to New York, from non-profit to commercial. That is, they are primarily distinguishable by their scale and significance – and only secondarily by their aesthetics, ethics, or intentions.

Partly this is due to the complex relationships between the non-profits and the commercial theaters, how tightly the two spheres are entwined. And partly it is because of how difficult it is for artists to make a living in the non-profit sector – even prestigious theaters often pay almost nothing – so for many there's a sense of urgency about working towards a big payday⁷. But mostly I think it's because, despite the different production models, the values and motivations can be pretty indistinguishable. The non-profits, including the experimental side in New York and other major cities, haven't always made a clear distinction between what they do and why, and what the commercial theater does and why.

Institutional leaders often mount their “defense” of the not-for-profit arts on unhelpful grounds. Either pointing to the economic boost that the arts can bring to marginal neighborhoods (see Richard Florida), or to the number of commercial hits that originated at their theatre or the number of movie stars who have played there (see almost any regional theater website). The first of these at least privileges the relationship between the theater and its immediate community. The second suggests that theaters view themselves, at least partly, as subservient feeders for the national (i.e. New York or Los Angeles) stages.

It would be nice to think that the non-profits and commercial theaters could each find a benefit in disentangling themselves. The independence of non-profits could encourage theaters to re-invigorate their specific, local, non-market driven missions. And commercial producers might find that without the subsidy of the non-profit sector, they would be forced to rein in their outsized budgets and develop a more rational model. The general trends move in the other direction, however, with the commercial theater increasingly being propped up by the non-profits, and the non-profits increasingly aping the standards and practices of the commercial theaters. At the biggest non-profits, the Roundabout Theater, Lincoln Center, Manhattan Theater Club, and The Public, commercial partnerships are a central component of their artistic and business plans.

The Public Theater recently announced that a show from last season, a musical about Imelda Marcos, will transfer commercial *within its own building* – that is, commercial producers and the Public will partner on a for-profit production in the very building which it rents from the city for \$1 a year in order to serve the public good. That theater also raised tickets prices on another recent musical hit to over \$100 a seat. Asked about the prices, the executive director Patrick Willingham told the *New York Times*,

07 By the way, the “big payday” is often not so big, at least for actors. I believe the Broadway minimum for an actor is \$1,600 a week (around €1,100). It's certainly not nothing, and is easily 3 times what a non-profit might normally pay an actor. But it's not exactly riches beyond compare. Big name stars, of course, can negotiate much higher salaries.

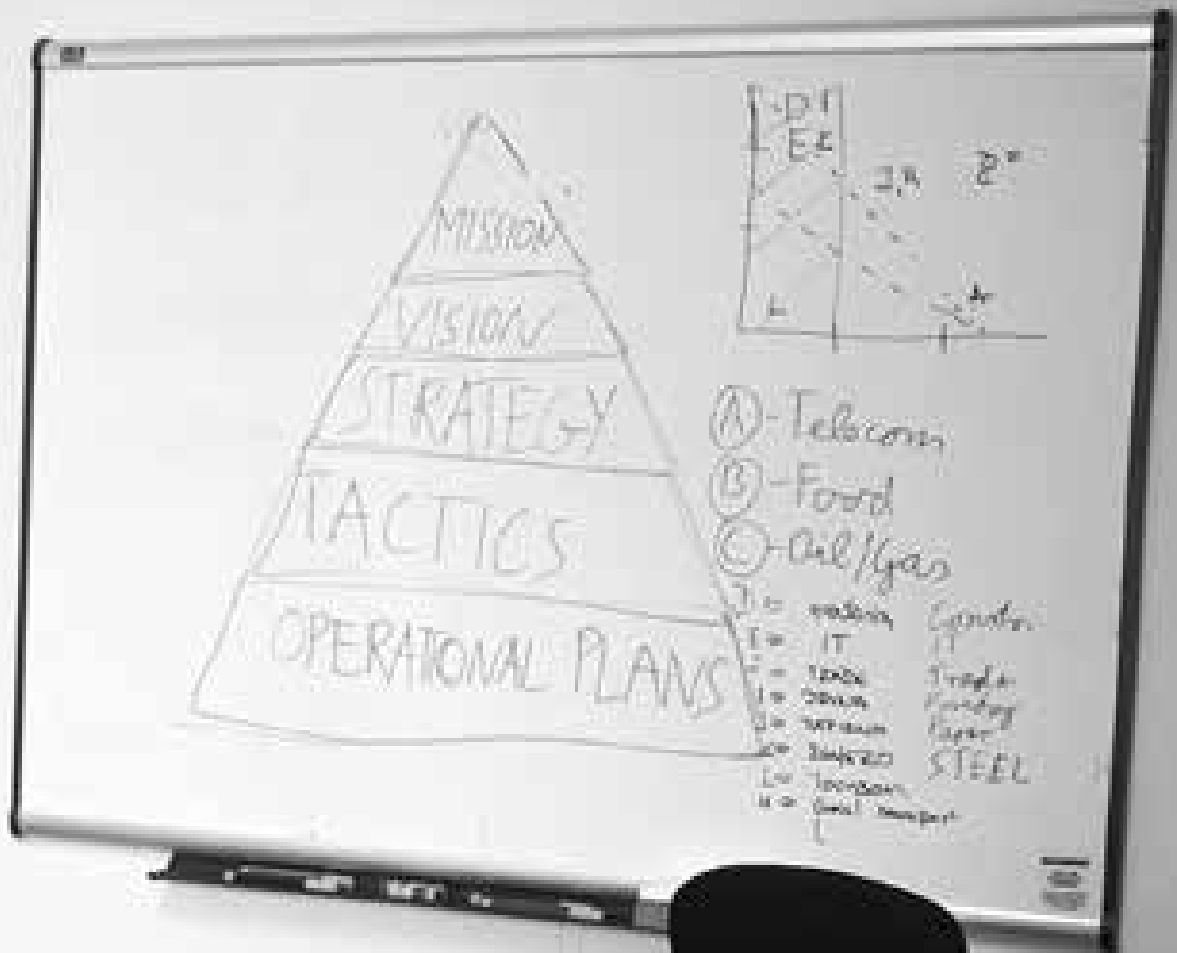
o8 See <http://www.nytimes.com/2014/02/15/theater/it-may-be-a-nonprofit-theater-but-the-tickets-look-for-profit.html> [accessed 15 July 2014].

From a brand perspective, it's really important for us to be communicating in all ways – including ticket prices – that we're the public theater. But at the end of the day, we all felt good about it. ⁸

Notice what he didn't say: considering the theater is granted tax-free status to fulfill its mission to serve the city of New York, it's important that New Yorkers of all incomes are able to benefit from its programming. No, he recognizes the high ticket price as primarily a branding and PR issue.

But these big institutions are only the most visible examples of an endemic issue in American arts: without a public funding system that can substantively fund an institution's operations, not to mention the projects themselves – there is no way to protect a non-market driven mission. There is an inevitable slide towards accepting whatever cash is available from whatever source, and towards mimicry of forms that seem able to balance their books. In other words a slide towards the very kinds of splashy entertainment these public institutions were created to counter. The irony, of course, is that the commercial system they imitate is itself dysfunctional, and rarely profitable.

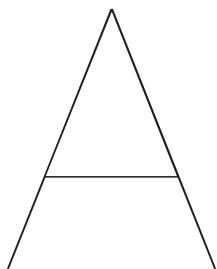




Od intervencije do infrastrukture

ArtLeaks (Corina Apostol & Dmitry Vilensky (Chto Delat?))

S engleskog preveo Goran Vučenović i urednice



rtLeaks¹ se pojavio 2011. kao grassroot platforma koju je zajedničkim snagama pokrenula nekolicina međunarodnih umjetnika, kuratora, aktivista i povjesničara umjetnosti kao odgovor na pojačanu zlouporabu profesionalnog integriteta i kršenje prava kulturnih radnika. Smatrali smo da je politički odgovorno ne dopustiti takve zlouporabe, već ih učiniti dostupnima javnosti objavljivanjem na Internetu. Posebno nas zabrinjava suzbijanje rasprave o načinima izrabljivanja u umjetničkoj produkciji te problem državnog i privatnog pokroviteljstva. Iskustvom stečenim u godini nakon osnutka platforme sve smo jasnije ukazivali na to da se ovdje ne radi o pojedinačnim zlouporabama, već o općem stanju nejednakosti, nesigurnosti i represije koje je doista globalizirano.

Naše djelovanje u ArtLeaks-u prvenstveno je usmjereno na objavljivanje "dostupnih informacija" (leaks) o slučajevima sa svih strana svijeta, koje iznosimo radi javne debate i analize loših praksi. Naš cilj je razotkrivanje takvih slučajeva u širem društveno-političkom i ekonomskom kontekstu koji svijet umjetnosti ne isključuje iz globalne slike svijeta.

U srpnju 2011. počeli smo organizirati javne tribine na regionalnoj razini na kojima smo se bavili i globalnim problemima.² Mjesto održavanja ovisilo je o vezi pojedinih osnivača platforme s lokalnom scenom, npr. neki od nas trenutno žive i rade u Londonu, Moskvi, New Yorku i Beogradu, kao i pozivima da

sudjelujemo u nekim lokalnim umjetničko-aktivističkim inicijativama. Naše skupštine i radionice djeluju kao svojevrsna mjesta osvještavanja gdje se pokušavamo povezati s lokalnim akterima koji se bore za slične ciljeve, i kulturnim radnicima s negativnim iskustvima koji su voljni pridružiti nam se u razradi strategija koje bi trebale rezultirati značajnim promjenama.

Onda smo u svibnju 2013. suosnivači Corina L. Apostol, Vladan Jeremić, David Riff i Dmitry Vilensky objavili službeni list ArtLeaksa,³ u kojem smo se nastojali kritički osvrnuti na oblike prekarnog rada, represije i izrabljivanja u umjetničkom i kulturnom sektoru diljem svijeta te izložiti historijske primjere alternative, kako su se formulirale te kako se razvijaju danas.

Do sada nas nije financirala ni podržala nijedna vanjska institucija ili fondacija. Odlučili smo naš projekt održati što je moguće otvorenijim svim zainteresiranima, ali uz uvjet da ne rade za privatne ili državne interese – slijedeći model grassroot inicijative. Iako ovakva odluka čini platformu ranjivijom, manje predvidivom i doista "neizvjesnom", vjerujemo da je ona odraz snage i pouzdanja u bolji svijet (umjetnosti).

Kad smo pozvani na sudjelovanje u ovom izdanju Frakcije radnog, odlučili smo ova pitanja razraditi dalje u smjeru modela novih institucija i načina kolektivizacije umjetničkog rada. Iako nemamo savršena rješenja s obzirom na raznolike zakonske okvire i prakse koje reguliraju protok resursa i prilika, ipak bismo željeli odgovoriti na pitanja poput: što se događa kada netko nije u mogućnosti platiti ili mu se ne plaća? Ili, kako se organizirati s onu

stranu kategorija kao što su "umjetnik", "kurator", "kritičar" pa sve do manje vidljivih radnika u umjetničkom sistemu? Kako pronaći jezik kojim bismo govorili o svakodnevnim problemima i kako artikulirati zajedničke zahtjeve? Naša skromna inicijativa, kao ono najvažnije, ističe činjenicu da je stanje stvari doista loše i da se nešto može napraviti samo zajedničkim naporima. Imajući ovo na umu, odlučili smo navedenim pitanjima pristupiti u formi dijaloga, oslanjajući se na iskustva s Artleaksom proteklih nekoliko godina te naša iskustva u polju suvremene umjetnosti.

- CA: Htjela bi započeti s tvojim radom u Chto Delat?,⁴ kojega si suosnovao 2003. u Sankt Peterburgu u Rusiji. Zadnjih desetak godina djelovao si kao član ovog kolektiva umjetnika, aktivista i edukatora u Rusiji i posvetio puno vremena i resursa izgradnji kritičkog okruženja. Iako ga najvjerojatnije niste uspjeli institucionalizirati u vlastitom kontekstu, uspjeli ste u plasiranju ideja, diskusija, projekcija i publikacija. Ustrajali ste i unatoč nestašici sredstava, uspjeli ostati nezavisni i izvan institucionalnih okvira i logike profita. Kako se strateški pozicionirate u tom kontekstu – živeći u autoritarnom društvu, a ne postajući cinikom?
- DV: Da, istina je da smo mi u Rusiji još uvijek izvan gotovo svakog institucionalnog okvira. Zato se pitanja našeg lokalnog razvoja usmjerila stvaranju neke vrste protu-institucije. I nadam se da smo zaista i uspjeli stvoriti prostor, možemo ga nazvati prostorom "angažirane autonomije", koji ima dosta elemenata klasične institucije. Procesom duge i intenzivne suradnje s različitim ljudima stvorili smo jaku i relativno veliku mrežu proizvodnje i distribucije vlastitog rada, razvili vlastitu ekonomiju u čijem je centru Chto Delat? fond koji preraspodjelom sredstava omogućava projekte koji nisu poduprti od strane institucija i koji potpomaže široki raspon djelatnosti naših lokalnih umjetničko-aktivističkih zajednica. Fond se financira novcem iz naših stalnih umjetničkih aktivnosti (naknade od prikazivanja, produkcijskih donacija itd). Većina naših suradnika iz Rusije djeluje izvan svijeta umjetnosti, a zapravo oduvijek smo i igrali na inteligenciju kao našu ciljanu publiku (ili ljude s bazičnom građanskom sviješću). Nikad se nismo bojali ostati izvan vrlo ciničnog i bezosjećajnog dijela umjetničkog svijeta, već smo s vremenom, u skladu s jačanjem naše internacionalne pozicije, pojačavali pritisak na njega. Ta nam je strategija pomogla u djelovanju zadnjih desetak godina te nam donijela i veću vidljivost i publiku.
- CA: Vaš rad je snažna kritika neoliberalnog svijeta, sa svim njegovim lažnim snovima i obećanjima te njegovom promocijom u umjetnosti i kulturi kao nečeg dobrog. Ključno pitanje s kojim su se umjetnici danas prisiljeni suočiti jest spoznaja da se umjetnost normalizirala kao roba. Suvremene okolnosti doista se jako razlikuju od tvojih umjetničkih početaka u Sovjetskom Savezu 1980-ih kad je u disidentskoj i nekonformističkoj umjetnosti posrijedi bila ideološka borba i autonomija od države. Kako danas vidiš ovu vezu između umjetnosti i tržišta? Kako se to odrazilo na tvoj rad proteklih desetak godina? Također, kao netko tko kritizira probleme zajedničke Europi i Zapadu, a nije usmjeren samo na događanja u Rusiji?
- DV: Mislim da smo u zadnjih deset godina naučili da ideološke borbe postaju sve složenije i nijansirane, ali i sve brutalnije. Složenije u smislu da se odvijaju izvan svakog političkog realiteta i da su kulturalizirane više nego ikad. Brutalne pak u smislu korištenja bilo kakve mogućnosti za stvarnu političku promjenu. Sva se ta složenost već nazire u postavljenom pitanju o "normalizaciji robe" – da, istina je da se svako umjetničko djelo može kupiti i prodati, pa i ona posve dematerijalizirana, ali paradoks je u tome što 99% umjetničke produkcije nikad neće pronaći svoje tržište. Ta enormna produkcija stalno gomila otpad i višak i zato je toliko uzbudljiva. Isto tako, ne vjerujem da je u umjetnosti nekad bilo više politike i ideologije nego što je danas. Prema mom mišljenju, većina umjetničke produkcije nakon 1960-ih nije bila (i još uvijek nije) implicitno politička. Čak ni intelektualno nije mogla zahvatiti

01 Više o ArtLeaksu: <http://art-leaks.org/about/> [pristupljeno 7. rujna 2014.].

02 Više o dokumentima s ArtLeaks zborova: <http://art-leaks.org/public-actions/> [pristupljeno 7. rujna 2014.].

03 The ArtLeaks Gazette je dostupan na: <http://art-leaks.org/artleaks-gazette/> [pristupljeno 7. rujna 2014.].

04 Više o Chto Delat?: <http://www.chtdelat.org> [pristupljeno 7. rujna 2014.].

svoj politički potencijal, a opet je bila instrumentalizirana tijekom Hladnog rata, ali to je druga priča koja nema direktne veze sa suvremenom politikom umjetnosti.

Na primjer, pitanje rada u umjetnostima nije ozbiljno razmatrano sve do prije desetak godina (svi se pozivamo na Art Workers' Coalition).⁵ Govoriti tada o radu i umjetnosti bilo je vrlo čudno, i tek je sad u vremenu proliferacije kreativnih industrija i ekonomije to postala vruća tema. Što misliš, koliko je ta tema politički uvjetovana i nije li ona više-manje uobičajena borba za ekonomska prava koja očigledno ima svoja ograničenja?

CA: Danas postoje inicijative kao što je W.A.G.E. (Working Artists and the Greater Economy),⁶ projekt aktivista u Sjedinjenim Državama koji nastoji regulirati plaćanje umjetničkih honorara od strane neprofitnih organizacija i uspostaviti model najbolje prakse za kulturne proizvođače i institucije. Mogao bih spomenuti platformu koju energično vodi Evgenia Abramova u Moskvi,⁷ a koja se bavi zakonskim pravima kulturnih radnika u suvremenim umjetničkim institucijama. Isto tako nedavno smo izdali studiju Fokus Grupe "Artists' Contracts and Artists' Rights"⁸ u službenom glasilu ArtLeaks-a, koja historizira napore kulturnih radnika da kontroliraju i definiraju uvjete vlastitog rada i instrumentalizaciju svoje umjetnosti, od Gustava Corbeta do Kazimira Malevicha, Adriana Pipera i Setha Siegelauba.

Dok su ovo, naravno, vrlo vrijedne inicijative s kojima će ArtLeaks nastaviti suradnju, naše su aktivnosti, po mom mišljenju, upućene i na otkrivanje i, nadajmo se, pružanje otpora otrovnim simptomima neoliberalizma u umjetnosti i kulturnom sektoru (kao što su instrumentalizacija kulture isključivo u komercijalne svrhe, vječno volontiranje ili neplaćeno stažiranje, samoprekarizacija, (auto)cenzura i dijeljenje kulture od politike) koje su sastavni dio tzv. "totaliteta kapitalizma". Prava i pravedno plaćanje samo su dio ove veće cjeline. Nije dovoljno zahtijevati ugovore koji su pravedni u etičkom i ekonomskom smislu, već je potrebno ukazati na nasilje sustava u cjelini. Vjerujem da ArtLeaks pruža priliku da se preuzme rizik, odbaci lažna politička pristojnost i da se otvoreno progovori o korijenima ovih problema. Isto tako želim naglasiti da je borba protiv autocenzure u suvremenoj umjetnosti neprestana borba jer je autocenzura ukorijenjena u našem razmišljanju, u institucijama u kojima radimo i u društvenim odnosima. Po meni, postalo je nužno istraživati prakse umjetničkog aktivizma, intervencionizma, institucionalne kritike kako bi se razvile kritičke umjetničke prakse koje reagiraju/djeluju u problematičnim prostorima našeg radnog okruženja; od muzeja do umjetničkih kuća, galerija, festivala, a kojima dolazimo po publike.

Što se tiče institucija, želim iznijeti konkretan primjer, naime jedan od vaših zadnjih projekata izvedenih u Sankt Peterburgu sa sa Chto Delat?: "You Don't Have to be Leftist to Think Like That – An Exhibition as a School" (2012).⁹ Kao što si rekao, projekt je zamišljen kao radionica, predavanje, okrugli stol i izložba, s namjerom da se stvori situacija i prostor u kojem se kulturni radnici mogu uključiti u emancipatorsku politiku i oduprijeti se komercijalizaciji kulture. Projekt je nastao kao kritika pojma institucionalizacije i bio je usmjeren lokalnoj publici kao oblik osvještavanja i, sugerirala bih, kao model korištenja konvencionalne izložbe i diskusijskog formata kao strukture za političku subjektivizaciju koja nas izaziva da razmislimo što je umjetničko djelo i

05 Više o povijesti Art Workers' Coalition: <http://www.primaryinformation.org/index.php?/projects/art-workers-coalition/> [pristupljeno 7. rujna 2014.].

06 Više o W.A.G.E.: <http://www.wageforwork.com> [pristupljeno 7. rujna 2014.].

07 Više o uvjetima rada umjetničkih djelatnika u Moskvi: <http://art-leaks.org/2013/05/25/evgenia-abramova-on-art-workers-labor-conditions-moscow/> [pristupljeno 7. rujna 2014.].

08 Fokus Grupa, Artists' Contracts and Artists' Rights, ArtLeaks Gazette, svibanj 2013, st. 63-73, dostupno online: <https://ia801702.us.archive.org/20/items/ArtLeaksGazette/AL-Gazette-Fokus-Grupa.pdf> [pristupljeno 7. rujna 2014.].

09 Više o projektu: http://www.chtodelat.org/?option=com_content&view=article&id=1045&Itemid=493&lang=en [pristupljeno 7. rujna 2014.].

što je izložba. Vjerujem da je u Rusiji važno što ranije krenuti s takvim projektima, što doista nije jednostavno, jer nije razvijeno civilno društvo, a vlasti sustavno ohrabruju reakcionarne snage i njihovo nasilje. U isto vrijeme mislim da su takvi projekti važni za sredine u kojima nestaju javna mjesta i u kojima čak ni umjetničke škole ne mogu pružiti zaklon od komercijalizacije ili korporativnih interesa. Kako održati određenu slobodu u mišljenju i stvaranju ideja?

DV: Ne koristim često tu riječ "sloboda" jer imam problema s tim kako se taj pojam (zlo)upotrebljava. U umjetnosti se ne radi o slobodi – tu je riječ o neodgodivosti i neizbježnosti oslobodilačkog rada i borbe. Mislim da se borba za oslobađanje ljudi danas mora voditi i u komercijalnim i korporativnim sektorima iz jednostavnog razloga što drugdje nema zbiljske mogućnosti promjene. Realno, trenutno smo ograničeni na nešto što nazivamo "podizanje razine svijesti" – ali taj je termin preapstraktan – uvijek trebamo obrazlagati: kakvu to svijest želimo promovirati?

Mislimo na singularnosti koje bi svijet mogle očarati novim značenjima, koje bi mogle voditi računa o zajedničkim dobrima, biti sposobne za kolektivno djelovanje, ili se brinuti o Drugom i boriti se protiv svih oblika ugnjetavanja. Moramo prekinuti ovisnost ljudi o ekonomskim pritiscima golog života i preživljavanja.

CA: Slažem se s tobom da se u umjetnosti ne radi samo o slobodi, ali ja također zasnivam svoj stav na dramatičnom iskustvu društveno-političkih transformacija u Rumunjskoj koje su počele 1989.: revolucija, demokracija, prijelaz s tzv. "komunizma" na kapitalizam. Mojoj je to generaciji donijelo duboko političko osvještavanje koje je Dan Perjovschi britko izrazio: "Prije devedesetih govorili smo o slobodi, a sada govorimo o novcu". Stoga za mene pojam "slobode" još uvijek nosi tu radikalnu konotaciju.

Iako sam studirala i radila u Sjedinjenim Državama više od osam godina, još uvijek osjećam pritisak da se vratim kući i prihvatim izazov rumunjskog okruženja, gdje je neoliberalizam u punom cvatu, inteligencija je gotovo posve desničarska, a galerije i tržište polažu pravo na dominaciju. Mislim da nije slučajno što značajan dio ArtLeaks-ovih suradnika dolazi iz tog okružja: The Bureau of Melodramatic Research¹⁰, PostSpectacle¹¹, Paradis Garaj¹², Raluca Voinea¹³, umjetnici i kritičari, redom naši suosnivači s tzv. neovisne scene u Bukureštu (oni ne rade za državne institucije, već razvijaju alternativne načine rada na kritičkim projektima uz potporu izvana) kojima je dosta pohlepe, gluposti, poslušnosti i nedostatka kritičkog diskursa u vlastitom okruženju i koji žele mijenjati stvari u kulturi.

DV: Vratimo se ArtLeaks-u. Što ti se čini, koliko će daleko odmaknuti u institucionalizaciji, kako bi trebao djelovati i kakve ustroje kreirati u budućnosti?

CA: Kad smo pokrenuli ArtLeaks bilo je važno preuzeti odgovornost koristeći se vlastitim imenima te postaviti konkretne zahtjeve, a ne stvarati projekte bez vodstva kao što smo vidjeli u slučaju Anonymousa i pokreta Occupy. Naglašavali smo i internacionalno područje djelovanja platforme s ciljem ujedinjavanja ne samo umjetnika već i kuratora, kritičara, filozofa i aktivista, svih onih koje smo prepoznali kao kulturne radnike ili proizvođače.

U isto vrijeme, ohrabivali smo sve one koji su bili spremi podijeliti s nama svoje slučajeve i anonimno, ako je bilo potrebno, jer nitko ne bi

10 Više o Bureau of Melodramatic Research: <http://thebureauofmelodramaticresearch.blogspot.ro> [pristupljeno 7. rujna 2014.].

11 Više o Postspectacle: <http://postspectacle.blogspot.ro> [pristupljeno 7. rujna 2014.].

12 Intervju Olge Stefan s Paradis Garajanom u Art Margins, srpanj 2012, dostupno online: <http://artmargins.com/index.php/5-interviews/672-interview-with-paradis-garaj-bucharest> [pristupljeno 7. rujna 2014.].

13 Raluca Voinea je kuratorica i umjetnička kritičarka, jedna od urednica IDEA Arts + Society, The Long April, Texte despre arta i direktorica programa tranzit.ro u Bukureštu.

smio izgubiti posao i naći se na crnoj listi samo zato jer je pristupio projektu, iako bi se i to moglo dogoditi. Na primjer, sjećam se kada smo krenuli s ArtLeaks-om, nekima od nas koji su pisali o vlastitim iskustvima kao umjetnika, pripravnika i kuratora, prijetila je uprava Paviljona Unicredit Bucharest zbog nanošenja štete njihovom ugledu i ugrožavanja odnosa s njihovim glavnim sponzorom. To se dogodilo bez obzira što smo revno objavili i njihovu verziju događaja zajedno s našim svjedočanstvima, dakle nikad niste sigurni kako će agresivni ljudi reagirati na "curenje".

Slično našem arhivu "slučajeva koji su iscurili" koji se uvijek može pogledati na internetu, Bojana Piškur, kustosica ljubljanske Moderne Galerije i članica Radical Education Collective-a, zajedno s Đorđom Balmazovićem, članom Škart kolektiva iz Beograda, 2012. je provela istraživanje pod nazivom "Radnička anketa", koje se bazira na Marxovoj radničkoj anketi, o položaju kulturnih djelatnika u Srbiji. Rezultati istraživanja mogu se skinuti s naše web stranice, gdje možete pročitati mnoga iskrena svjedočanstva o stavljanju na crnu listu i korupciji.

Iako je svijet umjetnosti, kao što si jednom prilikom primijetio, "poput jedne velike obitelji" gdje svatko, manje-više, poznaje svakoga, u nekim našim slučajevima kulturni radnici koriste kolektivni, anonimni identitet za "zviždanje" – na primjer, u slučaju "Unknown Artist" umjetnici su protestirali protiv eksploatorskog galerijskog sistema u Los Angelesu, a našu web stranicu koristili kako bi objavili svoje priče anonimno, pod kolektivnim imenom.

Za nas je bilo jednako važno da projekt držimo otvorenima za sve one koji se žele solidarizirati s našim djelovanjem i koji osjećaju ozbiljnost i neodgodivost situacije. Iako smo dobili mnoge izraze podrške, moram priznati da se broj naših članova u zadnje dvije godine nije promijenio. Isto tako, primijetila sam da su nakon naših skupština neki lokalni aktivisti pokrenuli vlastite platforme, posudivši neke naše ideje i prilagodivši ih vlastitim lokalnim borbama. Na primjer, "Call Against Zero Wage" kritizira odnos čeških institucija prema kulturnim radnicima¹⁴ kojima uskraćuje honorare, ili nedavni londonski slučaj Ragpickers collectivea¹⁵, koji ujedinjuje studente i stažiste nezadovoljne izrabljivanjem i korupcijom u lokalnom sektoru suvremene umjetnosti. To nas doista ohrabruje te se nadamo kako će ljudi i dalje krasti naše ideje za opću dobrobit.

Djelovanje ArtLeaks-a vidim kao nastavak duge tradicije značajnih inicijativa, koje su započele u devetnaestom stoljeću kad su se francuski realisti prozvali umjetničkim radnicima i aktivistima i kad su umjetnost i politika bile usko povezane, preko konstruktivističkog pokreta u Europi i Rusiji s početka dvadesetog stoljeća, do Art Workers Coalition u Sjedinjenim Državama u vrijeme vijetnamskog rata i The Guerrilla Art Action Group, Art&Language i drugih. Iako se čini da je genealogija institucionalne kritike temeljito historizirana, ona je za nas još uvijek inspirativna i značajna, u smislu da su muzeji i izlagački prostori još uvijek poprišta borbi i sukoba s kojih ne smijemo bježati, već se uključiti, izazivati ih i preinačiti u mjesta zajedništva.

Trenutno, ArtLeaks je još uvijek *grassroot* organizacija, neregistrirana i bez stalne adrese, i to projekt čini fleksibilnijim i održava njegov potencijal da ostane otvoren širem sudjelovanju, ali i predstavlja izazov njegovom vođenju. Danas postoji jak impuls ka pokretanju aktivističkih projekata koji ciljaju na solidarnost i emancipaciju, ali nalazim da na

¹⁴ Više o ovoj inicijativi: <http://vyzvaprotnulovemzde.blogspot.ro/p/call-against-zero-wage.html> [pristupljeno 7. rujna 2014.].

¹⁵ Više o ovoj platformi: <http://ragpickers.tumblr.com> [pristupljeno 7. rujna 2014.].

kraju ti projekti ovise o trudu male grupe ljudi koji rade rovoski posao kako bi se stvari mogle događati.

Voljela bih da se ArtLeaks više usmjeri ka udruživanju s drugim internacionalnim akterima kako bi se razotkrilo ne samo neke pojedinačne loše slučajeve, već da se razotkriju mehanizmi koji omogućuju *status quo*, za koji se svi slažemo da je pokvaren i štetan. Namjera je proširiti svijest da ti mehanizmi ne pripadaju samo svijetu umjetnosti, već da vladaju i našim svakodnevicama, našim društvima. Mislim da smo po tom pitanju još uvijek na početku.

DV: Potpuno se slažem s tvojim izjavama, ali iz vlastitog iskustva umjetničkog življenja mogu reći da takvi zadaci traže mnogo višu razinu institucionalizacije i akumulacije resursa. Problem je u tome što *grassroot* politika ima određena ograničenja. Da, vrlo je važno ostati vjeran nehijerarhijskim strukturama, ali kad počnemo razmišljati o stvarnoj protuhegemonijskoj borbi koja bi mogla dovesti do promjene, onda treba priznati kako nam je potrebna ozbiljna profesionalizacija, podjela posla i dužnosti, pronalaženje kadrova itd. Za mene tu najveći problem jest kako izgraditi poziciju institucije koja ne bi samo utjelovila model protumoći, već nanovo izmislila čitavu ideju sile. Kako bi opisala parametre i protokole za takvu novu vrstu institucije?

CA: ArtLeaks je na početku imao dosta skromne ciljeve koji su se ostvarivali uglavnom simboličkom protumoći i solidarnošću. I mislim da je dobro tako započeti. Uostalom, radnički savjeti, na kojima Chto delat? gradi svoje djelovanje, bili su *grassroot* naponi da se prakticira direktna demokracija i organiziranje protiv carističke države. Ostale aktivističke grupe koje se bore za slične ciljeve, poput Precarious Workers' Brigade iz Londona¹⁶, Arts&Labour iz New Yorka¹⁷, Haben und Brauchen iz Berlina¹⁸ i May Congress iz Moskve¹⁹ zadržale su fluidno članstvo i labavu hijerarhijsku strukturu, ali djeluju uspješno bez institucionalne podrške i financijske potpore. To ne znači da nemaju nikakvih resursa – ako o resursima ne razmišljamo samo kao o novcu već kao o ključnim ljudima, iskustvu, aktivističkim vještinama, organizacijskom znanju itd. Oni se bore protiv ograničenja koja nameću institucije te uviđaju nužnost njihovog ponovnog promišljanja, preispitivanja njihovih misija, bore se protiv sveprisutne represije i prešutnog zloupotrebljavanja – kulturnih nuspojava neoliberalizma.

Ovo potonje zagovornici "novoga institucionalizma" u Europi gotovo posve ignoriraju. Mislim da su kuratori i kritičari previše fokusirani na ponovno prilagođavanje ranijim modelima demokratskih, angažiranih institucija koje bi mogle srušiti globalnu kapitalističku logiku.²⁰ Ali nitko ne uzima za ozbiljno eksploataciju koja se uvukla duboko u sam ustroj kritičkih institucija. Ukoliko podbacimo u razotkrivanju iskorištavanja i poniženja koje trpe mnogi, *sweatshop* praksi u umjetničkim institucijama, tada smo zapravo jedva zagrebljili površinu problema. Lako zaboravljamo da se u umjetničkom svijetu ne radi samo o umjetnicima, kritičarima, galeristima i tržištima, već i o ljudima koji čiste podove, čuvaju prostor, raznose i postavljaju umjetnička djela i obavljaju svakoake poslove bez naknade, od neplaćenih prijevoda do volontiranja na otvorenjima, serviranja vina i vođenja recepcije.

Jedna je stvar više na tragu tvojih pitanja: što ako umjetnički svijet shvatimo kao vlastito bojište i istodobno kao agenta-katalizatora uključenog u suvremene društvene pokrete? Mislim da borba koja se odvija isključivo u svijetu umjetnosti i u umjetničkim institucijama nije

16 Više o PWB: <http://precariousworkersbrigade.tumblr.com> [pristupljeno 7. rujna 2014.].

17 Više o Arts&Labor: <http://artsandlabor.org> [pristupljeno 7. rujna 2014.].

18 Više o Haben und Brauchen: <http://www.habenundbrauchen.de/en/> [pristupljeno 7. rujna 2014.].

19 Više o May Congressu (na ruskom): <http://may-congress.ru> [pristupljeno 7. rujna 2014.].

20 Alex Farquharson, "Bureaux de change", *Frieze Magazine*, 101 (rujan 2006).

dovoljna i da trebamo puno širu svijest o političkoj solidarnosti, a koja bi kulturne proizvođače sjedinila s ostalim potlačenim kategorijama i skupinama.

Da zaključim, ovo je moj prijedlog onoga što trebamo i što već imamo: *aktivizam* kao stav za društvenu i političku promjenu koji izaziva neoliberalni poredak skupa s ojačalom desnicom, *protuekonomije* koje nam omogućuju da naš projekt izgradimo autonomno od države i korporacija, *institucije* zasnovane na modelu društveno-političke subjektivizacije koje će komunicirati svoje ideje s najširim javnosti, a ujedno i biti baza za resurse i aktivne strukture, *strategije* mobilizacije kako bi se ostvarili naši ciljevi, *obrazovanje i samoobrazovanje* u cilju postizanja više jednakosti i obilja za sve, i pomoći obespravljenima da ostvare svoje pune potencijale, *strukture* za organizaciju informacija koje nam trebaju kako bismo razumjeli ideje, osmislili projekte, zajednički jezik *mišljenja*, pitanja, analiziranja, iznalaženja načina kako poduzeti zajedničke akcije, *prelaženje granica* i razmišljanje s onu stranu istih te više *empatije* i *skrbi* za druge u najširem smislu riječi.

Zanima me kako bi izgledao vaš akcijski plan. Što misliš, pod kojim bi okolnostima borba kulturnih proizvođača mogla postati modelom alternativne snage koja reagira na društvene potrebe i predstavlja stvarni otpor *mainstreamu* prevladavajuće snage?

DV: Malo sam rezerviran spram onoga što si rekla – sve zvuči divno i prikladno, ali mislim da tome nedostaje konkretne materijalne osnove. Prije nego li krenemo razmišljati o zajedničkom djelovanju tzv. kreativnih proizvođača i masa kojima oni služe, što je vrlo poželjno, moramo uzeti u obzir da “umjetnici, kritičari, prevoditelji, kuratori” i ostali teško pronalaze ikakve osnove za sindikalno organiziranje i zajedničku akciju. Zašto? Zato što se oni osjećaju više kao poduzetnici na slobodnom tržištu koji kapitaliziraju vlastitu simboličku i monetarnu poziciju – i to je prava narav njihovog zvanja. Lako je zamijeniti jednu čistačicu drugom ili zamijeniti jednog čuvara drugim, ali ako maknete umjetnika, kuratora ili producenta projekta, onda se stvari stubokom mijenjaju.

Sve sam skeptičniji prema nametanju zastarjelih zahtjeva za borbom, s obzirom na potpuno novi tip proizvodnih odnosa, pogotovu u situaciji u kojoj je pritisak rezervne armije nezaposlenih radnika tako visok. U namjeri da promijenimo proizvodni aparat – a upravo to je glavni zadatak svake promjene o kojoj govorimo – moramo preciznije analizirati kakve su naše mogućnosti; a one su vrlo ograničene, jer tko danas mijenja “proizvodni aparat”? Neoliberali i vlade, naravno. Kad kažeš da su progresivne institucije ograničene u imaginiranju promjene, u pravu si, jer one (jednako je s politikom) moraju braniti ostatke zlatnog doba socijaldemokracije zajedno s njezinom idejom o proizvodnji zaista jednakih građana, građanski osvještenih. Danas nitko ne treba ljude s građanskom svijesću – oni trebaju potrošače kulturnih usluga. Naponi odozdo nisu dovoljni da se ova predodžba promijeni – trebamo razmišljati o promjeni na razini makro-moći. Dakle, predložio bih da zadatak mikro-institucija bude razvijanje jasnih materijalnih programa kulturne reforme i obrazovanja, osmišljavajući kako bi trebale funkcionirati u ovom historijskom trenutku i u budućnosti. Nažalost, mi trenutno nemamo ništa od toga, osim čisto demokratskih zahtjeva da se riješimo cenzure ili korupcije. A čini se i da većini dobrih inicijativa koje si spomenula nedostaje strateška vizija. One operiraju taktički

reagirajući na pojedine slučajeve nepravde, ali ne uvode nove vizije.

Slážeš li se?

CA: Stvarno mi se sviđa tvoja sugestija o razvitku programa kulturne reforme i obrazovanja i slažem se s tvojom kritikom suvremenih alternativa u određenoj mjeri. Ali ovu situaciju ipak držim složenom i nazirem mogućnost spasa u daljnjem razvoju ljevice budući da su kreativni proizvođači već krajem devetnaestog stoljeća, kad se pojam umjetničkog radnika javlja u kontekstu Pariške komune, zauzimali nesigurnu poziciju u međuprostoru klasne stratifikacije tadašnjeg društva. Naš je glavni zadatak da kritički promišljamo ovu poziciju, kako je pozitivno djelovala na razvoj samog društva. Kronologija ovakvog promišljanja i otpora može se pratiti kroz avangardne pokrete: Dada, konstruktivizam, čak i nadrealizam, kad su se umjetnici i teoretičari pobunili protiv larpurlartizma i pokušali prihvatiti više proleterski identitet, mada se uvelike nisu slagali oko toga što bi to doista i značilo. U tom smislu, možemo konceptualizirati historijski razvoj angažiranih umjetničkih proizvođača u dijalektičkom odnosu nas samih i društva; stoga promjena jednog nužno znači i promjenu onog drugog. Makro-razina i *grassroots* ne postoje odvojeno jedna bez druge. U pravu si kad naglašavaš teškoće i zamke sindikalnog organiziranja koje nisu samo odlika suvremenog doba, već su historijski zasnovane u samoj definiciji "umjetničkog radnika" kakva nastaje u Courbetovo vrijeme. Razlog tome, u jednu ruku, leži u pojmu stvaranja koje naizgled izmiče svakom pokušaju kvantitativnog određenja, a u drugu ruku, na praktičnoj razini, kao radnicima, naš rad za sobom povlači zazivanje osjećaja zajedništva, građenje infrastrukture i jačanje moći umjetničkih institucija stvarajući prostor kreiranja i održavanja nasljeđa borbi.

Galerije, muzeji, umjetnički instituti, fondacije itd., nastali su unutar ideološkog i ekonomskog polja koje je nejednako i neravnomjerno, ali svejedno kao institucije počivaju na radu onih kreativnih proizvođača kojima rukovode. To uključuje umjetnike, kuratore, producente i ostalo muzejsko osoblje, pa i publiku koja će vjerojatno suosjećati kad progovorimo. Sumnjičava sam spram borbe koja uključuje samo neke kategorije, a druge isključuje. Mislim da se moramo boriti za građansku svijest koja nas sve povezuje.

DV: Slažem se donekle, ali kako da ne ograničimo solidarnost na jednu kulturnu granu ekonomije – možeš li zamisliti kampanju solidarnosti među zajednicom kreativnih Mac-korisnika i izrabljivanih kineskih radnika iz Macovih tvornica? Na ovom primjeru možemo vidjeti koliko se teško organizirati. Sjeti se i historijskog primjera, problema koje su industrijski radnici imali s tradicionalnom seljačkom zajednicom (koja je u Sovjetskom Savezu bila strašno izrabljivana i fizički gotovo posve uništena). Međutim, moramo od nečega početi, a čini mi se da još nismo napravili ni prvi korak, a koji bi bio razumijevanje te nove liminalne subjektivnosti između poduzetništva i nadničarskog rada kao klasnog interesa. Ali, možda je neoliberalizam to bolje razumio te smo svi mi sudionici u njegovom slavljenju prekarnosti, stanju koje je zapravo savršen simbol istinske kreativnosti i rizika. Štoviše, možda su svi ti kreativni radnici i sami pioniri neoliberalnog razvoja te se sasvim dobro osjećaju u postojećem sistemu, ili samo pronalaze način kako da prežive u njegovoj progresivnijoj ili reakcionarnijoj verziji?

Dok je djelovanje u umjetnosti oduvijek podrazumijevalo nesigurnost i rizik, neoliberalizam počiva na apsolutnoj nejednakosti i izrabljivanju, a

to je upravo srž naše misije. Danas imamo vrlo ograničenu autonomiju među alternativnim ili angažiranim umjetničkim praksama s jedne i neoliberalizma galerija-muzeja-časopisa-umjetničkog tržišta s druge strane, stoga moramo djelovati na sustav iznutra i izvana. Vjerujem da takav složeni pritisak na institucije može imati uspjeha. Da se vratimo na primjer AWC-a koji su 1970. formirali savez skupa s udruženjem zaposlenika MoMA-e. Djelujući simultano i unutar i izvan institucionalnih okvira, njihova koalicija umjetnika-aktivista i zaposlenog osoblja uspjela 1970. godine osnovati PASTA-u. To je bio jedan od prvih službenih sindikata umjetničkih radnika u Sjedinjenim Državama.

Iako to ostaje važnom historijskom referencom, ne vjerujem da je model "umjetničkih radnika" jedini način koji može odvesti do društveno-političke transformacije. On je za mene više utjelovljenje ideje kolektivnog, samoorganiziranog, politički osviještenog projekta koji može dovesti do transformacije društva. Naziv "umjetnički radnici" svojevrsan je nadimak koji nam pomaže prepoznati mogućnosti takve transformacije na historijski svjestan način.

Ali, u pravu si kad ističeš taj nedostatak, a to je manjak strateške vizije s kojim smo suočeni, a mislim da se on osjeća i u trenutnoj fragmentaciji društveno angažiranih, politički orijentiranih aktivističkih praksi. Kategorije kao što su aktivistička umjetnost, intervencionizam, društvena praksa, institucionalna kritika, relacijska estetika itd., nisu kohezivne u svojoj taktici ili ciljevima, niti su povezane sa širim društvenim pokretom odakle bi se mogle formulirati strategije društvene transformacije. Moguće da je ovo samo po sebi simptomatično kao efekt neoliberalne ideologije: naglašeni individualizam, poduzetništvo, privatizacija, stav uradi-sam. Kao protuprimjer poslužit će avangardni pokreti s početka dvadesetog stoljeća koji su pronašli zajednički interes s organiziranom i revolucionarnom ljevicom, dok su poslijeratnu neoavangardu okupile opozicijske taktike Nove ljevice. Današnji umjetnički proizvođači trebaju nešto više od tog duha uradimo-to-zajedno, veći zajednički interes, razvijeniju strategiju i plan transformacije.

From intervention to infrastructure

ArtLeaks [Corina Apostol & Dmitry Vilensky (Chto Delat?)]

In 2011, ArtLeaks¹ emerged as a collective, grassroots platform initiated by an international group of artists, curators, activists, art historians in response to the intense abuse of professional integrity and infraction of cultural producers' labour rights. We considered the politically responsible action was not to let such abuses disappear but subject them to public inquiry by posting them online. The suppression of debate around conditions of exploitation in art production and the politics of corporate and state sponsorship were deeply troubling to us. As our platform gained more experience over its first year of existence, we began to articulate more clearly that we were not dealing with particular cases of abuse, but general conditions of inequality, precarity and repression that were indeed, globalized.

Our activities as ArtLeaks are focused on the one hand on publishing "leaks" of cases from different parts of the world and which we submit to the public for debate and open inquiry into bad practices. Our goal is to bring these cases to light within a broader socio-political and economic context, not dissociating the art world from the larger picture.

In June 2011 we also began to organize public assemblies around local contexts and global concerns.² The choice of location depended on the one hand on some of platform's founders' connections to certain scenes, for example some of us are currently living and working in London, Moscow, New York, Belgrade, and on the other on invitation

we received to take part in artistic-activist initiatives. Our assemblies and workshops functioned as consciousness raising forums through which we tried to connect with local actors fighting around similar struggles, and with any cultural workers that had experienced abuse and felt ready to join us in formulating strategies on how to make meaningful changes for the future.

Then, in May 2013, co-founders Corina L. Apostol, Vladan Jeremić, David Riff and Dmitry Vilensky published the ArtLeaks Gazette,³ through which we aimed to reflect more critically on forms of precarious labour, repression and exploitation that go on in the arts and culture sectors around the world, and how alternatives have been formulated historically and continue to be developed today.

Until now, we have not been funded or supported by any external institution or foundation. We decided to keep the project as open as possible to anyone that is ready to contribute, and not subordinated to private or state interests - following the model of a grassroots initiative. While this decision makes the platform more vulnerable, unpredictable and indeed "precarious," we believe this has also been a strength and an expression of confidence in a better (art)world.

When invited to contribute to this issue of Frakcija we decided to push these concerns further in the direction of models for new institutions and ways of collectivizing artistic labour. While we cannot provide perfect solutions under variable conditions of legislation and practices that regulate the flow of resources and opportunities, we would like

01 More about ArtLeaks: <http://art-leaks.org/about/> [accessed 7 September 2014].

02 For documentation on our assemblies please see: <http://art-leaks.org/public-actions/> [accessed 7 September 2014].

03 The ArtLeaks Gazette is available here: <http://art-leaks.org/artleaks-gazette/> [accessed 7 September 2014].

to address questions like, what happens under circumstances that one cannot pay or doesn't get paid? How to organize across categories such as "artist" "curator" "critic" and other lesser visible workers in the art system? How to find a language to talk about common problems and articulate demands collectively? Most importantly, our modest initiative aims to show that the state of things is truly horrible, and that only by exerting pressure together, we can make a difference. With this in mind, we will raise these concerns in dialogue, drawing both on our experiences with ArtLeaks over the last couple of years and our practices in the field of contemporary art.

CA: I would like to begin with your work within Chto Delat? / What is to be done?⁴, which you co-founded in 2003 in St. Petersburg, Russia. In the past ten years you've acted as part of this collective of artists, activists, educators in Russia, dedicating a lot of time and resources to building a critical context. While perhaps you were not able to build it institutionally in your context, you constructed it with ideas, discussions, screenings, publications. You insisted that from the scarcity of your means of production, you could still achieve an autonomy of working outside institutional frameworks and the profit logic. How do you position yourself strategically in this context - living in an authoritarian society without being cynical?

DV: Yes, it is true that in Russia we still stay outside of almost any institutional framework. That is why our local trajectory of development is more about establishing a type of counter-institution. And I hope that we actually managed to create a space of, so to say "engaged autonomy" that shares a lot of qualities with a proper institution. We created through intense and long process of collaboration with different people a very strong and relatively large network for the production and distribution of our work, we have our own economy which has channels of redistribution in the form of the Chto Delat? fund, which we use for the support of our activity outside of institutional support and which also supports a different range of activities of our local artistic-activist communities. The fund is raised with the money we get from our regular art activity (screening fees, donations from productions and so on). Most of our partners in Russia operate outside of the art world, and actually we always conceived the intelligentsia as our targeted public (or people with basic civic consciousness). We were never afraid of staying outside the very cynical and senseless part of the art world, and at the same time maintaining a certain pressure on it through our growing international recognition. This is a strategy which has helped us operate for the last 10 years and attain bigger visibility and audiences.

CA: Your work is a powerful critique of the neoliberal world, with all its fake dreams and selling out, and its promotion in art and culture as beneficial. A critical issue that artists are forced to face today is that art has become normalized as a commodity. This situation is very different from the beginning of your artistic career in the 1980s in the Soviet Union, when dissident or nonconformist art was more about ideological struggles and autonomy from the state. How do you now negotiate this relationship between art and the market? How do you see this affected your activities over the last 10 years? And also, as someone criticizing issues common to Europe and the West, and not only directed towards what is happening in Russia?

DV: I think that after 10 years we learned that ideological struggle is getting more and more complex and nuanced, but it is nonetheless brutal. Complex in a sense that it takes place outside of any real political ground and it is culturalized more than ever. And brutal in the sense of deploying any possibility of real political change. These complexities are actually revealed in your question when you speak about "commodity normalization" - yes it is true that any art work could be bought and sold, even a totally dematerialized ones, but the big paradox is that the so-called "99%" of art production will never find its market. It is an enormous production of waste and excess and that's why it is so

04 More about Chto Delat?: <http://www.chtodelat.org> [accessed 7 September 2014].

exciting. Also, I do not think that before art was more about politics and ideology than today. In my view, most artistic production after the 1960s internationally was (and still is) not implicitly political. Even intellectually it could not reflect its political potential, yet it was instrumentalised during the Cold War - but that is another story which has no direct relations to art's politics.

For example the issue of labour in art was not really discussed at all a decade ago (we all make references to the Art Workers' Coalition).⁵ To speak about art & labour sounded very strange and only now with all the proliferation of creative industries and economies it became a rather hip topic. What do you think, how far does this issue relates to politics or is this a more or less conventional struggle on economic rights, which has its obvious limits?

CA: Today, there are initiatives such as W.A.G.E. (Working Artists and the Greater Economy)⁶ in the United States, an activist project which is trying to regulate the payment of artist fees by nonprofits and to establish a best practices model for cultural producers and institutions. I could also mention a platform spearheaded by Evgenia Abramova in Moscow,⁷ which deals with the legal rights of cultural workers in contemporary art institutions. And we recently published Fokus Grupa's study "Artists' Contracts and Artists' Rights"⁸ in the ArtLeaks Gazette, which historicizes cultural workers' attempts to control and define the conditions of their labor and instrumentalization of their art from Gustave Courbet to Kazimir Malevich, Adrian Piper and Seth Siegelaub.

While these are, of course, very valuable initiatives with which we as ArtLeaks continue to collaborate, in my view our activities are also directed towards revealing and hopefully resisting the toxic symptoms of neoliberalism in the art and cultural sector (such as the instrumentalization of culture for purely commercial gains, endless volunteerism or unpaid internships, self-precarization, (self)censorship, the evacuation of culture from the political), that is inside the so-called "totality of capitalism." Rights and fair payments are just a piece of this larger picture. It is not enough to demand fair treatment defined in ethical or economic terms, we have to address the violence of the system as a whole. I believe ArtLeaks provides an opportunity to take a risk, leave out political politeness and speak up, to address the root of these problems. I also want to emphasize that self-censorship in contemporary art is a constant struggle, as it is embedded in our thinking, in the institutions in which we work, in our social relations. For me, it has become necessary to explore practices of art activism, interventionism, institutional critique, to develop a critical art practice that reacts/acts in the very problematic spaces in which we work, from museums to kunsthallen, galleries, festivals and through which we reach our audiences.

I want to turn to a concrete example regarding institutions, namely one of your latest projects with Chto Delat?: "You Don't Have to be Leftist to Think Like That - An Exhibition as a School" (2012)⁹ in St. Petersburg. As you yourself stated, the project used the format of workshops, lectures, roundtables and exhibitions to create situations and spaces for cultural workers to engage in emancipatory politics and counteract culture's commercialization. The project carried a critique of the notion of institutionalization and was aimed at the local audience as a form of awakening consciousness, and I would suggest, as a model for a using the conventional exhibition and discussion format as a

05 For a detailed history of the Art Workers' Coalition see: <http://www.primaryinformation.org/index.php?/projects/art-workers-coalition/> [accessed 7 September 2014].

06 More about W.A.G.E.: <http://www.wageforwork.com> [accessed 7 September 2014].

07 More about art workers' labor conditions in Moscow: <http://art-leaks.org/2013/05/25/evgenia-abramova-on-art-workers-labor-conditions-moscow/> [accessed 7 September 2014].

08 Fokus Grupa, Artists' Contracts and Artists' Rights, ArtLeaks Gazette, May 2013, pg. 63-73, available online: <https://ia801702.us.archive.org/20/items/ArtLeaksGazette/AL-Gazette-Fokus-Grupa.pdf> [accessed 7 September 2014].

09 More about the project on Chto Delat?'s website: http://www.chtodelat.org/?option=com_content&view=article&id=1045&Itemid=493&lang=en [accessed 7 September 2014].

structure for political subjectivation that challenges our expectations of what an artwork or exhibition could be. And I believe it is particularly urgent and difficult to produce such a project in Russia, where we see the absence of a civil society and where the authorities blatantly encourage reactionary forces and their violence. At the same time, I think such a project is also relevant to contexts where public places are disappearing and even art schools cannot provide shelter against commercialism or corporate interests. How to maintain a certain freedom in thinking and building ideas?

DV: I do not use so much of this word “freedom” because we have some troubles with how this concept is (mis)used. Art is not about freedom - it is about the urgency and inescapability of some liberation work and struggle. In my view, today the struggle for people’s liberation must also happen inside the commercial and corporate landscape, simply because we do not have many other spaces where real change is at stake. Realistically speaking, we are limited to what you correctly called “consciousness raising” - but it is a too abstract term - we always need to explain: What kind of consciousness we want to promote?

We think about singularities that could enchant the world with new meanings, that could be concerned about the commons, capable of collective doings, of care about the Other, that resist any forms of oppression. We need to unlock people’s dependence on the economic pressure of bare life and survival.

CA: I agree with you that art is not only about freedom, but I also draw on the experiences of dramatic socio-political transformations in Romania that began in 1989: revolution, democracy, the passage from so-called “communism” to capitalism. For my generation this brought a deep political awareness, which Dan Perjovschi poignantly captured: “Before the 90s we talked about freedom, now we talk about money.” So for me “Freedom” still carries this radical connotation.

And even though I have been studying and working in the United States for over eight years, I still feel compelled to return home and to accept the challenges of the environment in Romania, where neoliberalism is in full bloom, the intelligentsia is almost entirely right-wing, galleries and the market claim hegemony. I think it is not coincidental that a significant part ArtLeaks’ constituency comes from this context: The Bureau of Melodramatic Research¹⁰, PostSpectacle¹¹, Paradis Garaj¹², Raluca Voinea¹³ our co-founding members - represent a handful of artists and critics from the so-called independent scene in Bucharest (that is they do not work for any state institution but have developed an alternative way of implementing critical projects through outside support) who are tired of the greed, stupidity, obedience and lack of critical discourse they see around them and want to change things in the culture.

DV: Turning now more to ArtLeaks, how far do you see it becoming an institution, how should it operate and what kind of constituencies should it create in the future?

CA: When we launched ArtLeaks, it was important to us to use our real names and make concrete demands, to take responsibility and not make it leaderless project like we have seen with Anonymous or the Occupy Movement. We also emphasized the international scope of the platform, and its goal to unite not just artists, but also curators, critics, philosophers, activists - which we identify as art workers or producers.

¹⁰ More about the Bureau of Melodramatic Research: <http://thebureauofmelodramaticresearch.blogspot.ro> [accessed 7 September 2014].

¹¹ More about Postspectacle: <http://postspectacle.blogspot.ro> [accessed 7 September 2014].

¹² Olga Stefan’s interview with Paradis Garaj in Art Margins, July 2012, available online: <http://artmargins.com/index.php/5-interviews/672-interview-with-paradis-garaj-bucharest> [accessed 7 September 2014].

¹³ Raluca Voinea is curator and art critic, co-editor of IDEA Arts + Society, The Long April. Texte despre arta and the director of tranzit.ro in Bucharest.

At the same time, we encouraged anyone who was ready to share their case to use anonymity if necessary, because no one should lose their job or be blacklisted for submitting to this project, although that can happen anyway. For example, I remember when we launched ArtLeaks several of us who wrote about their experiences as artists, interns, curators received threats from the management of Pavilion Unicredit Bucharest for damaging their reputation and jeopardizing their relationship with their main sponsor. This happened even though we were diligent to publish their own version of the events together with our testimonies, so you never know how violently people may react to these “leaks.”

Also, similarly to our archive of “leaked cases” that can be consulted online at any time, Bojana Piškur, of the Radical Education Collective and curator in Moderna galerija, in Ljubljana, together with Đorđe Balmazović, a member of the Škart Collective, Belgrade, have put together a research investigation “Cultural Workers’ Inquiry” (2012) based on Marx’s *A Workers’ Inquiry* and concerning the position of a handful of cultural workers in Serbia. It can be downloaded from our site and there you can read a lot of straightforward testimonies of blacklisting and corruption given by the participants.

And even though the art world is like you once remarked “like a big family” where everyone more or less knows each other, in some of our cases cultural workers used a collective, anonymous identity to blow the whistle and they were successful - for example, the case of the “Unknown Artists” who were protesting against the exploitative gallery system in Los Angeles and only used our website to post their stories via an anonymous, collective name.

It was equally important for us to keep the project open for participation to anyone that expresses solidarity with our work and feels the urgency of the cause. At the same time, I have to admit that our constituency has not changed a great deal from two years ago, although we have received many declarations of support. However, I noticed how after our Assemblies some local activists developed their own platforms, borrowing some ideas from us and adapting them for their local struggles. For example the “Call Against Zero Wage” which criticizes Czech institutions’ treatment of cultural producers¹⁴, denying them fees; or more recently the Ragpickers collective in London¹⁵, which unites student and intern dissenters of the exploitation and corruption in the local contemporary art sector. This is a great encouragement for us, and we hope people will continue stealing ideas from us and using them for the good.

I also see ArtLeaks drawing on a long line of important initiatives beginning with the 19th century when the French Realists called themselves art workers and activists, and when art and politics were bound together, to the early 20th century Constructivist movement in Europe and Russia, to the Art Workers Coalition in the United States during the Vietnam Era, The Guerrilla Art Action Group, Art & Language and others. Although genealogy of institutional critique seems to have been historicized, it still holds relevance and inspiration for us, in the sense that for us the museum, the exhibition space, are still battlegrounds for struggle and conflict, which we should not escape from but engage with, challenge, transform into spaces for the common.

14 More about this initiative here: <http://vyzvaprotinulovemzde.blogspot.ro/p/call-against-zero-wage.html> [accessed 7 September 2014].

15 More about this platform here: <http://ragpickers.tumblr.com> [accessed 7 September 2014].

Currently, ArtLeaks remain a grassroots organization that is not registered or based anywhere, and I think this brings flexibility and potentiality for the project to remain open for broader participation, but it is also a challenge to keep it going. Today there is a great momentum in establishing these activist projects that are about solidarity and emancipation, but I find that in the end, they rest on the efforts of a small group of people who do the groundwork to make things happen.

I would like ArtLeaks to develop more in the direction of joining forces with other international actors to expose not this or that bad situation but reveal the mechanisms that perpetuate the status quo which we all agree is broken and abusive. And to build awareness that these mechanisms are not only of the art world but they are also governing our every-day lives, our societies. I think we are still at the beginning in this respect.

DV: I totally agree with what you said, but from my experience of artistic life these tasks demand a much higher level of institutionalization and accumulation of resources. The problem is that grass-roots politics have certain limits. Yes, it is very important to maintain a fidelity to non-hierarchical structures but when we start to think about a real counter-hegemonic struggle which could make a difference, then we need to acknowledge that we require serious professionalization, division of labour, head-hunting and so on. So for me the biggest question is how to build a position of the institution which could not simply embody a model of counter-power but reinvent the whole idea of the force? How would you describe the parameters and protocols of this new type of institution?

CA: ArtLeaks initially had rather modest aims that were achieved through symbolic counter-power and solidarity. And I think that is a good place to begin: after all, even the workers' soviets which Chto Delat? grounds were a grassroots effort to practice direct democracy and organizing against the Tsarist state. Activist groups engaged in similar struggles, for example, Precarious Workers' Brigade in London¹⁶, Arts&Labor in New York¹⁷, Haben und Brauchen in Berlin¹⁸ and the May Congress in Moscow¹⁹ maintain fluid membership and loose hierarchical structure, making a difference without institutional support or funding. But it doesn't follow that they don't have any resources - if you think of resources not just as capital, but also as key people, of experience, activist know-how, organizational knowledge etc. They are reacting against the limits of institutions and the need to re-think them, re-write their missions, fight against proliferating repression and tacit abuse - the cultural side-effects of neoliberalism.

The latter are almost unacknowledged by the proponents of "new institutionalism" in Europe. In my view, these curators and critics are too focused on readapting past models of democratic, engaged institutions that could subvert the global capitalist logic.²⁰ But no one really takes seriously the exploitation that grips deep inside critical institutions' constituencies. If we fail to address the condition of the many others who endure even more abuse and humiliation, of the sweatshop practices in art institutions, then we are just scratching at the surface. We easily forget that the art world is not only about artists, critics, galleries and markets but about the people who clean the floors, guard the space, move the art works, and do all sorts of uncompensated

¹⁶ More about PWB: <http://precariousworkersbrigade.tumblr.com> [accessed 7 September 2014].

¹⁷ More about Arts&Labor: <http://artsandlabor.org> [accessed 7 September 2014].

¹⁸ More about Haben und Brauchen: <http://www.habenundbrauchen.de/en/> [accessed 7 September 2014].

¹⁹ More about the May Congress (in Russian): <http://may-congress.ru> [accessed 7 September 2014].

²⁰ Alex Farquharson, "Bureaux de change", *Frieze Magazine*, 101 (September 2006).

work from unpaid translations to volunteers serving wine at openings and managing at the reception desk.

One issue which is more to the point of your questions, is what if we consider art world itself as its own battleground and at the same time a catalyzing agent engaged with social movements today? I think a struggle that is solely within the art world and art institutions is not enough, but we need a much larger sense of political solidarity, where by cultural producers join other oppressed categories and assemble.

To summarize, this is my proposal of what we need and what we already have: *activism* as an attitude for social and political change that challenges the neoliberal order and the rise of the far-right, *counter-economies* to enable us to make our project with some autonomy from the state and corporations, *institutions* based on models for socio-political subjectivisation, to communicate ideas to diverse publics, to be a base for resources and active structures, *strategies* for mobilization to achieve our goals, *education and self-education* to achieve greater equality and wealth for all, to help disenfranchised peoples achieve their full potential, *structures* to organize the information that we need, to understand ideas, conceive projects, a common language of *thinking*, asking, analyzing, identifying how we can undertake actions in common, to *cross boundaries* and to think across borders, we need more *empathy and care* for the other in a broad sense.

I am curious to hear what your plan of action would be. Under what circumstances do you think that a struggle of cultural producers can become a model for an alternate force that is reactive to social needs and is a real resistance to the mainstream, of the dominant power?

DV: I have some reservations about what you said – everything sounds very good and appropriate but it somewhat lacks a concrete material base. Before you can speculate about joint action between so-called creative producers and the masses whom they serve – which is highly desirable – what we have to deal with is that “artists, critics, translators, curators” and so on can hardly find any ground for unionizing and common action. Why? Because they feel more like free market entrepreneurs who capitalize their own symbolic and monetary position – and this is the true nature of this profession. One could easily change one cleaner for another one, or one guard with another and nothing will change, but if you change an artist and curator, or producer of a project, then things always transform itself drastically.

I am increasingly skeptical about imposing “old-school” demands for the struggle given the completely new type of production relations and particularly in the situation where the pressure of the reserved army of unemployed workers is so high. In order to change the production apparatus – and this is actually the main task of any change that we are talking about – we need to analyze more precisely what kind of possibilities we have at hand; and they are quite limited because, who is changing the “production apparatus” today? The neoliberals and the governments, of course. When you say that progressive institutions are limited in their imagination of change – you are right because they (like in politics) have to defend the residues of the golden age of social democracy with its clear idea of the production of proper, civic concerned, equal citizens. Today, no one needs people with a civic consciousness – they need consumers of cultural services. Efforts from below are not enough to change this idea – we should be concerned

about the macro-power level. So I would suggest that the current task of micro-institutions could be developing precise material programs of cultural reform and education, formulating how they should function at this historical moment and for the future. Unfortunately we do not have any at hands, apart from pure democratic demands to get rid of censorship or corruption. And it looks like most of the good initiatives which you mentioned lack this strategic vision. They tactically operate by reacting against this or that case of injustice but they not introduce new visions. Do you agree?

CA: I really like your suggestion of developing programs of cultural reform and education and I agree with your critique of the current alternatives to some degree. But I also see the situation in a more nuanced and hopeful way, within the development of the Left. Because creative producers have since the late 19th century, when the term art worker was used in the context of the Paris Commune, occupied a precarious and in-between position within the class stratification of society and our main task has been to critically reflect on this position so as to positively affect the growth of society itself. This chronology of reflection and resistance can be traced through the avant-garde movements, Dada, Constructivism, even Surrealism when artists and theorists opposed the notion of "art for art's sake" and attempted to embrace a more proletarian identity, even though they widely disagreed about what exactly this meant. In this sense, we can conceptualize the historical development of engaged creative producers as a dialectical relationship between ourselves, and society; therefore, the transformation of one cannot occur independently of the other. The macro-level and the grassroots do not exist separated from one another. You are right to point out the difficulties and pitfalls in unionizing which exist not only today, but are historically grounded in the very definition of the term "art worker" as it emerged during the times of Courbet. Because on the one hand, it is about creation which seems to escape all quantifiable equations, but on the other hand, at a practical level, as workers, our labour entails engendering a sense of community, building infrastructure, and leveraging the power of art institutions, creating a space to create and to preserve the legacy of the struggles.

Galleries, Museums, Art Institutes, Foundations etc., are built within an ideological and economic field which is unequal and uneven, but nonetheless, as institutions they are predicated on the labour of those creative producers that they manage. This includes artists, curators, producers but also other museum staff and the public that is likely to be sympathetic when we speak out. I am skeptical of a struggle that includes only some categories but not the others. I think we need to fight for that civic consciousness which binds us.

DV: I agree to some extent, but how can we not limit solidarity to one cultural branch of economy – can you imagine a solidarity campaign between the creative Mac-user community and the exploited Chinese workers producing it? Through this example we realize how difficult it could be to organize. Also remember the historic troubles that industrial workers had with the traditional peasant community (which in the Soviet Union were overexploited and physically destroyed to a great extent). But we need to start somewhere and I feel like the first step has not even been taken – that is, understanding this new liminal

subjectivity between entrepreneurship and wage labour as a class interest. But maybe neoliberalism got it better and we are all part of its celebration of precarity, a condition which is actually a perfect symbol of true creativity and risk. Moreover, maybe all those creative workers are the real pioneers of neoliberal developments and they feel quite OK with this system, or find a way to survive in a more progressive or reactionary version of it?

While being in the arts has always been about precarity and risk, neoliberalism is predicated on sheer inequality and exploitation and that is precisely at the core of our mission. Today, we have very limited autonomy between alternative or engaged art practices and the gallery-museum-magazine-art market neoliberalism, therefore we should tackle the whole of the system from within and without. I believe a multi-layered approach to putting pressure on institutions can be successful. To return to the AWC example, in 1970 their group formed an alliance with MoMA's Staff Association and by working simultaneously from both inside and outside institutional boundaries, their coalition of art-activists and the staff members were able to establish PASTA in 1970. This was one of the first official unions of art workers in the United States.

While this remains an important historical reference, I do not think that the "art workers" model is the only means by which to precipitate socio-political transformation. Rather, for me it embodies the idea of a collective, self-organized, politically concerned project that can lead to the transformation of a society. Art workers is a moniker that helps us recognize the possibility of such a transformation, in a historically conscious way.

But you are right in pointing out the lack of a strategic vision that we face, and in my view this is also palpable in the current fragmentation of socially engaged, politically committed, activist practices. Categories such as activist art, interventionism, social practice, institutional critique, relational aesthetics etc. are not cohesive in their tactics or demands, neither are they affiliated with a broader social movement from which to formulate strategies of social transformation. Arguably, this is in itself symptomatic of the effects of neoliberal ideology: heightened individualism, entrepreneurship, privatization, a do-it-yourself attitude. As a counter-example, early 20th century avant-garde movements found a common ground with the organized, revolutionary Left, while the post war, neo-avant-garde was brought together by the oppositional tactics of the New Left. Today's art producers need more of that do-it-together spirit, a greater common interest and a more developed strategy and plan for transformation.





Od estetizacije krize do političke estetike krize

(*The State of/and the Body* i *The Body Economic* Margarete Kern)

Gal Kirn

S engleskoga prevela Marina Miladinov

01 Andre Gorz, *Farewell to the Working Class: An Essay on Post-Industrial Socialism* (London: Pluto Press, 1982).

02 Etienne Balibar je pokazao na koji način je klasna borba danas izmještena putem kulturalizacije, politike identiteta i aksioma da imamo društvo bez klasa. „From class struggle to struggles without classes“ u: *Graduate Faculty Philosophy Journal*, 14.1 (1991), str. 7-21.

Uvod: kriza reprezentacije, reprezentacija krize

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ašu bismo današnjicu, umjesto žižekovskog "kraja vremena", trebali dijagnosticirati kao vrijeme permanentne krize, kojoj kao da nema kraja. Svima onima koji nastoje ostvariti društvenu promjenu čini se da se, što se više borimo protiv ekstremnih mjera štednje i što više razmišljamo o izlazu iz krize, kriza produbljuje i uništava ono što je još ostalo od socijalne države, bilo u njezinoj socijalističkoj ili kapitalističkoj varijanti. Što više klasne svijesti, to više mjera štednje, što očito znači da vladajuća klasa ne spava, nego aktivno sudjeluje u neoliberalnom, (de-)regulacijskom modusu izlaza iz krize. Međutim, unatoč prilično turobnim aktualnim izgledima, barem je jedna stvar postala jasna: kad kriza pošteno udari, pojedine kompleksnosti i temporalnosti neujednačenog kapitalističkog razvoja sve redom ukazuju na jedinstvenost karaktera kapitala, koji tim postaje vidljiviji i opipljiviji. Ne samo da su neki liberalni teoretičari smjelo ustvrdili kako više ne postoje klase, nego su se neki od njih oprostili i od proletarijata.¹ Doduše, to bi se moglo smatrati djelomičnim rezultatom ideološke klasne borbe, kad se čini da klasna borba i dalje traje bez klasa i da je stoga postala gotovo nevidljivom.² No sve se to sad mijenja: borbe, revolti pa čak i ljevičarske socijalističke partije vratili su se na dnevni red.

03 Ulomak je preuzet iz *Economic Manuscripts* (sv. 20, str. 148). *Marx and Engels Collected Works* (MECW) (New York: International Publishers, 1975-2005).

04 Radi se o tekstu "Seeing socialism", dijelu suradničkog projekta *Cartographies of the Absolute* Alberta Toscana i Jeffa Kinklea (u pripremi).

05 Kratak prikaz predavanja koje je Ejzenštejn održao u Parizu, a gdje je najavio film *Kapital*, može se naći u izvješću Samuela Brodyja, <http://www.ejumpcut.org/archive/onlinessays/JC14folder/Paris%20Hears%20E.html> [pristupljeno 7. rujna 2014.]

Marx nas je već odavno upozorio da se radnička klasa ne bi trebala zavaravati u pogledu krajnjeg ishoda... borbi. Ona ne bi trebala zaboraviti da se bori protiv posljedica, ali ne i protiv uzroka tih posljedica.³

Taj moment, naime bavljenje "posljedicama", ključan je imamo li na umu, kako napominje Alberto Toscano,⁴ moduse "reprezentacije" krize ili ono što bi se moglo nazvati "estetikom ekonomije". Bilo je to jedno od gorućih pitanja kojima su se već krajem 20-ih godina prošlog stoljeća bavili komunistički mislioci (Lukacs, Benjamin), umjetnici (Brecht, Ejzenštejn) i aktivisti, naime kada je Velika depresija pogodila razne stvarnosti, pa i samu srž europskih kapitalističkih zemalja. Osim toga, reprezentacija krize, ako je politički angažirana, uvijek poziva na iduću reprezentaciju: onu klasne borbe, koja je postala glavna mrtva točka političkog filma 20. stoljeća. Kako formalno stvoriti i izokrenuti vizuru umjesto pukog portretiranja sadržaja sukoba? Kako izbjeći puko navođenje političkih iskaza na filmu i umjesto toga razviti odgovarajuću metodu – bilo je to pitanje koje je već Ejzenštejn postavio konceptualizirajući Marxov *Kapital* u svome budućem i nerealiziranom filmskom projektu.⁵

Jedan od prvih filmova koji se može smatrati pretečom estetske reprezentacije krize i borbe, a koji je Margareta Kern primjereno uzela kao polazište za svoj umjetnički rad, nastao je 1932. godine, *Kuhle Wampe oder: Wem gehört die Welt?* (*Kuhle Wampe* ili: *Kome pripada svijet?*, autora Brechta i Dudowa). U filmu se nastoji dati sustavniji političko-estetski odgovor na situaciju u Njemačkoj tako što se jedna berlinska radnička obitelj prikazuje u širem političko-ekonomskom kontekstu. Radi se o izuzetno važnom filmu utoliko što se nije samo dotaknuo najaktualnijih problema radničke klase (nezaposlenost, deložacije), nego je pokazao i koji bi mogao biti način, odnosno prostor za politički angažiranu umjetničku intervenciju (skupina *Das Rote Sprachrohr* [Crveni megafon], koju također vidimo u radu Margarete Kern, bila je stvarna povijesna skupina koja je nastupala u različitim prigodama), kao i za moguću političku organizaciju omladine i radništva. Zanimljivo je da je u to vrijeme, početkom 30-ih godina, borba protiv nacističke stranke bila u punom jeku, kako na ulicama, tako i u službenoj politici. U nastojanju da materijaliziraju kasniji Benjaminov poziv na "politizaciju estetike" Brecht i Dudow bili su prilično izolirani, osobito uzme li se u obzir da su vodstvo i mnogi utjecajni intelektualci Komunističke partije bili prilično konzervativni (pripadnici tzv. "visoke kulture") te su se protivili korištenju filma u političke svrhe. Također, ne treba zaboraviti izrazito slabo partijsko financiranje domaće filmske produkcije, budući da su uglavnom uvozili strane filmove. Trebalo bi spomenuti i to da je Prometheus Verlag, ljevičarska produkcijska kuća, nastala prilično kasno (1926.) i djelovala samo do 1931. godine, i da je *Kuhle Wampe* bio njezin posljednji film.

No ako su 30-te godine prošlog stoljeća imale Benjamina, Lukacsa i Brechta u teoriji i umjetnosti, a Sovjetski Savez imao međunarodni radnički pokret i snažne sindikate u politici, moramo se zapitati što mi to danas imamo. Kome pripada svijet? Je li on vlasništvo onih 1%? Nije li to odviše simplicistički i moralistički način kategorizacije? Politički gledano, Occupy kao vrhunac globalnog pokreta očit je očit primjer "individualizacije" otpora. Nikome nije dopušteno govoriti u ime onih 99%, nego samo u vlastito ime, što je, zajedno s potpunom odsutnošću formulacije većih političkih zahtjeva i moralističkom osudom zlih bankara, bilo osnovno ograničenje pokreta Occupy. Crveni megafoni atomizirali su se u pojedinačne glasove golemog

o6 <http://sakerna.se/jeff/files/KinkleToscano-FilmingCrisis-FQ2011.pdf> [pristupljeno 7. rujna 2014.].

broja ljudi koji predstavljaju isključivo sebe same. Na kulturnom planu svjedočili smo brojnim primjerima takozvane društveno angažirane umjetnosti: osobito u kinematografiji mogli smo primijetiti "novi holivudski val" koji se kritički odnosi prema aktualnoj kriznoj situaciji. U članku *Filming the Crisis: A Survey* Kinkle i Toscano prikazali su niz filmova koji dokumentiraju, registriraju i fikcionaliziraju krizu,⁶ pokazujući kako je većina tih filmova podbacila u tome što su se okrenuli isključivo "posljedicama" krize. Tako imamo čitav niz angažiranih dokumentaraca (sjećamo li se filma *Capitalism: A Love Story* Michaela Moorea) i psiholoških drama, kojima je svrha raskrinkati negativce financijskog kapitala (*Wall Street*) ili poduzetništva (*Up in the Air*). U novije vrijeme, s pojavom "novog Hollywooda", trebali bismo se zapitati kako se ti filmovi hvataju u koštac s krizom: smatraju li je pozadinskom ili glavnom pričom, i završavaju li tako da je pomiruju sa snažnijim životom unutar obitelji ili nacije, ili s nekim drugim snažnijim vrijednostima koje život čine smislenijim kad se čovjek suoči s financijskim ekscesima. *Kome pripada svijet ili: tko okupira svijet?*

Kako preusmjeriti estetski senzibilitet?

Radovi Margarete Kern se na neposredan ili posredan način bave pitanjem reprezentacije krize. Njezin prvi rad *The State of/and the Body* (2013.) više se bavi krizom estetske reprezentacije (koja je također povezana s reprezentacijom policije/države), dok se u radu *The Body Economic* (2013.) otkrivaju mogući načini estetizacije ekonomije.

The state of/and the Body estetski je profinjeniji, budući da tu umjetnica koristi veoma raznolike medije i metode kako bi razotkrila krizu u estetskoj reprezentaciji: kako mi, kao angažirani umjetnici i kulturni radnici, još uvijek interveniramo ili u slike kojima dominiraju *mainstream* mediji, slike koje je snimila policija, ili pak s druge strane u političke dokumentarce, društvenu kritiku koja izravno prikazuje žrtvu i proteste? Smatram da djelo Margarete Kern lucidno ukazuje na nekoliko ključnih momenata, kao što je način na koji se slika animira, pokreće, ali i zaustavlja. Služeći se minimalističkim sredstvima umjetnica proizvodi veoma snažne efekte: kao prvo, koristi acetat na koji upisuje malenu oznaku, crta kamen ili dodaje slojeve fotografije, a zatim – rukom – odstranjuje acetat kako bismo vidjeli bacanje kamena, policiju kako odvlači neku ženu ili uslojavanje određenih smjesa/boja oko glava i lica ljudi... Tako slika nije nešto što naprosto slijedi druga slika u jednostavnom slijedu, kao što nije niti montaža više slika. Ono s čime se susrećemo u djelu Margarete Kern prije se može smatrati skupom animiranih i pokretnih slika koje se materijalno proizvode pokretanjem nekog drugog medija (folije, acetata) u prostoru (studiju umjetnice), susretom acetata s fotografijama, postojećim video snimkama itd. Geste se ponavljaju više puta kako bi gledatelji postali svjesni procesa "proizvodnje slika". Također možemo se zaustaviti u očitijoj, antropološkoj dimenziji, pitajući se na koji se sve način tijelo može vući – kako to čini policija, a kako kamera...? Ili kako i kamo se može baciti kamen? Umjetnica izokreće vizualno polje, bacajući kamen u sam proces proizvodnje, osobito u trenucima zaustavljanja ili prekida, kad vizualno polje preuzimaju zvukovi/audio. Najveća vrijednost ovog rada upravo je u međugri svih tih različitih medija: fotografije, animacije/crteža, acetata, videa i zvuka, koji nastoje izokrenuti vizualno polje nekih od najtipičnijih protestnih situacija. No taj video nije političan zahvaljujući svome "predmetu", nego zahvaljujući formi. Stoga on postaje političan tek

07 David Stuckler i Sanjay Basu, *The Body Economic* (London: Basic Books, 2013).

zahvaljujući estetskom tretmanu, skretanju unutar vizualnog polja. Možemo li tu gestu shvatiti u kontekstu primjene strategije širenja "Malenih sestara" protiv "Velikog brata" ili se tu prije radi o sveprisutnosti vizualnog nadzora, što završava pukom dokumentacijom gesta i (zlo)uporaba Vlasti?

The Body Economic je politički video koji s jedne strane razlaže i oslikava financijske i ekonomske indekse iz istoimene knjige,⁷ dok se s druge strane ti vizualni elementi suprotstavljaju naelektriziranom i političkom govoru mladog borca za radnička prava (Mario Savio), koji povlači paralele između sveučilišnog sustava i strojeva, ali naznačuje i moguću solidarnost između radnika putem neposredne intervencije u proizvodnju... kako bi se ta proizvodnja zaustavila. Vidimo kako se ekonomski trendovi transformiraju u ljudske oblike. Nije li to veoma oštra reprezentacija Marxova koncepta "fetišizma robe", načina na koji brojke i indeksi, odnosno financijski kapital otuđen u brojke, naposljetku imaju ekstremne materijalne posljedice po narodne mase? Dok za financijskog špekulanta strmoglav pad financijskog indeksa znači naprosto gubitak nekih dionica (dok za drugoga čak može biti i profitabilan), za radnike će rezultirati masovnim gubitkom radnih mjesta. U političkom pogledu, pad financijskog indeksa mogao bi izazvati i prosvjede na ulicama, pa i samoubojstva. Na samom kraju videa ponešto smo zbunjeni kad vidimo visoku zgradu i osobu koja se s nje sprema skočiti. Očito, kao što se i tvrdi u knjizi *The Body Economic*, postoji jasna korelacija s povećanom stopom samoubojstava u razdobljima krize i ekstremnih mjera štednje. Međutim, je li reakcija pojedinca na krizu jedino što valja naglasiti ili bi naglasak prije trebalo staviti na dramatski aspekt situacije? Spektakularne slike samospaljivanja ili skokova s nebodera tako se prikladno uklapaju u medijsku produkciju *mainstreama* da je teško zamisliti neki alternativni vizualni režim koji bi ih pretvorio u kritiku krize.

Ovaj video ne završava skokom neke osobe s ruba krova, nego povlači tu osobu u nebo, što nije bez određenih mesijanskih konotacija. No moramo se zapitati na koji način govor studenta, borca za radnička prava, o zaustavljanju proizvodnje i bespomoćnost još neostvarenog samoubojstva pojedinca ne pokazuju do koje je mjere otpor protiv kapitalizma danas individualiziran? Očito je da je samoubojstvo jedan od odgovora na aktualnu krizu i politiku ekstremnih mjera štednje, i to ne bi trebalo učiniti manje vidljivim, nego prihvatiti kao ono što to ustvari jest: individualno "ne". Ono što smatram osobito važnim u radu Margarete Kern jest to da završna sekvenca pretvara skok u čujnu senzibilnost umjesto vriska i pada u dubinu: možemo čuti ubrzano lupanje srca koje animira gledatelja, koji bi se mogao naprosto probuditi i skočiti negdje drugdje. Je li rad koji je brižno sastavljen od različite građe iz prvoga rada ili pulsirajuće pumpanje koje direktno priziva političku situaciju učinkovito u ocrtavanju i doprinosu širem političkom senzibilitetu otpora, ostaje otvoreno pitanje za buduće radove Margarete Kern, kao i za druge političke i umjetničke radove da istraže i ponude vlastite odgovore.

From aesthetization of crisis to political aesthetics of crisis

(Margareta Kern: *The State of/and the Body*
and *The Body Economic*)

Gal Kirn

01 Andre Gorz, *Farewell to the Working Class: An Essay on Post-Industrial Socialism* (London: Pluto Press, 1982).

02 Etienne Balibar showed in what way the class struggle today is displaced via culturalisation, identity politics, and the tenet that we have society without classes. "From class struggle to struggles without classes" In: *Graduate Faculty Philosophy Journal*, 14.1 (1991), pp. 7-21.

Introduction: crisis of representation, representation of crisis

Instead of Žižekian "end times", one should rather diagnose our times as the times of permanent crisis, which seems not to have an end. For all those engaged with social change it seems that more one struggles against the austerity measures and more one thinks about the exit from the crisis, more the crisis deepens and dissolves what has remained of the welfare state, either in its socialist or capitalist variation. More class consciousness, more austerity we get, which obviously means that the ruling class does not sleep, but actively participates in the neoliberal (de)regulatory mode of crisis-exit. However, despite pretty grim current outlooks, at least one thing has become clear: when the crisis hits hard, different complexities and temporalities of the uneven capitalist development all pinpoint to a unified character of capital, which becomes much more visible and palpable. Not only have some liberal theorists boldly claimed that there are no more classes, some of them even gave their farewell to proletariat.¹ However, this can be seen as a partial result of the ideological class struggle, when class struggle seems to persist without classes and has thus become almost invisible.² But now all this has been changing, and the struggles, revolts, even Left Socialist Parties are back on the agenda.

03 Passage is from (vol. 20, p. 148).
Marx and Engels Collected Works
(MECW) (New York:
International Publishers, 1975-
2005).

04 I am indebted to the text
"Seeing socialism", which is a
part of the collaborative project
of Alberto Toscano and Jeff
Kinkle *Cartographies of the*
Absolute (forthcoming).

05 For a short review of the lecture
that Eisenstein held in Paris,
where he announced to film
Capital see Samuel Brody's
report: <http://www.ejumpcut.org/archive/onlinessays/JC14folder/Paris%20Hears%20E.html> [accessed 7 September 2014].

Marx has already warned us long ago that
the working class ought not to exaggerate to themselves the ultimate
working of ... struggles. They ought not to forget that they are fighting
with effects, but not with the causes of those effects.³

This point, the handling of "effects" is crucial when we think, as Alberto Toscano suggests,⁴ how to "represent" the crisis, or what could be called the "aesthetics of economy". This was one of the burning questions that engaged communist thinkers (Lukacs, Benjamin), artists (Brecht, Eisenstein) and activists already in the late 1920s, when the Great Depression hit many different realities, and especially the core of European capitalist countries. Also, representing crisis, if politically engaged, always invites the next representation: one of class struggle, which has become a central deadlock of the political cinema in the 20th century. How to invent and subvert the visual field formally, and not only portray the conflicts in their content? How to not only apply political enunciations in the film, but develop a proper method? – this was the question that Eisenstein already posed when conceptualizing Marx's *Capital* in future and not realized film project.⁵

One of the first films, which could be seen as predecessor of aesthetical representation of the crisis and struggle, which Margareta Kern pertinently took as her departure point in her artwork, was done in 1932: *Kuhle Wampe, or who owns the world?* (Brecht and Dudow). The film attempted to give a more systematical politico-aesthetical answer to the situation in Germany showing one Berlin working-class family within the larger politico-economic circumstances. The film was extremely important in so far as it touched not only the most burning questions of the working class (unemployment, evictions), but also demonstrated what could be one possible way and space for the politically engaged and artist intervention (the group *Red Megaphone* that we also see in Kern's work was the real historical group performing on different occasions) and possible political organization of youth and workers. It is noteworthy that in the time of the early 1930s, the struggle against the Nazi party on the streets and in official politics was in full swing. In the endeavor to materialize the later call of Benjamin to "politicize the aesthetics", Brecht and Dudow were quite isolated, once one takes into the account that the leadership and many influential intellectuals from Communist Party were rather conservative ("high culture") and opposing the use of cinema in political terms. Also, one should have in mind extremely low Party funding of the domestic film production, as they mostly imported foreign films. One should mention that the Prometheus Verlag (leftist production house came into existence very late (1926) and functioned only till 1931 with *Kuhle Wampe* being its last production.

But if 1930s had Benjamin, Lukacs, Brecht in theory and art, and Soviet Union had international workers movement and strong trade unions in politics, then we should ask what we have today. Who owns the world? To 1%? Isn't this too simplistic and moralistic form of categorization? Politically, there are Occupy movements as the highest peak of global movement, which is a clear example of "individualization" of resistance. Nobody is allowed to speak in the name of 99%, only in one's proper name, which was, together with the complete absence of formulating bigger political demands and moralization of bad bankers, the major limitation of the Occupy. Red megaphones become atomized into individual voices of many that represent themselves only. On a more cultural plane, we witnessed much of the so-called socially engaged art, especially in cinema we could observe New

o6 <http://sakerna.se/jeff/files/KinkleToscano-FilmingCrisis-FQ2011.pdf>. [accessed 7 September 2014].

Hollywood wave that critically tackled with the present situation of crisis. In their *Film Survey of Crisis*, Kinkle and Toscano mapped out a series of films that have been documenting, registering, fictionalizing the crisis.⁶ They show that most of these films have failed in so far as they merely work on the “effects” of crisis. So, we have a number of social journalism films (remember Michael Moore’s *Capitalism: A Love Story?*), and psychological dramas, which tempt to personify the villains of financial capital (*Wall Street*) or entrepreneurialism (*Up in the Air*). In the recent years, with the appearance of New Hollywood, one should ask how these films deal with the crisis, as a background or foreground of the story, and if they end up reconciling crisis with a stronger life in family, nation, or other stronger values that make life more meaningful in the wake of financial excesses. *To whom the world belongs, or who occupies the world?*

How to re-orient the aesthetical sensibility?

Margareta Kern’s work deals in a direct or indirect way with the question of representing the crisis. Her first work *The State of/and the Body* (2013) deals more with the crisis of aesthetical representation (connected also to crisis of police/state representation), while her work *The Body Economic* (2013) exposes possible ways to aesthetize the economy.

The state of/and the Body is aesthetically more refined, because Kern uses very different media and methods to expose the crisis in aesthetical representation: how do we as engaged artists and cultural workers still intervene in the images dominated either by mainstream media, images filmed by police, or on the other side, in political documentaries, social critique that directly shows the victim and protests? I believe that Kern’s work lucidly points to several moments: how the image is animated, moved, and also suspended. She uses minimalistic means to produce very strong effects: firstly, she uses acetate on which she inscribes a small mark, draws a stone, or adds the layers to a photo and then – with her hand – moves the acetate away, so we see the throwing of the stone, or dragging of the woman by police, or layering of certain mash/colours around people’s heads, faces.... Thus, the image is not simply followed by another image in a simple sequence of images, as it is also not a montage of images. What we encounter in Kern’s work is rather a set of animated and moving images that are materially produced by moving of another medium (foil, acetate) within the space (in her studio), encountering of acetate with photographs, existing videos etc. The gestures are repeated many times, so the viewers become aware of the “image-production” process. One can also dwell in the more evident anthropological dimension, asking how can the body be dragged, by police, by camera...? Or how and where the stone can be thrown? Kern subverts the visual field, throwing the stone into the production process itself, especially in the moments of suspension, or interruption, when the visual field is taken over by audio/sounds. The greatest value of this work is thus the interplay between all the different media: photography, animation/drawing, acetate, video and sound, which attempts to subvert the visual field of some most typical protests situations. But the video is not political due to its “matter”, but due to its form. Thus it becomes political only through its aesthetical treatment, through a detour within the visual field. Could this gesture be understood in terms of implementing a strategy to spread Little Sisters against the Big Brother, or has it more to do with the omnipresence of

07 David Stuckler i Sanjay Basu, *The Body Economic* (London: Basic Books, 2013).

this visual control and ends up merely in documenting the gestures and (mis) handlings of Authority?

The Body Economic is a political video, which on the one hand displays and portrays the financial and economic indexes from the same entitled book,⁷ while this visuals are juxtaposed to an electrified and political speech of a young workerist (Mario Savio) who draws parallels between university system and machines, but also implies possible solidarity between workers with the direct intervention into production... to make the production stop. We see the economic trends transform into the shapes of people. Isn't this a very poignant representation of Marx's concept of "commodity fetishism", of how the numbers and indexes, financial capital alienated into numbers, finally have extremely material effects for masses of people? If the downward swerve of financial index to financial speculator means simply to lose some stocks (while for another, it might be even profitable), it will result in the mass of unemployed workers. Politically, the drop in financial indexes might even trigger revolts on the streets and also suicides. At the very end of the video one gets slightly confused when seeing the high-rise building and the person, who is about to jump from it. Obviously, as the book *The Body Economic* also argues, there is a clear correlation between the rise of suicides in times of crisis and austerity. However, is the individual response to the crisis the only one that should be emphasized, or should one rather emphasize the drama of the situation? The spectacular images of the burning self-immolations or jumping from the skyscrapers fit so adequately to the mainstream media production that it remains hard to envisage alternative visual regime that makes them critical of crisis.

The video does not end with the jump of a person on the brink of the roof, but it rather pulls the person into the sky, which is not without some messianic connotations. However, one must ask in what way does the workerist student speech on the stopping of production and the helplessness of not-yet-realized individual suicide not show, how much more individualized the resistance towards capitalism has become today? Obviously, suicide is one of the responses to the current crisis and austerity politics, and one should not make it less visible, but one should take it as it is: individual refusal. What I find important in Kern's work is that the final sequence makes a jump into audible sensibility, instead of scream and fall downwards: we can hear an accelerated pumping of the heart that animates the viewer, who might just wake up and jump somewhere else. Is the meticulous work with the various material of the first artwork or the pulsating pumping that directly evokes the political situation, more effective in drawing and contribution to larger political sensibility of resistance, remains for future Kern's, and other political and artistic work to explore and answer.

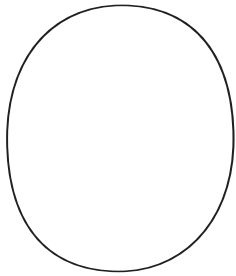




Između nemogućeg i nemogućeg

(*Halfbread Technique: Post-Capitalism for Beginners* i *Not My Piece* Martina Schicka)

Dragana Alfrević



d početka poslednje finansijske krize umetnici širom sveta insistiraju da svi shvatimo kako nešto nije u redu sa njihovim uslovima rada, sa radom uopšte, i sa odnosima koje rad, finansijska nadoknada i politička moć uspostavljaju među ljudima. Bogaćenje manjine na račun većine, produbljivanje nejednakosti unutar sve jasnije klasno podeljenog društva, fašizam baziran na

finansijskoj "nepodobnosti" određenih društvenih slojeva i druge vrste nepravde bazirane na ekonomskoj nejednakosti, tema su razmišljanja i rada švajcarskog umetnika Martina Schicka. Pritom on ispituje solidarnost i njen potencijal u rešavanju trenutne situacije, a sve kroz prizmu sopstvenog rada, odnosno rada na relaciji producent-koreograf-plesač-publika.

Njegovu predstavu *Halfbread Technique: Post-Capitalism for Beginners* gledala sam 18. oktobra 2013., na Kondenz festivalu u Beogradu, a predstavu *Not My Piece* osam meseci ranije, 2. februara 2013. na švajcarskoj nacionalnoj plesnoj platformi u Baselu. Prva je svojevrstni derivat potonje. Iako funkcionišu kao celina, ili bolje kao dva pokušaja da se publika uznemiri i zabavi pitanjima odnosa u neoliberalizmu i našem učešću u njemu, potonja je u tome unekoliko uspešnija od prve. Od koncepta predstave, njenog potencijalnog dometa, ali i od samog izvođenja i saradnje publike zavisi da li sve ostaje na nivou zabave i lagodnog osećaja podsmeha kapitalizmu, ili bivamo primorani da se zamislimo kako utičemo jedni na druge, šta mi to zapravo radimo i zašto se često, dok stvaramo ili gledamo predstave, bavimo isključivo posledicama problema.

Bukvalno prevedeno, tehnika "pola hleba" spomenuta u naslovu prve predstave, bavi se idejom da pola onoga što posedujemo podelimo sa nekim drugim kome je to potrebno. Ova 40-minutna predstava oblikuje granice scene kao prostora razmene i zajedničkog učenja izvođača i publike, ili preciznije, oblikuje razmenu na razinama materijalnog i nematerijalnog koju ti odnosi stvaraju. U predstavi *Not My Piece* Schick je, pak, istraživao granice sistema scenske umetnosti danas, potrebe i (ne)mogućnosti izlaska izvedbenih umetnosti iz kapitalističkog sistema. Tokom i nakon gledanja te

01 <http://www.dw.de/reichen-werden-schneller-eu-b%C3%BCrger/a-17227080> [pristupljeno 15. srpnja 2014.] Ovaj članak u Deutsche Welle govori o novom poslovnim potezu Malte. Malta prodaje državljanstvo strancima izvan EU za 650 000 EUR, što je za mnoge etički sporno, obzirom da u drugim EU državama naturalizacija dolazi nakon mnogih prepreka i dugackog procesa.

predstave bila sam frustrirana zbog istovremenog shvatanja dve potpuno različite ideje: poletne vere u mogućnost transformacije trenutnog sistema koju na trenutak predstava daje, nade da je izlaz ipak moguć i konstantnog povratka na tačku sopstvene vezanosti za sistem, odnosno zavezanosti ruku u tom sistemu. U materijalima koje smo dobili za *Halfbread Technique* pisalo je da je ta predstava "uvod u post-kapitalizam za početnike", što implicitno znači da je post-kapitalizam već nekakvo napuštanje kapitalizma, i da predstava nudi alternative i odgovore na pitanje "šta posle?". Međutim, ono što mi, kao delu publike, ali i širem sistemu, predstava govori jest da je post-kapitalizam samo metastaza kapitalizma i da ne znamo šta je dalje moguće. U nemogućnosti smo da predvidimo budućnost, onemogućeno nam je da sanjamo, a ta nas ta nemogućnost paralizuje i obeshrabruje čak i da bilo šta pokušamo.

Posmatrajući razlike između ove dve predstave pokušaću da posmatram različite mogućnosti reakcije, interakcije sa publikom, i na kraju, različit stepen uspešnosti da se scenska umetnost udalji od zabavljačkih, lagodno provedenih sat vremena u teatru.

Not my Piece je gledaocu predstavljen kao provokacija ciničnog uverenja da je sve tako kako jeste i da izlaza nema. To je metaforički upitnik o neminovnosti našeg trenutnog finansijskog sistema, o našim ulogama u njegovom održavanju, o zatvorenom krugu kultura-kapital-tržište, i dovođenju samih gledalaca do tačke prepoznavanja tog kruga i sopstvene pasivnosti unutar njega. Schick izvodi dva kraća eksperimenta, jedan na početku obe predstave, a drugi na početku druge.

Na početku obe predstave Schick podiže celu publiku na noge. Nakon što kaže "molim one koji su kupili kartu po punoj ceni da ustanu", zatim "molim one koji su kupili kartu po ceni sa popustom da sednu" i na kraju "molim one koji su ovde poslom da sednu", postaje jasno da je zapravo samo zanemariv broj gledalaca u punom gledalištu kupilo kartu te večeri, a da velika većina ljudi nije uopšte platila kartu, i da nije jasno zašto, jer nisu zaposleni na festivalu, niti su novinari. Tako direktno saznajemo kako funkcioniše razmena materijalnog i nematerijalnog u teatru.

Drugi eksperiment, izveden u predstavi *Halfbread Technique*, povezan je s piramidalnim sistemom kreditiranja (Ponziјеva shema), koji nam autor plastično dočarava tako što pozajmi od jednog gledaoca 10 dinara i obeća da će mu vratiti 20 za 5 sekundi, pozajmi od drugog 20 i obeća da će mu vratiti 50 za 5 sekundi, pozajmi od trećeg 50, i tako dalje... Vrlo nam brzo postaje jasno u kakvom sistemu kredita i beskonačnog obrasca pohlepe i sami živimo, a ne smemo zanemariti ni Schickov trud da nam omogući da ga iskusimo na svojoj koži, makar i unutar fikcije teatra, i na kratko.

Obe ove scene služe kao uvod u njegovu ideju "tehnike pola hleba", i upućuju nas da promišljamo kako novac kreira naše odnose. Ono što saznajemo tokom predstave je da je autor, u cilju praktičnog isprobavanja alternativa trenutnom stanju kapitalizma u okvirima svog radnog prostora, kako bi podelio svoj prostor i honorar za ovaj rad sa onim kome je to potrebno, najavio audiciju u Grčkoj, na kojoj je pronašao plesača Kiriakosa Hadjioannoua. Prema sopstvenim rečima, dobro situirani Švajcarac pomaže jednom ubogom Grku, deleći to što ima sa njim na pola. Naravno, poželevi smo da mu aplaudiramo, ali nas je preduhitrio objašnjavajući da Švajcarska jeste tako bogata jer svi svetski diktatori tamo pohranjuju novac. Odmotava se niz asocijacija – svetska kriza, uzroci i posledice krize na različite vrste rada i radnika, pitanja prijateljstva, bliskosti i solidarnosti, građenja pozitivnog imidža preko leđa manje sretnih od nas i na taj način naše učešće u potvrđivanju dominantnih odnosa, senzibilizacija prema zajedničkom dobru...

Not My Piece na scenu postavlja dve suprotnosti: čitava leva polovina scene je prazna, crna, osvetljena samo jednim topom, a na njoj savremeni plesač Kiriakos Hadjioannou, obučen u crno, uz zvuke minimal elektro muzike "samo radi svoj posao": okrenut leđima, celih prvih 30 minuta izvodi hermetični solo ples. Odabrana muzika i svedena ogoljena estetika deluju kao sprdnja na savremenoplesni izraz 1990-ih i 2000-ih. Hadjioannou objašnjava da je "njegova koreografija zapravo odraz stanja patnje i teskobe mase unesrećenih ljudi u njegovoj zemlji", a mi shvatamo potpunu impotentnost i hladnu distanciranost apstraktnog izraza nasuprot konceptualnom pristupu "ovde i sada", koji se odigrava na drugoj polovini scene.

Na drugoj polovini scene, u punom svetlu, sa video projektorom, kompjuterom, i mnoštvom predmeta koje je dovukao sa svog poseda, autor objašnjava genezu i razloge rada na ovakvoj predstavi; njegova polovina scene predstavlja umanjenu verziju San Keller Learning Centra, poseda koji je kupio da bi ga pretvorio u samoodrživi Centar za istraživanje alternative kapitalizmu. Prepuna je različitih autentičnih predmeta sa tog poseda, kao što su saksije sa zasadjenim bio začinskim biljem, drveni toalet-kompost, plastična creva za zalivanje, transparenti za demonstracije, kante za skupljanje kišnice... Sve vreme se smejemo do suza, ili do tragičnog grča osmeha bespomoćnosti, potajno uživajući u tome da neko suptilno ogoljava naš odnos prema ekologiji, kao drugo lice samo još jedne mode koja se dobro prodaje.

Dok posmatramo dve paralelne scene, apstraktni nemušti ples i konceptualnu koreografiju, na bukvalan način smo suočeni sa ograničenjima koja savremeni ples nosi, dok god se posmatra isključivo kao sled manje ili više skladnih pokreta. Paradoksalno, ova smešna scena otvara za nas niz mogućih "izražaja" koje pod nazivom "savremeni ples" možemo danas videti ili zamisliti. Pomišljam da moć subverzije savremenog plesnog posla leži upravo u njegovoj hermetičnosti sa jedne strane, dok se sa druge koreografija otvara prema drugim poljima – na primer, organizaciji odnosa uopšte, *na* ali i *izvan* scene.

Obe predstave ispituju različite odnose: odnos rada i finansijskog nagrađivanja, materijalnog ulaganja kulturnih radnika u osveščivanje stanja u državama i političko-ekonomskom sistemima, direktne refleksije tih sistema na ljudske živote i načine na koji (su prinuđeni da?) rade, (ne)mogućnost reakcije, mogućnost nadanja i realne alternative.

U kraćem intervjuu sa Martinom Schickom, kao pripremi za pisanje ovog teksta, na moje insistiranje odakle mu uopšte ideja da se u okviru ograničenog, kodifikovanog scenskog prostora bavi ovim pitanjima, Schick odgovara da je na poziv jednog festivala krenuo u izradu predstave, a za potrebe rada na predstavi kupio parcelu u blizini Friburga, u želji da uspostavi drugačiji način bivanja sa kolegama. Njegove su potrebe bile potpuno različite od onih koje je imao festival, jer je festival očekivao premijeru. Tokom rada, sve više mu je bivalo jasno da eventualni izlazak iz sistema postaje fikcija, i zbog toga se odlučio da to izvede, kako kaže, kao plan za budućnost, kao otvaranje prostora za imaginiranje mogućnosti alternative. Za njega je prostor scene zapravo prostor eksperimenta, prostor u kome je moguće, u kolektivnom činu promišljanja političkih pozicija, ostaviti tragove. Ovaj proces nije uspeo da mu odgovori na sva pitanja koja je želeo da postavi, ali iako je nemoguće izaći iz kapitalističke matrice, on ipak veruje da je moguće postaviti nova pitanja i ostvariti nove vrste odnosa. Možda je stvarno promišljanje alternative moguće jedino onda kada shvatimo da je alternativa nemoguća.

Gledajući *Halfbread Technique*, a još više dok smo se dopisivali, nisam mogla izbeći sledeće pitanje: dok "velikodušno" deli svoj prostor, šta zapravo Martin Schick kupuje, nudeći pola scene i pola honorara publici? Čega on to zapravo nema dovoljno, kada odlučuje da nudi pola svog prostora, da deli pola svoje zarade sa drugim čovekom na tako očigledan način? U samoj organizaciji izvedbe dolazi do nedostatka balansa, te je i on sam verovatno ostavljen na milost i nemilost ljudima koji su se prijavili da žele polovinu/četvrtinu/osminu prostora i pola/četvrtinu/osminu njegovog honorara. Naime, u beogradskoj je izvedbi bilo jasno da jeste dovoljno pojaviti se i "statirati" do kraja predstave, da biste dobili tu polovinu/četvrtinu/osminu njegovog honorara. Očigledna bi ironija njegovog pristupa imala više smisla ukoliko bi izvođači-publika više iskoristili svoj prostor i zaista zajedno sa njim ili umesto njega napravili predstavu.

I u čemu se ovaj pristup potkovan razrađenom teorijom o tehnici "pola hleba" razlikuje, a u čemu ne od uobičajene prakse pozivanja kolega na saradnju, gde se sa njima deli prostor, proces i finansije?

Istovremeno otvaraju se pitanja delovanja takozvanih radnika u umetnosti i kulturi, o tome koja je danas naša funkcija u društvu, koliko smo sposobni da reflektujemo sopstvene pozicije i dinamike i da li je pravljenje predstava, uvek zaključenih u svoj specifičan kod, najbolji način djelovanja? Osećaj da je predstava duboko ukorenjena u realnosti smenjuje se sa osećajem nepregledne fikcije, tolike da se na trenutke osećamo naizmenično prevareni (jer upravo pomislimo da se nešto zaista dogodilo kad shvatimo da možda i nije) i utešeni (jer vidimo da to nije ni važno, utešeni smo podsećanjem da smo u teatru), i ove dve se međusobno potenciraju i ubrzano smenjuju, do tačke kada pitanje da li prisustvujemo fikciji ili realnosti prestaje da bude važno. Iz ove igre smenjivanja realnosti i fikcije zaključujem da, dok god je "tema" ta kojom se na sceni bavimo, zapravo se uvek bavimo posledicama problema a ne uzrocima, i time potencijal za istinske promene bleđi. Morali bismo se baviti produkcijskim odnosima i njihovom inverzijom: na nivou teme ne postoji mogućnost subverzije, jer je tema usko vezana za reprezentaciju, i samo potvrđuje impotentnost kodificiranog scenskog prostora koji se opire bilo kakvim promenama. Moramo izaći iz domena "teme" (što je uvek rad na posledicama a ne stvarnim uzrocima), i ući u domen načina proizvodnje. Modeli saradnje, novi načini produkcije, uslovi rada i strukture koje izmešaju i propituju odnose, pre svega odnose moći koji tretiraju naše uloge i naše realne rizike, trenutno su mnogo važniji od toga da li je tema "vruća" i od estetskog odabira načina njene obrade.

Derivat predstave *Not My Piece*, predstava *Halfbread Technique*, na veoma očigledan način sa publikom deli svoje materijalne resurse (prostor scene, novac i scensko vreme). Verovatno je nastala kao odgovor na tehničke poteškoće prenošenja predstave sa celom opremom iz San Keller Learning Centra, ali moguće ju je posmatrati i kao potencijalni eksperiment ulaženja u nove vrste odnosa umetnik-publika, ili posmatrani-posmatrač.

Nakon što izvede par "savremeno plesnih pokreta" kako bi opravdao svoj boravak na savremeno plesnom festivalu, Martin Schick poziva publiku da izađe na scenu i sa njim podeli polovinu prostora i polovinu zarade, i na taj način prostom geometrijskom deobom deli svoju zaradu od približno 1300 eura. Ideja koja je u pozadini tehnike pola hleba, objašnjena je i primerom deljenja bogatstva Warrena Buffeta i Billa Gatesa. Time se, pretpostavljam, Schick služi da bi se obratio najširoj mogućoj publici sa jedne strane, kao i da bi parodirao svoj pokušaj borbe protiv kapitalizma potvrđujući kapitalističke heroje, sa druge. Ovoga se puta nekoliko različitih članova publike nalaze u

uloži Kiriakosa, i početni prostor za igru i cela suma koju je Martin dobio kao svoj autorski honorar deli se na polovinu, četvrtinu, osminu, dok se na sceni postepeno ne pojavi još 7 gledalaca, a svi imaju svoj prostor za ples, sve jedan duplo manji od drugog, i svoj svežanj novčanica, jedan uvek za polovinu manji od drugog, nevešto sklonjen negde u uglove scene. Ovaj konceptualno snažan rad, koji je na milost prepušten stepenu spremnosti publike na saradnju, i stepenu razumevanja osnovne situacije, ukorenjen je u našu zajedničku realnost sada-i-ovde. On funkcioniše kroz želju gledalaca i ekonomiju mreže želja, očekivanja i razočaranja. Ekonomija na relaciji finansijska ponuda-želja je upravo toliko realna koliko i nemoguća, do te mere da postaje interesantnije posmatrati publiku sa mnoštvom pitanja nego izvođače na sceni.

Osećaj da je Martin Schick veoma dobar MC i da (za)vodi publiku sa lakoćom, te da ni njemu ni publici nije neprijatno oko toga ko će sledeći izaći, u kombinaciji sa činjenicom da je u pitanju stvarna publika ispred koje treba da se boravi, kao i da je u pitanju pravi novac, stvaraju nevericu. Sve je previše lako, suma je tek dovoljna da izbriše sumnje i odnese tremu. Nedostatak nelagode i osećaj da je sve moguće sa kojim publika pristaje na ovaj dogovor stvara još veću nelagodu kod nas koji ostajemo na svojim sedištim. Nema očekivanog ekscesa, nema čak ni pitanja oko toga šta zapravo on želi da ljudi rade sa prostorom i novcem koji dobijaju, svi odnosi moći su i dalje isti, ispario je bazični altruizam: buđenje i gajenje osećaja da je još nekom nešto potrebno, a ne samo meni. Kada sam ga pitala nije li, u kontekstu predstave, pomalo prenaplašena ideja "let's have fun", rekao je da misli da je jasno da je to ironično. I to je istina. Ono što nije jasno je kako balansirati energije i htenja ljudi, tako da cela predstava ne pretegne na zabavljачku stranu i tamo ne ostane, jer tada znamo da će već prvi gutljaj piva nakon predstave isprati svu potrebu da se tim pitanjima zaista i pozabavimo?

Ali: ko tu kome šta daje zapravo? Švajcarska fondacija finansira festival na Balkanu, festival se odlučuje da pozove Schicka, on dalje raspoređuje svoj zarađeni novac na način koji njemu odgovara, publika dolazi da gleda predstavu, ali biva postavljena u ulogu izvođača, i ima mogućnost da zaradi. Svako veruje da je nešto dobio, dok je zaista pitanje: šta zapravo ova predstava radi, koja je njena funkcija, osim da sve koji sudeluju uljuljka u tome da se dobro osećaju? Dok Martin Schick nudi nekom nešto, on ustvari dobiva bez prevelikog truda. Kako bi se njegov koncept do kraja realizovao i eksperiment izvršio, on treba publiku spremnu na saradnju više no što ona treba njega. Martin vodi svoj eksperiment sa neverovatnom doslednošću: uloge na sceni funkcionišu tako da nam jasno sugerišu na koji način smo u klopki, već samim tim što smo došli i što uopšte učestvujemo u toj igri. Kapitalizam kome ne možemo uteći, stavlja masku dobročiniteljstva, dok nas zapravo neprimetno koristi. Sa druge strane, i autor i celi tok predstave zavise od "izvođača" koji se pojave na sceni: hoće li uzeti novce i pobeći, ili shvatiti, produbiti i iskristalisati autorovu nameru kroz svoje akcije? Recimo da se u publici nalaze zaista sjajni improvizatori, i da naprave veliki spektakl od Schickove ponude, da li je to onda samo još veća zabava za masu? Ukoliko samo izađu i pasivno stoje na sceni, da li time još više potvrđuju da zapravo Schick njih treba, bez obzira kakvi su, i da je samo važno da izgleda kao da su tu?

Da li je ovakav odnos sa publikom (i prema publici) vrsta interakcije koja tera na razmišljanje i dalju akciju, ili je to prividna akcija, koja nas zapravo sve pasivizira? Jasne i nepromenjene pozicije moći, gde autor i glavni lik ima moć i dodeljuje je, zajedno sa novcem i prostorom ostalim nasumičnim izvođačima, održavaju se od početka do kraja predstave, te kao da govore da za istinsko

promišljanje nije dovoljno samo inscenirati drugačije odnose. Oni zaista moraju biti drugačiji, i moraju nas navesti na akciju. Ovako se čitava predstava pretvara u igru gde drugi "plesaći" plešu za njega: da li je on zaista dao nekome nešto ili je smislio inteligentnu igru da popuni 40-ak minuta svoje predstave? Pitanja sa kojima ostajemo su ko zapravo koga plaća? Ko kome šta nudi ili daje?

Prva predstava, *Not My Piece*, postavlja nas same u središte promišljanja, jer nam ne dozvoljava da izađemo iz konteksta u kome se nalazimo. Naime, kako se fizički kontekst teatra u kom sedimo dok je gledamo, poklapa sa kontekstom u kome, kao umetnici, boravimo i radimo, *Not My Piece* je mnogo uspešnija u pokušajima da nas uzdrma i pokaže nam šta sve nije u redu i šta treba promeniti. Njen derivat, *Halfbread Technique*, donosi samo interesantan koncept, koji nas zapravo usled manje ili više uspešne realizacije ostavlja uljuljkane u području zabave, sa saznanjem da se nas možda sve o čemu ona priča niti ne tiče tako mnogo.

Obe ove predstave, ipak, inteligentno promišljaju moć koreografije, kao načina organizacije pokreta, ali pre svega onog unutar i između gledalaca, kao i načina organizacije mreže pokreta između scene i publike. One se takođe tiho podsmevaju koreografskoj umetnosti kao isključivo načinu izvođenja naučenih pokreta, i svojim predlozima nude, makar nakratko, mogućnost izlaska iz tog modela. Martin Schick tvrdi da izlazak iz sistema nije moguć, ali želi da veruje da ti odnosi nisu fiksni, da teatar nudi još više fleksibilnosti, i da je između dve nemogućnosti još izvodljivo uvek uhvatiti vazduh i napregnuto zajedno razmišljati kako dalje.

Between the impossible and the impossible

(Martin Schick: *Halfbread Technique: Post-Capitalism for Beginners* and *Not My Piece*)

Dragana Alfrević

Translated from Serbian by Mirna Herman

Since the beginning of the last financial crisis artists around the world insist that we all realise that something is not right with their working conditions, with labour at large, and with the relations that labour, financial compensation and political power establish among people. The minority getting rich at the expense of the majority, deepening inequality within an increasingly class-divided society, fascism based on the financial “unsuitability”⁰¹ of certain social classes and other types of injustice based on economic inequality are the subjects occupying the work of Swiss artist Martin Schick. He examines solidarity and its potential for the solution of the current situation, all through the prism of his own work and the work on the relation producer-choreographer-dancer-audience.

I watched his performance *Halfbread Technique: Post-Capitalism for Beginners* on 18 October 2013, at the Kondenz Festival in Belgrade, and the performance *Not My Piece* eight months earlier, on 2 February 2013 at the Swiss National Dance Platform in Basel. The first one is derivative in a way of the latter. Although they function as one unit, or rather as two attempts at disturbing the audience and making them contemplate issues of relations in neoliberalism and how we participate in them, the latter is somewhat more successful in this than the first one. It depends on the concept of the performance, its potential reach, but also on the performance itself and the cooperation of the audience whether it will all remain on the level of amusement and a pleasant feeling of sneering at capitalism, or whether we

⁰¹ <http://www.dw.de/reichen-werden-schneller-eu-b%C3%BCrger/a-17227080> [accessed 15 July 2014]. This article in Deutsche Welle speaks about a new business move of Malta. Malta is selling citizenship to foreigners outside of the EU for 650.000 EUR, which to many is ethically contentious, given that in other EU countries naturalisation occurs only after numerous obstacles and a long process.

are forced to think about how we impact one another, what it is that we are doing, and why so often when we create or watch performances we deal exclusively with the consequences of the problem.

The “halfbread technique”, as the title of the performance itself indicates, deals with the idea of sharing half of everything we own with someone else, who needs it. This 40-minute performance shapes the borders of the stage as a space of exchange and common learning of the performer and the audience, or more precisely it shapes the exchange on a material and non-material level created by these relations. In the performance *Not My Piece*, Schick, on the other hand, explored the boundaries of the system of performing arts today, the needs and (im)possibilities of performance arts to abandon the capitalist system. During and after watching the performance I was frustrated because of simultaneously understanding two completely different ideas: the enthusiastic belief in the possibility of transforming the current system that the performance, for a brief moment, gives you, the hope that there is a way out, and the constant return to the point in which one’s own hands are tied in this system. In the materials accompanying the *Halfbread Technique* it said that the performance is an “introduction to post-capitalism for beginners”, which implicitly means that post-capitalism is some form of abandoning capitalism, and that the performance offers alternatives and answers to the question “what do we do next?”. However, what the performance tells me, as a part of the audience, but also as a part of the wider system, is that post-capitalism is only a metastasis of capitalism and that we do not know what is possible after capitalism. We are unable to predict the future, we are prevented from dreaming, and this inability paralyzes us and discourages us from trying anything else.

By analysing the differences between these two performances, I will attempt to view the different possibilities of reaction, interaction with the audience, and finally, the different level of success to remove performing arts from an entertaining and leisurely hour spent in the theatre.

Not my Piece is presented to the audience as a provocation of the cynical belief that everything is as it is and that there is no way out. It is a metaphorical questionnaire about the inevitability of our current financial system, about our roles in maintaining it, about the vicious cycle culture-capital-market, and about bringing the audience to the point of recognising this cycle and their own passivity within it. Schick performs two short experiments, one at the beginning of both performances, and the other at the beginning of the second one.

At the beginning of both performances, Schick has the entire audience stand up. After asking everyone who purchased the ticket at full price to sit down, then everyone who purchased the ticket at a discount to sit down and finally everyone who is at the performance as part of their job to sit down, it becomes clear that only a negligible number of viewers purchased a ticket that evening, and that the vast majority of viewers did not even purchase a ticket, although they do not work for the festival, nor are they there as journalists. This allows us to directly find out how the exchange of material and non-material in the theatre works.

The second experiment, carried out in the performance *Halfbread Technique*, is connected with the pyramid system of credit financing (Ponzi scheme), which the author demonstrates in a plastic manner by borrowing 10 Dinar from one audience member and promising to give him back 20 in 5 seconds, borrowing 20 from another and promising to give him back 50 in 5 seconds, borrowing 50 from yet another, and so on... It soon becomes clear

to us in what sort of loan system and infinite pattern of greed we ourselves live, and we should not neglect Schick's effort to allow us to experience it on our own skin, even if it is within the fiction of the theatre and only for a brief moment.

Both scenes function as an introduction to his idea of the "halfbread technique" and make us contemplate how money creates our relations. During the performance we find out that the author, in order to try out alternatives to the present state of capitalism in practice within the framework of his own work, and to share his space and fee for this work with someone who needs it, announced an audition in Greece, at which he found the dancer Kiriakos Hadjioannou. In his own words, a well-off Swiss is helping a poor Greek, sharing with him half of what he has. Of course, we wanted to applaud him, but he stopped us explaining that Switzerland is so rich only because all the world dictators deposit their money there. A series of associations begins to unwind – the global crisis, the causes and consequences of the crisis on different classes of labour and workers, the issue of friendship, closeness and solidarity, the creation of a positive image over the backs of those less fortunate, our participation in the dominant relations, sensitivisation for the common good...

Not My Piece puts two opposites on stage: the entire left half of the stage is empty, dark, illuminated with only one reflector, and on it the contemporary dancer Kiriakos Hadjioannou, dressed in black, "only does his job" to the sounds of minimalist electro music: turned to us with his back the entire 30 minutes, he performs a hermetic solo dance. The selected music and the reduced bare aesthetics seem like a mockery of the contemporary dance expression of the 1990s and 2000s. Hadjioannou explains that his "choreography is actually a reflection of the state of suffering and anxiety of the masses of unfortunate people in his country", and we realize how completely impotent, cold and distanced the abstract expression is compared to the conceptual approach of "here and now", which takes place on other half of the stage.

On the other half of the stage, in full light, with a video projector, computer, and numerous objects that he brought with him from his estate, the author explains the genesis of and reasons for working on a performance like this; his half of the stage represents a reduced version of the San Keller Learning Centre, an estate he purchased to turn it into a self-sustaining Centre for the Research of Alternatives to Capitalism. It is filled with various authentic objects from this estate, such as flowerpots with planted bio-herbs, a wooden toilet-compost, a plastic watering hose, placards for demonstration, buckets for the collection of rainwater... All this time we are laughing ourselves to tears, or have a tragic convulsive grin of helplessness, secretly enjoying the fact that someone is laying bare our relation to ecology as merely another face of yet another trend that is selling well.

While watching the two parallel scenes, the abstract inarticulate dance and conceptual choreography, we are confronted in a very literal way with the limitations of contemporary dance as long as it is viewed exclusively as a sequence of more or less coordinated movements. Paradoxically, this humorous scene brings to mind an entire series of possible "expressions" that we can see or imagine under the term "contemporary dance" today. It dawns on me that the power of subversion of contemporary dance lies precisely in its hermeticity on the one hand, while on the other choreography opens itself up to other fields – for example, the organisation of relations as such, both "on" and "off" stage.

Both performances examine different relations: the relation of labour and its financial reward, material investments of cultural workers into the awareness of the conditions in states and political and economic systems, the direct reflection of these systems on human lives and the ways in which they (are forced to?) work, the (im)possibility of reaction, the possibility of hope and realistic alternatives.

In a short interview with Martin Schick, which I conducted as part of my preparations for writing this text, asked how it even occurred to him to deal with such issues within the limited codified space of the stage, Schick replied that at the invitation of a festival he began to prepare a performance, and for the needs of preparing it, he purchased a land plot in the vicinity of Freiburg, wanting to establish a new way of being with his associates. His needs were completely different than those of the festival since the festival expected a premiere. During the preparations, it became increasingly clear to him that a way outside of the system is becoming fiction, and this is how he decided on his performance, as he puts it, as a plan for the future, the opening of a space for the imagining of the possibility of an alternative. For him, the stage is a space for experimenting, a space in which it is possible to leave a trace with the collective act of contemplation of our political positions. This process failed in finding answers to all of the questions he wanted to pose, but although it is impossible to find a way out of the capitalist matrix, he still believes that it is possible to pose new questions and establish new types of relations. Perhaps the contemplation of an alternative is really only possible once we realize that an alternative is impossible.

After watching *Halfbread Technique*, and even more during our correspondence, I could not avoid asking the following question: while “generously” sharing his space, what is it that Martin Schick is actually buying, offering half of his stage and half of his fee to the audience? What is it that he lacks considering he has decided to offer half of his stage and fee with someone else in such a conspicuous manner? In the organisation of the performance, there is a lack of balance and he himself is probably left at the mercy of those who want a half/quarter/eighth of his stage and a half/quarter/eighth of his fee. Namely, during his Belgrade performance it became clear that it was enough to merely show up and act as an “extra” on stage until the end of the performance to receive a half/quarter/eighth of his fee. The obvious irony of his approach would make more sense if the performers-audience members actually used their space on stage and did a performance with him or instead of him.

And in what ways is this approach, based on the elaborated half-bread technique, different from or similar to habitual practices of inviting associates to do a cooperation and sharing a space, process and finances with them?

At the same time, the issue of the agency of the so-called workers in the arts and culture is raised, what our function in society is today, to what extent we are capable of reflecting on our own positions and dynamics and whether doing performances, which are always locked within their own specific code, is the best way to act? The sense that the performance is deeply rooted in reality alternates with the sense of an infinite fiction. One moment we feel deceived (because we think something has really happened, only to realize it has not) and another we feel consoled (because we realize that it is not important anyway, having reminded ourselves that we are in the theatre). These two mutually emphasize each other and alternate at an accelerated pace, to a point when the question of whether we are

participating in fiction or reality becomes insignificant. I conclude from this game of alternating reality and fiction that, as long as we are dealing with a "subject" on stage, we are actually always dealing with the consequences of a problem and not the cause, thus diminishing the potential for true change. We should deal with the relations of production and their inversion: on the level of the subject, there is no possibility for change because the subject is always closely connected to representation and only confirms the impotence of the codified space of the stage, which resists any sort of change. We have to abandon the domain of the "subject" (which always deals with the consequences, and not the real causes), and enter the domain of the methods of production. Models of cooperation, new methods of production, conditions of labour and structures that blend and question these relations, primarily relations of power that create our roles and our real risks, are currently far more important than whether a certain subject is "hot" and the aesthetic in which it will be processed.

Derivative of the performance *Not My Piece*, the performance *Halfbread Technique* shares with the audience its material resources (the space of the stage, money and time on stage) in a very conspicuous way. It probably came about as a response to the technical difficulties in transporting equipment from the San Keller Learning Centre for the purpose of the performance, but one can also view it as an experiment in entering new types of relations between the artist and the audience or the viewers and the viewed.

After performing a few "contemporary dance moves" so as to justify his presence at a contemporary dance festival, Martin Schick invites the audience to the stage and offers to share a part of his fee with them. With a simple geometric delineation, he divides the stage and shares his fee of approximately 1.300 EUR. He explains the idea behind the "halfbread technique" with the example of Warren Buffet and Bill Gates sharing their wealth. On the one hand, I presume Schick uses this example to reach an as wide audience as possible, and on the other to make a parody of his attempt to fight against capitalism by reaffirming the heroes of capitalism. This time, several other audience members are in the role of Kiriakos, and the initial stage and entire amount of money that Martin received as his fee is divided by two, four, eight, until there are seven audience members on stage, each with their own increasingly smaller space on stage and wad of cash, awkwardly put away somewhere in the corners of the stage. This conceptually strong piece, left at the mercy of the readiness of the audience to participate and the level of understanding of the basic situation, is rooted in our common reality, here-and-now. It functions through the desire of the audience members and the economy of the network of desires, expectations and disappointments. The economy of the relation between the financial offer and desire is real precisely as much as it is impossible, to such an extent that it becomes far more interesting to watch the confused audience than the performers on stage.

The sense that Martin Schick is a very good MC and that he is leading the audience (on) with ease, and that neither he nor the audience are uncomfortable with waiting to see who will come on stage next, though they will have to face a real audience and receive real money, creates a sense of disbelief. It is all too easy, the amount is just enough to eradicate any doubts and stage fright. The lack of discomfort and the sense that anything is possible with which the audience agrees to this arrangement creates an even greater discomfort among the rest of the audience that has remained in their seats. There is no expected excess, not even the question of what exactly he

wants the audience members to do with the space and money he gives them, all power relations remain the same, the basic altruism has evaporated: the awakening and nurture of the feeling that there are other people in need, not only me. When I asked him whether, in the context of the performance, the idea of “let’s have fun” is perhaps not a bit overly emphasized, he says he thinks that it is clear that this is ironic. That is true. What is not clear, however, is how to balance the energies and desires of the audience so the entertainment aspect of the performance does not prevail or take over since at that point we are all too aware that the first sip of beer after the performance will wash out the need to actually deal with the issues raised?

However: who here is actually giving what, and to whom? A Swiss foundation is financing the festival in the Balkans, the festival decides to invite Schick. He, in turn, distributes his fee in any way that suits him, the audience comes to see the performance, but is put in the role of the performer and gets the chance to earn some money. Everyone believes they received something, but the real question is the following: what is it that this performance is actually doing, what is its function, apart from lulling all participants into feeling good about themselves? Though Martin Schick is the one doing the offering, it is he who is receiving something without any effort. In order for the concept to be completely realized and for the experiment to be carried out, he needs an audience ready for cooperation more than the audience needs him. Martin conducts his experiment with an incredible consistency: the roles on stage function in a way that clearly suggests to us that we are trapped by the very fact that we have arrived and are participating in the game. The capitalism that we cannot run away from puts on the mask of philanthropy, but is actually using us imperceptibly. On the other hand, the author and the entire course of the performance depend on the “performers” who appear on stage: will they take the money and run, or will they understand, deepen and crystalize the author’s intention with their own actions? Let’s say there are really good improvisers in the audience, and they make a great spectacle of Schick’s offer. Would this reduce the performance even more to entertainment for the masses? If they only come on stage and stand there passively, does this confirm that Schick is the one who actually needs them, regardless of what they do on stage, as long as they are present?

Is such a relation with the audience (and to the audience) a type of interaction that makes us think and act or is it only a seeming action that actually passivizes us all? Clear and unchanged positions of power, in which the author and main character is the one with the power and the one who distributes it, together with the money and stage, to other random performers, are maintained from the beginning to the end of the performance, as if they are saying that for a true contemplation it is not enough to fictionalize different relations on stage. They truly have to be different, and have to bring us to action. This way, the entire performance turns into a game in which other “performers” dance instead of him: did he really give something to someone or has he come up with an intelligent game to fill up 40 minutes of his performance? The questions that remain are: Who here is actually paying whom? Who is offering or giving something, and to whom?

The first performance, *Not My Piece*, puts us at the centre of deliberation since it does not allow us to leave the context in which we are located. Namely, since the physical context of the theatre in which we are

siting while watching the performance corresponds to the context in which we, as artists, are present and work, *Not My Piece* is much more successful in its attempts to shake us up, show us what is wrong and what needs to be changed. Its derivative product, *Halfbread Technique*, only brings an interesting concept to the table, which leaves us, after a more or less successful realization, lulled into the realm of entertainment, with the realization that perhaps what the performance has to say does not concern us that much.

Both performances, though, intelligently contemplate the power of choreography as a way of organising movement, but primarily of everything within and among the audience members, as well as a way of organising a network of movements between the stage and the audience. They also silently mock the art of choreography as a method of performing learned movements, and offer, even if for a brief moment, the possibility of abandoning this model. Martin Schick claims that there is no way out of the system, but wants to believe that such relations are not fixed, that theatre offers more flexibility and that between two impossibilities, it is still possible to take a breath and collectively make an effort to think of what do to next.







Berza kao prostor imaginacije

(*In Light of the Arc* Zakari Formvalta)

Marko Miletić

01 Za više detalja pogledati tekst Olivera Wainwrighta, "Shenzhen stock exchange building: inside China's 'miniskirt'", *Guardian*, 16. travanj 2013., <http://www.theguardian.com/artanddesign/architecture-design-blog/2013/apr/16/shenzhen-stock-exchange-building-miniskirt> [pristupljeno 30. prosinca 2013.].

02 Citirano u: Michael A. Lebowitz, *Following Marx: Method, Critique and Crisis* (Leiden: Brill, 2009), str. 208.

Sredinom oktobra 2013. godine završena je izgradnja nove zgrade berze u Šenženu, najmlađe berze u Kini koja ujedno važi za berzu sa najvećim godišnjim rastom prometa na svetu. Projektant ovog zdanja je Rem Koolhaas, zvezda svetske arhitekture, koji je sa svojim timom osmislio "prvu berzu za digitalno doba" gde primat neće imati sala u kojoj brokeri trguju već futuristička kontrolna soba odakle će menadžeri preko velikih monitora nadgledati transakcije.¹

Berza je mesto na kome se događa razmena i cirkulacija fiktivnog kapitala. Finansijski kapital koji se zasniva na trgovini hartijama od vrednosti i novcem, što se najčešće dešava na berzama, svoje uporište mora imati u realnoj proizvodnji. Ulog za spekulacije na finansijskom tržištu je profit koji se ostvaruje razmenom viška vrednosti nastalim eksploatacijom radnika u sferi produkcije. Transakcije na berzama se odvijaju brzo i sve više su automatizovane, stoga ne čudi ni stvaranje futurističke kontrolne sobe na berzi u Šenženu. Nove tehnologije i automatizacija povećale su brzinu koja je ključni element u berzanskoj trgovini - kako bi transakcija bila isplativija za kapitalistu on mora što je brže moguće pronaći način da izvrši trgovinu, a što za posledicu ima kompeticiju kakvu možemo videti na berzama. Ovaj nam je aspekt berzanskog poslovanja uglavnom poznat posredstvom medijske slike - gomila brokera gura se ispred velikih monitora na kojima se smenjuju brojevi i šifre. To je ujedno i ideološka uloga berze. Naime, ova kompeticija trgovaca na berzi nije nikakva herojska borba, kako nam se to predstavlja preko medija, već su ti "naizgled nezavisni impulsi individua u njihovom haotičnom sudaranju upravo ispoljavanje osnovne zakonitosti kapitala", kako je to primetio Marx.² Dakle, kompeticija je karakteristika kapitala koja se pojavljuje i realizuje kao interakcija raznih kapitala (ili samih kapitalista) međusobno. Ona prikriva klasnu prirodu odnosa u kapitalizmu, odnosno eksploataciju radnika. U svom pojavnom obliku ona predstavlja kapitaliste u borbi u koju su navodno uvučeni bez vlastite želje. Ovim je zamaskirano to da je kapital (pa i u obliku finansijskog kapitala) u svojoj suštini zbir akumulisanog viška vrednosti nastalog eksploatacijom radnika u proizvodnji,

kao i da raste srazmerno povećanju dužine i intezitetu radnog dana, snižavanju realnih nadnica, povećanju produktivnosti i povećanju broja radnika koji su eksploatisani. Kapital može rasti samo na taj način.³

U dvokanalnom video radu *In Light of the Arc* umetnika Zakari Formvalta proces izgradnje berze u Šenženu je iskorišćen kao poligon za diskusiju o razlikovanju pojava oblika kapitalizma i njegovih realnih posledica. Rad predstavlja nastavak umetnikovih istraživanja o ovoj temi započetih 2011. godine u video radu *Unsupported Transit* koji prati nastajanje iste zgrade. Narativni i vizuelni segmenti novijeg rada stoje u jukstapoziciji, a tematske celine ili pojmovi o kojima se diskutuje u radu otvaraju se u momentima povezivanja ove dve ravni. Umetnik čita tekst sastavljen od niza apstraktnih pojmova kojima se objašnjava postojanje i funkcionisanje finansijskog kapitala i ujedno referira na materijalnost građevine u izgradnji. Postavka rada, u kojoj je jedan ekran ispred, a drugi iza posmatrača uslovljava dinamiku percepcije rada – u želji da se razume odnos dva paralelna snimka i njihove povezanosti sa narativnim delom potrebno je osvrutati se oko sebe. Na jednom ekranu, prvom kanalu, vizualizacija je svedena na nekoliko scena koje sporo protiču. Kamera je statična i tokom trajanja scena gledamo zamrznute prikaze unutrašnjosti i spoljašnjosti građevine u kojima se tek ponekad neko ili nešto pomeri. Slika na drugom ekranu nastaje uz pomoć tehničkih manipulacija koje su autoru poslužile da prikaže kontradiktornosti u odnosu pojavnost-reálnost kapitalizma što je jedan od važnih aspekata ovog rada. Naime, snimak bi zgrade berze napravljen iz žablje perspektive nužno stvorio prikaz u kome nam se vrh zgrade čini užim od temelja. Kako bi ovo izbegao umetnik zapravo krivi sliku na samom projektoru čime nam omogućava da vidimo "savršenu" sliku u kojoj su oba kraja zgrade jednako široka. Ovako idealno nameštena predstava može se postići jedino distorzijom realne slike, baš kao što to radi kapitalistička ekonomija sa predstavljanjem produkcionih odnosa.

Iako nam je od samog početka videa jasno da se nalazimo na nekom gradilištu, umetnik Zakari Formvalt sliku pročišćava do te mere da nam je prikazan samo kostur lišen bilo kojih sadržaja i simboličnih predstava koje bismo očekivali da vidimo na takvom mestu. Smenjivanje scena dočarava napredak u izgradnji berze ali deluje kao da se to dešava samo od sebe; nedostaje prikaz građevinskih radnika, ne vidimo radni napor potreban da se podigne tolika zgrada. Istina, povremeno vidimo po kojeg radnika, ali oni su ili usamljeni u svojim poslovima ili ih vidimo tokom odmora. Uobičajena predstava gradilišta je potpuno izostala.

Bez obzira što radnici i proces rada nisu reprezentovani znamo da se ovo gradilište nalazi u zemlji sa najbrojnijom radničkom klasom i najvećom rezervnom armijom radne snage - Kini. Šenžen, grad u kome pratimo izgradnju berze imao je oko tristatrideset hiljada stanovnika 1980. godine kada je postao prva kineska specijalna ekonomska zona, odnosno svojevrsna laboratorija za otvaranje zemlje ka stranim investicijama i međunarodnoj trgovini čime je završena kineska ekonomska izolacija. Danas tu živi oko deset i po miliona ljudi, a ogroman deo ove populacije sačinjavaju radnici kojima čak nije ni omogućena stalna boravišna dozvola već naseljuju okolne satelitske gradiće i fabričke spavaonice, čime ogroman deo troškova rada pada na njih. Jedna od poznatijih fabrika u Šenženu je takozvani "iPod City" - postrojenje kompanije Foxconn projektovano tako da radnici gotovo čitav dan ostaju unutar fabričkog kruga, tu rade, jedu, spavaju, tu je čak i "zabava". Tačan broj radnika u ovoj fabrici u kojoj se prave najpopularniji *gadžeti* nije javan, procene variraju od trista do četristo pedeset hiljada. Ono što se pak zna je

04 David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).

da su nadnice toliko niske i uslovi rada toliko loši da su se talasi samoubistava radnika događali u nekoliko navrata. Suočena sa ovim nesrećama i pritiskom javnosti kompanija nije bitno poboljšala uslove rada i nadnice već je postavila zaštitne mreže na spoljne zidove spavaonica – možete skakati koliko hoćete ali se ne možete ubiti.

Kina je danas jedna od zemalja sa najvećim socijalnim razlikama u društvu, a posebno je karakteristična razlika u kvalitetu života i primanjima između stanovnika gradova i sela. Državna politika "urbanizacije" je omogućila ekonomski razvoj ali je i vodila ka uništavanju ruralnih delova i konstantne pauperizacije seljačkog stanovništva. Time je Kina stvorila ogromnu armiju jeftine radne snage kojoj je gotovo jedini izbor da radi u fabrikama kao što je "iPod City". Broj radnika u Kini je 1978. godine bio stodvadeset miliona, danas ih je oko tristapedeset miliona od čega sedamdeset miliona čine seljaci koji su preseljeni u gradove. Ono što su Kinezi imali da nauče, kako kaže David Harvey, je da tržište i te kako može da transformiše ekonomiju, ali će ujedno napraviti i potpuni preokret u klasnim odnosima.⁴ Upravo u tome možemo tražiti i razloge za odabir lokacije za snimanje rada. Rast ekonomije Šenžena i potreba za izgradnjom nove ekstravagantne zgrade berze sa jedne strane i rastuće klasne razlike sa druge predstavljaju dobru podlogu za oslikavanje kontradiktornosti tržišne ekonomije.

Razlike između pojavnih oblika kapitalizma i njegovih stvarnih učinaka, odnosno njegovog funkcionisanja su dodatno podcrtane narativnim delom video rada. U jednom delu rada umetnik unosi konkretan literarni dokument koji će biti povod za razotkrivanje ove razlike pojavnog i stvarnog. Reč je o ekonomskom rečniku iz 1976. koji je umetnik pronašao među knjigama na popustu u jednoj njujorškoj knjižari. Nastao u godinama nakon ekonomske krize kada započinje i ofanziva neoliberalnog kapitalizma ovaj rečnik stvoren je sa namerom da "javnost upozna sa ekonomskim terminima koji se sve češće mogu čuti u medijima i kojima političari apeluju na podršku javnosti", što saznajemo u videu. U ovom rečniku među pet hiljada unosa nema pojma *vrednost*, dok je pojam *tržište* prisutan, ali je njegova definicija izmeštena, piše "pogledati mesto trgovine". Izostavljanje ovih pojmova, odnosno izmeštanje njihove definicije predstavlja određenu ideološku poruku. *Vrednost* se može stvoriti jedino ljudskim radom, a kao ekonomski pojam ona postoji samo u sistemima koji se baziraju na robnoj razmeni, što kapitalizam svakako jeste. Svaki koristan objekat koji je čovek stvorio otelovljuje ljudski rad i u svakom će društvu ti predmeti imati neku vrednost na osnovu njihove korisnosti, međutim u kapitalizmu, u kome se roba proizvodi prvenstveno radi razmene, vrednost dobija i politički karakter.

Svaki novi proizvod nastaje u interakciji sredstava potrebnih za njegovu proizvodnju i radne snage potrebne za njegovo stvaranje. Upotrebom oruđa za rad, preradom sirovina, dodavanjem pomoćnih materijala radna snaga u proizvodnom procesu jedina može da stvori novi proizvod, odnosno novu vrednost. Unošenjem radne snage u proizvodni proces stvorena je nova vrednost dovoljna da se isplate troškovi sredstava za proizvodnju i troškovi radne snage, međutim za kapitalistu koji organizuje proizvodnju to nije dovoljno. Kako bi stvarao bogatstvo njemu je potreban i višak vrednosti koji može razmeniti na tržištu. Kapitalista mora da organizuje proces proizvodnje viška vrednosti što postiže produživanjem radnog dana ili povećanjem inteziteta rada ili prebacivanjem dela troškova proizvodnje na radnike. Obzirom da radnici nemaju interes da rade duže od onog vremena potrebnog da se stvori vrednost dovoljna za isplatu njihovih nadnica dolazi do

neizbežnog sukoba ove dve klase. Upravo se ta klasna borba prikriva izostankom definicije *vrednosti*.

Izmeštanje definicije *tržišta* takođe ima funkciju prikrivanja stvarnih odnosa u kapitalizmu. Kako bi razmenio višak vrednosti koji je pridobio od radnika kapitalista mora da izađe na tržište sa svojim proizvodom, međutim tržište nije samo ograničeni fizički prostor na kojem se događa transakcija kako nam se sugeriše u ekonomskom rečniku iz 1976. godine. Zapravo ovo prebacivanje definicije na konstrukt *mesto trgovine* predstavlja jednu od osnovnih iluzija koje moramo srušiti kako bismo razumeli kapitalizam i koncept (slobodnog) tržišta kakvo se danas promovise. U tom imaginarijumu prostor berze, na kojoj se dešavaju velike razmene, simbolički se predstavlja kao pijaca puna bezbrižnih trgovaca i kupaca koji, bez uplitanja nekih spoljnih faktora, nasmejani razmenjuju svoju robu. Međutim realnost je sasvim drugačija i u njoj slobodno tržište postoji jedino kao politički konstrukt liberalnih ekonomista.

Iako bi veliki broj liberalnih ekonomista istakao berzu kao primer za postojanje i funkcionisanje slobodnog tržišta, teško je zamisliti da tek tako neko može ući na berzu i započeti trgovinu. Tržište je zapravo regulisano različitim odredbama koje se donose na nacionalnim nivoima kao i kroz međunarodna tela kao što su Svetska trgovinska organizacija i Međunarodni monetarni fond, a te regulative uvek idu u korist kapitalu i omogućavaju veću eksploataciju radnika. Naravno ova pravila su uvek sakrivena iza floskula o slobodi i jednakim pravima sa sve. Na samoj berzi proces trgovine skriven je iza nepreglednog niza formula i simbola koji se konstantno smenjuju na berzanskim ekranima. Taj šum koji skriva stvarne odnose u kapitalizmu ne postoji u video radu *In Light of the Arc*, u radu nema vizuelnih ili zvučnih efekata koji nas mogu odvući od suštine problema koji se razmatra. Umetnik Zakari Formvalt je eliminisao ovaj nepotrebnii simbolički teret kako bi otvorio prostor imaginaciji i marksističkoj analizi savremene ekonomije.

Stock exchange as a site of imagination

(Zachary Formwalt: *In Light of the Arc*)

Marko Miletić

Translated from Serbian by Marina Miladinov

01 For additional details, see Oliver Wainwright, "Shenzhen stock exchange building: inside China's 'miniskirt'", *Guardian*, 16 April 2013, <http://www.theguardian.com/artanddesign/architecture-design-blog/2013/apr/16/shenzhen-stock-exchange-building-miniskirt> [accessed 30 December 2013].

02 Quoted in Michael A. Lebowitz, *Following Marx: Method, Critique and Crisis* (Leiden: Brill, 2009), p. 208.

In the middle of October 2013, the construction of the new stock exchange building was completed in Shenzhen. It is the youngest stock exchange in China and also the one with the highest annual growth rate in the world. It was designed by Rem Koolhaas, a celebrity of world architecture, who envisioned together with his team "the first stock exchange for the digital era," in which the primacy is no longer given to the hall in which the stockbrokers trade, but rather to a futuristic control room in which managers

supervise the transactions on huge screens.¹

The stock exchange is a place in which the exchange and circulation of fictitious capital takes place. Financial capital, based on the trade of value papers and money, which is the basic activity of the stock market, must have its footing in actual production. The stake for speculating on the financial market is the profit gained by exchanging the surplus value created by the exploitation of workers in the sphere of production. In the stock exchange, transactions occur quickly and are increasingly automated; therefore the creation of the futuristic control room in Shenzhen is hardly surprising. New technologies and the automation have increased the speed, which is the key element in stock trading – if the capitalist wants a transaction to pay off, he must find the fastest possible way to complete it, which results in the type of competition that we witness in stock exchange. We are largely familiar with this aspect of stock trading owing to the media – images in which a host of brokers swarm in front of huge screens on which numbers and codes alternate rapidly. This is also the ideological role of the stock exchange, for the competition of stock traders is no heroic struggle, as it is presented to us by the media; instead, "the seemingly independent influence of the individuals, and their chaotic collisions, are precisely the positing of the general law [of capital]," as Marx observed in his *Grundrisse*.² In other words,

03 Ibid., p. 209.

competition is a feature of capital that emerges and materializes as an interaction between various capitals (or capitalists). It obscures the class-defined nature of relationships in capitalism, which is the exploitation of workers. In its appearance, it represents the capitalists in a struggle that they have allegedly been drawn into against their will. This obscures the fact that capital (including the financial capital) is in its essence a total sum of accumulated surplus value resulting from the exploitation of workers in the production process, as well as the fact that it grows proportionally to the increase in length and intensity of the working hours, the decrease of actual wages, the increase in productivity, and the increase in the number of exploited workers. That is the only way in which capital can grow.³

In his two-channel video *In Light of the Arc*, Zachary Formwalt has used the process of constructing the Shenzhen stock exchange building as a polygon for discussing the difference between various forms in which capitalism appears, as well as its actual consequences. The video is a continuation of the artist's research on this topic initiated in 2011, with a video called *Unsupported Transit*, which tracked the construction of the same building. The narrative and visual segments of his recent work are in juxtaposition, while the thematic units or ideas discussed in the video emerge at the points in which these two levels are interconnected. The artist reads out a text consisting of a series of abstract terms that explain the existence and operation of financial capital, referring at the same time to the material aspect of the building in the process of construction. The layout of the artwork, in which one screen is set up before and another behind the spectator, defines the dynamics of his or her perception – if one wants to understand the relationship between the two parallel features and their link to the narrative segment, one needs to turn in various directions. On one screen, which broadcasts the first channel, visualization has been reduced to a few scenes that alternate slowly. The camera is static and while watching the scenes one sees frozen images of the interior and exterior of the building, in which only occasionally someone or something moves. The image on the other screen is produced by means of technical manipulation, which the artist has used in order to demonstrate the contradictions in the relationship between the appearances and the reality of capitalism, which is among the crucial aspects of this artwork. Namely, a shot of the stock exchange building from below would necessarily create an image in which the top of the building would appear narrower than its base. In order to avoid this, the artist has actually twisted the image in the very projector, which makes it possible to see the “perfect” image in which both ends of the building are equally wide. This ideal appearance can be achieved only by distorting the real picture, which is exactly what the capitalist economy has been doing when presenting the relations of production.

Even though it is clear from the very beginning that the images show some kind of a building site, Zachary Formwalt has purified the image to the extent that the only thing remaining is a skeleton, void of all content or symbolic representations that one might expect to see in such a place. The alternation of scenes symbolizes the progress in the construction of the stock exchange, yet seems to take place all by itself; what is missing are the construction workers, one doesn't see the working efforts needed to construct such a monumental building. To be sure, occasionally there is a worker to be seen, but they are either isolated in their work or we see them while resting. The usual representation of a building site is completely missing.

04 David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).

Regardless of the fact that neither the workers nor the working process are represented, we know that the building site is located in a country with the most numerous working class and the greatest reserve army of labour in the world: China. Shenzhen, the city in which we follow the construction of the stock exchange building, had around 30 thousand inhabitants in 1980, when it became the first Chinese special economy zone, a sort of laboratory for opening up the country to foreign investments and international trade, a process that put an end to China's economic isolation. Nowadays there are 10.5 million people living there and a huge part of the population consists of workers, who are even denied the permanent residence within the city: they live in the surrounding satellite towns and factory-owned dormitories, which means that a huge part of the labour costs rests on them. One of the well known factories in Shenzhen is the so-called "iPod City" – it belongs to the Foxconn company and has been designed so that the workers remain on the factory premises almost all day long: they are working, eating and sleeping there, and there is even "entertainment" provided. The exact number of workers in this factory, which produces the most popular gadgets, has not been revealed to the public, but estimations vary between 300 and 450 thousands. What is known, however, is that the wages are so low and the working conditions so bad that there have been waves of suicides on several occasions. Faced with these tragedies and the public pressure, the company did not significantly improve the working conditions or raise the wages, but installed protection nets on the dormitory windows instead – you can jump from them as much as you want, but you will not manage to kill yourself.

China is currently among the countries with the largest social differences, and the especially characteristic one is that between the lifestyles and incomes of people living in the city and the countryside. The state politics of "urbanization" has made it possible to achieve economic progress, but it has also caused the destruction of rural areas and a permanent pauperization of the peasants. In this way, China has created a huge army of cheap labour, people whose only choice is to work in factories such as the "iPod City". In 1978, there were 120 million workers in China, while today there are as many as 350 million, of which 70 million are peasants transferred to the cities. What the Chinese had to learn, as David Harvey writes, is that the market can surely transform the economy, but it will also cause a complete overturn of class relations.⁴ It is this very circumstance that can explain the choice of locality for this video. The economic growth of Shenzhen and the need of constructing a new and extravagant stock exchange building on the one side, and the growing social differences on the other, offer a good foundation for illustrating the contradictory nature of the market economy.

The differences between the appearances of capitalism and its actual effects, that is, its operation, have been additionally emphasized by the narrative segment of the video. There is a moment in which the artist introduces a specific written document that serves as an incentive for disclosing this difference between the apparent and the real. It is a dictionary of economy from 1976, which the artist has found among the discounted books in a New York bookstore. As it was produced at the time following the economic crisis, at the outset of the offensive of liberal capitalism, its aim was to inform the public about the terminology of economy that could be increasingly encountered in the media and used by the politicians to appeal for public support, as the video tells us. There is no word "value" among the five thousand items, but the term "market" is there, although with a

displaced definition, as it indicates “see under: *marketplace*.” Omitting or displacing these terms transmits a specific ideological message. *Value* can be created only by human work, and as an economic term it exists only in those systems that are based on the exchange of goods, which capitalism certainly is. Each and every useful object that man has created embodies human work, and in each and every society these objects will have some value, depending on their usefulness; in capitalism, however, where goods are produced primarily for exchange, value also acquires a political significance.

All new products are created in an interaction of means and labour needed for their production. By using working tools and adding materials, labour alone can create a new object or new value in the production process. The input of labour in the production process creates new value, sufficient to pay the costs of the means of production and the costs of labour, but for the capitalist who organizes the production that is not enough. In order to become rich, he also needs surplus value that he can exchange on the market. The capitalist must organize the process so as to produce the surplus value, which he can do by prolonging the working hours, intensifying the working process, or transferring a part of the production costs to the workers. Since the workers are not interested in working longer than what is needed for their wages, there is an inevitable conflict between these two classes. It is this class struggle that is hidden behind the omission of the definition of “value”.

Displacing the definition of the “market” has another function, namely to obscure the actual relations in capitalism. In order to exchange the surplus value that he has acquired from the workers, the capitalist must bring his product to the market. However, the market is not some limited physical space where transactions happen, as suggested in the dictionary of economy from 1976. In fact, this transfer of the definition to the concept of “marketplace” is among the basic illusions that one should destroy in order to understand capitalism and the notion of the (free) market as promoted today. In that imagery, the space of the stock exchange, where great exchanges happen, is symbolically represented as a marketplace full of cheerful traders and buyers, who exchange their goods with a smile, without any intervention of external factors. The reality, however, is completely different and the free market exists only as a political construct conjured by the liberal economists.

Even though many liberal economists would single out the stock exchange as an example for the existence and operation of the free market, it is hardly imaginable that someone could just enter the stock exchange and start trading. In fact, the market is organized through various regulations defined on the national levels, as well as by international institutions such as the World Trade Organization and the International Monetary Fund, and these regulations always benefit the capital by making it possible to exploit the workers even more efficiently. To be sure, such rules are always obscured by phrases speaking of freedom and equality for all. In the stock exchange itself, the trading process is obscured by a vast quantity of formulas and symbols permanently running over the screens. That noise which conceals the true relations in capitalism is absent in the video *In Light of the Arc*; there is no visual or sound effects that could lead us away from the essence of the problem under consideration. Artist Zachary Formwalt has eliminated this unnecessary symbolic burden in order to open up room for imagination and a Marxist analysis of contemporary economy.





Umjetnost i klasno pitanje

(Ben Davis, *9.5 Theses on Art and Class*, Chicago: Haymarket Books, 2013)

Goran Pavlič

P ropitivanje statusa kulturne kritike predmet je čestih diskusija u posljednjih nekoliko godina. Ishodi takvih diskusija uglavnom su kultur-pesimistička zdvajanja nad sve manjim značajem kulture u suvremenom društvu. Razloga tome ima više, a najprozaičniji je zacijelo evidentan manjak takvog tipa diskursa u medijskom prostoru. Kritika se najvećim dijelom povukla u stručne časopise ili akademske silabuse što je recepcijski doseg ograničilo na ionako već refleksivno iniciranu grupu insajdera. Najčešći refleks na takvu situaciju, pomalo obrambene prirode, pasatističko je zgražanje nad sve većim padanjem standardâ, nad sve većom neobrazovanošću mladih, nad trivijalizacijom kulture i posebno omiljeno, i šarmantno promašeno, nad rastućim "društvom spektakla".

U uvodnim napomenama Davis prokazuje takav zeitgeistovski sentiment kao jedan od glavnih motiva posezanja za problematikom odnosa umjetnosti i klase. Baveći se kritikom u području vizualnih umjetnosti Davis je kroz nekoliko godina adresirao probleme tog umjetničkog polja iz perspektiva koje su u glavnoj struji umjetničke kritike bile posve marginalizirane, a preliminarno se mogu podvesti pod marksističku teorijsku tradiciju. U ovoj je zbirci sabrao i preradio 16 eseja koji čine zasebna poglavlja knjige, te analiziraju aktualne probleme "umjetničkog svijeta" (koncept koji će i sam biti podvrgnut skrupuloznoj historijskoj analizi). Komentirajući slučaj njujorškog umjetnika Williama Powhide, čija je kritika banalizacije i komercijalizacije kustoskih praksi izazvala lavinu komentara, Davis je predložio Powhidu kao kuratora radionice na tu temu. Radionica je zakazana i pristigli prijedlozi sudionika zgrozili su Davisa, prvenstveno svojom nekompetencijom za ikakav sistematski uvid koji bi naznačeni problem bio u stanju umjetnički artikulirati. Dominantni pristup bio je parodičan ili pak cinično distanciran, bez naznaka

01 Ovo srednjeklasno određenje ne pretendira na univerzalnost, ni u teorijskom ni u analitičkom smislu. U skladu s čvrstom kontekstualnom usidrenošću cijeloga Davisova kritičkog pothvata u sjevernoameričkoj sceni, ova odredba je prvenstveno orijentacijska, u smislu davanja temeljnih koordinata istraživačkog polja.

iole ozbiljnog tretmana ekonomske problematike u umjetnosti. Kao odgovor na takvo stanje, Davis piše svoj pamflet manifestnog tipa *9.5 Theses on Art and Class* koji je u ovu zbirku uključen u integralnom obliku kao drugo poglavlje.

Problem nepostojanja adekvatnog kritičkog rakursa koji bi bio u stanju pratiti izuzetno intenzivnu dinamiku umjetničkog polja postao je toliko očit da su čak i usputni komentatori zapazili kroničnu neadekvatnost uvriježenih pristupa. Davis takvu dijagnozu zaoštava osvrutom na negativan doprinos same marksističke kulturne kritike koja je, pretežito inspirirana Adornom, klasno pitanje potpuno ispustila iz vida. Za Davisu pak klasno pitanje poprima centralni značaj. Odmjereno i precizno operacionalizirajući pojam klase, referirajući među ostalim i na Marxov *Kapital*, on izbjegava reduktivizam svođenja klase na obim financijskih primanja, i uvodi diferencijaciju i po pitanju autoriteta i autonomije raspolaganja svojom radnom snagom. Srednja klasa u takvoj optici nije ona skupina čija su primanja na sredini između (manualnih) radnika i kapitalista, nego onaj segment društva koji zadržava djelomičan nadzor nad proizvodnim procesom, te vlastitu autonomiju u tom procesu. Konzekventno tome, stvaranje u domeni vizualnih umjetnosti, smatra Davis, čvrsto je vezano za srednjeklasni oblik rada. Štoviše "suvremeni umjetnik najistaknutiji je predstavnik srednjeklasnog kreativnog rada" (str. 14). U toj točki leži supstrat Davisove kritičke pozicije – klasno je pitanje centralno pitanje za razumijevanje polja vizualnih umjetnosti (i šire, polja ostalih umjetnosti). Perspektive koje to ne uviđaju, bile one estetički autistične ili pak one koje spekuliraju o post-industrijskom stadiju, gdje klasa tobože više nije relevantna, osuđene su na interpretativnu manjkavost, ili češće sterilnost.

Manifest *9.5 Theses on Art and Class* organiziran je gotovo vitgenštajnovskom taksonomikom i sadrži devet područja analize s ukupno 95 teza, pri čemu često subsidijarne točke predstavljaju radikalnije i dalekosežnije uvide od centralnih, "okruglih". Inicijalna teza glasi "klasa je problem fundamentalne važnosti za umjetnost" (1.0) koja se nadalje produbljuje zaključkom kako "razumjeti umjetnost znači razumjeti klasne odnose izvan sfere vizualnih umjetnosti i kako oni utječu na tu sferu, te razumjeti klasne odnose unutar same sfere vizualnih umjetnosti" (1.3). Tek uz takvo polazište moguće je pristupiti analizi ekonomskih aspekata suvremene umjetnosti, konkretno umjetničkog tržišta, jer u suprotnom "diskutirati o umjetničkom tržištu mimo razumijevanja klasnih odnosa služi jedino zamagljivanju aktualnih snaga koje determiniraju situaciju u umjetnosti" (1.8). Zaključno, ako prihvatimo gornje teze, dolazimo do programatskog ishodišta koje determinira Davisov pristup cjelokupnom umjetničkom polju, te pojedinim segmentima tog polja: "budući da je klasa fundamentalni problem umjetnosti, umjetnost ne može imati jasnu predodžbu vlastite prirode ako nema jasnu predodžbu interesâ različitih klasa". Teza 3.0 apostrofira srednjeklasnu narav sfere vizualne umjetnosti, gdje srednjeklasno podrazumijeva odnos prema proizvodnji koji je individualan i samoupravljavajući, za razliku od administriranja i maksimizacije profita što odlikuje vladajuću kapitalističku klasu, ili prodavanja vlastite radne snage na što je prisiljena radnička klasa (3.1). Iako je sfera vizualnih umjetnosti na razini svakodnevnog iskustva povezana s mnogim radnicima, supstancijalne su veze zapravo slabe (4.1, 4.0). Pribrojimo li tome srednjeklasni karakter cijelog polja¹ s intrinzično individualističkim odnosom prema radnom procesu, politički horizont koji iz toga proizlazi baziran je na metodološkom individualizmu. To konkretno znači da društvena moć dionika umjetničkog

polja proizlazi iz osobnosti, intelektualnih ili govorničkih sposobnosti², a ne iz kolektivne akcije suprotstavljenih klasa (4.4, 4.5). Iz takvog rezona slijedi da je (umjetničko) tržište neutralna platforma na kojoj pojedinci slobodno ulaze u poslovne aranžmane i finalni rezultat učinak je uloženi individualnih činidbi.

Radovi s uvodno izložene radionice, koji su Davis ponukali na sistemsku obradu problema, robovali su upravo takvoj perspektivi. Već pri samom pokušaju tretmana specifičnosti umjetničkog tržišta, zapadali su u teorijske ćorsokake. Zato Davis snažno postulira: "da bi umjetnička kritika (i uopće diskurs o umjetnosti, op. G. P.) bila relevantna, treba se temeljiti na analizi konkretne situacije u umjetnosti i različitih vrijednosti koje su u igri, a koje su povezane s različitim klasama" (7.0), i tek se time mogu prevazići teorijski defekti individualističke perspektive. Ako se u tome uspije, onda i polje umjetnosti kao značajno mjesto simboličke borbe može postati i mjesto relevantne društvene snage (9.0).

Drugim riječima, teorijski solipsizam vječnog inzistiranja na autonomiji i nedodirljivoj specifičnosti umjetničkog polja u konkretnim se analizama pokazuje neadekvatnim, i tek uvođenjem klasne problematike može se artikulirati teorijski aparat koji je u stanju pružiti sistematski uvid u izuzetno kompleksnu dinamiku polja suvremene umjetnosti. Na tako izgrađenoj konceptualnoj podlozi i fenomeni poput odnosa umjetnosti i politike, umjetnosti i teorije ili pak statusa i značaja publike dobivaju analitički tretman uvelike odmaknut od *mainstreama* diskursa (o) umjetnosti. Inzistirajući na klasnoj dinamici cjelokupnog društva kao glavnom generatoru promjena i u polju vizualnih umjetnosti, Davis konzekventno polemizira s najprominentnijim "dogmama" polja, poput one o intrinzičnoj subverzivnosti umjetnosti, meritokratskoj naravi umjetničkog tržišta i principijelnoj otvorenosti polja za sve zainteresirane. Jednako je nemilosrdan prema eksternalističkim pokušajima tumačenja umjetnosti (napose sociobiološkim) gdje pronicljivo pokazuje uvijek vrebajuću reakcionarnu agendu pri zazivanju prirodnih vrijednosti.

Posebnu pažnju Davis posvećuje fenomenu umjetničkih doktorata i učincima koje je to proizvelo, kako u užem području estetičke evaluacije, tako i širem okviru umjetničkog polja: od proliferacije najčešće autopoetičkih teorijskih perspektiva postmodernog tipa do razumijevanja radnih odnosa u domeni umjetnosti. Snažne transformacije obrazovnog polja u zadnjih tridesetak godina, u smjeru sve većih strukturnih nejednakosti, značajno su se odrazile i na dinamiku umjetničkog polja, proizvodeći analogne učinke.

Unatoč eksplicitnoj marksističkoj autoprofilaciji, i najvećim dijelom razornom polemičkom stavu prema teorijskim zvijezdama umjetničkog polja – Rancièreu, Žižeku, Badiouu, Negriju, Agambenu – Davisov je pristup bazično skromne ambicije. Analitičko otvaranje akutnih problema umjetnosti i diskursa o umjetnosti često zastaje na prvom koraku, tj. na samom otvaranju, što je s obzirom na opseg zbirke i očekivano. Naime, svaka dotaknuta tema vapi za studioznijim i obuhvatnijim pristupom na naznačenim temeljima: dosljednoj historizaciji problema, odmaku od svakog teorijski žargonskog opskurantizma i čvrstoj empirijskoj verifikaciji teza i zaključaka. Mimo epistemološke strogoće, te uspješnog izbjegavanja sociologističkog ili ekonomističkog determinizma, Davisov stil odlikuje i iskrena posvećenost objektu istraživanja, s nerijetkim, gotovo patetičnim naglašavanjima koliko je njemu osobno suvremena umjetnost važna. Stoga u zaključnim redcima, još jednom posežući za elaboracijom sistemsko-kritičke neizbježnosti marksističke perspektive, Davis naglašava: "Svakome, koga zanima umjetnost, u središtu interesa je borba za svijet što veće jednakosti jer tek je

02 To je ujedno i supstrat vrlo raširene postmarksističke teze o novom, kognitivnom stupnju kapitalizma koji tobože predstavlja posve novu fazu kapitalističkog razvoja i koji nije moguće obuhvatiti tradicionalnim marksističkim instrumentarijem baziranim na klasnoj borbi. Među autorima koji to zastupaju i čiji je utjecaj u umjetničko-teorijskim krugovima poprilično velik, najpoznatiji su Negri i Virno. Konceptualnu neosnovanost takve pozicije izlaže Michael Heinrich, *An Introduction to the Three Volumes of Karl Marx's Capital* (New York: Monthly Review Press, 2012) dok minuciozno teorijsko osporavanje nudi Tony Smith u "The General Intellect in Marx's Grundrisse and Beyond" (2008) vidi: <http://www.public.iastate.edu/~tonys/10%20The%20General%20Intellect.pdf> [pristupljeno 3. veljače 2014.].

jednakost uvjet koji kreativnosti omogućuje da potpuno realizira svoje potencijale u našim životima" (str. 181). Iako programatski trivijalna, takva dijagnoza dobila je u ovih 16 poglavlja minucioznu, politički, ekonomski i teorijski fundiranu elaboraciju bez presedana u teoriji umjetnosti. Ogroman akademski pogon hermetičnih autoreferencijalnih diskursâ o umjetnosti neće biti ovime previše uzdrman, no nijedna buduća analiza polja s iole ozbiljnom ambicijom neće biti u stanju zaobići probleme i pristupe koje je ova zbirka sistemski inaugurirala.

On art and class

(Ben Davis, *9.5 Theses on Art and Class*, Chicago: Haymarket Books, 2013)

Goran Pavlić

Translated from Croatian by Marina Miladinov

In the past few years, research on the status of cultural criticism has often been the subject of debate. The outcomes of such discussions have largely been culturally pessimistic lamentations over the diminishing importance of culture in the contemporary society.

There are several reasons for this situation, the most prosaic being the obvious lack of such discourses in the sphere of the media.

Criticism has largely withdrawn into professional journals and academic syllabi, which has reduced its scope of reception to an

anyway reflectively disposed group of insiders. The most frequent response to this situation is a nostalgically inclined abhorrence in the face of the accelerating decline of standards, the diminishing level of education among the young, the trivialization of culture, and (which is particularly popular and charmingly failed) the rise of the "society of the spectacle."

In his introductory remarks, Davis has denounced this Zeitgeist sentiment as one of the main motives behind reaching for the issue of art-class relationship. Involved in criticism in the field of visual arts, Davis has addressed several issues in this art field during the past few years, taking positions that had been completely marginalized in mainstream art criticism and may be preliminarily defined as belonging to the Marxist theoretical tradition. In this volume, he has collected and revised 16 essays that now form separate book chapters, in which he analyses the current issues of the "art world" (a concept that has itself been subjected to a meticulous historical analysis). Commenting on the case of New York-based artist William Powhida, whose critique of the banalization and commercialization of curatorial practices has provoked a flood of comments, Davis proposed Powhida as the curator of a workshop on this topic. The call for participation was launched, and the contribution proposals shocked Davis, primarily because of their incompetence in terms of any systematic insight that would

be capable of articulating the suggested issue in the art context. The prevailing approach was either sarcastic or cynically detached, without any sign of serious treatment of the economy issues in art. In answer to that situation, Davis wrote his manifesto-like pamphlet called *9.5 Theses on Art and Class*, which has become an integral part of this collection as its second chapter.

The lack of an adequate critical viewpoint that would be capable of keeping up with the extraordinarily intense dynamics of the art field has become so manifest that even casual commentators have noticed the chronic inadequacy of established approaches. Davis has made this diagnosis more acute by adding a comment on the negative contribution of Marxist cultural critique as such, since it has, largely inspired by Adorno, completely omitted the class issue. For Davis himself, the class issue plays a crucial role. Operationalizing the notion of class with measure and precision, referring, among other sources, to Marx's *Capital*, he has avoided the reductive narrowing down of class to the question of financial income, introducing a differentiation in the question of authority and autonomous control over one's own labour. In his perspective, the middle class is not the group whose income is somewhere in the middle between the (manual) workers and the capitalists, but rather the segment of the society that has retained partial control over the process of production, as well as its own autonomy in that process. Consequentially, creation in the domain of visual arts, according to Davis, has been firmly linked to the middle-class form of work. Moreover, "the contemporary artist is the representative of middle-class creative labor par excellence" (p. 14). This is the core and the substrate of Davis' critical position – the class issue is central for understanding the field of visual arts (and more broadly, the art field as such). Those positions that do not see that, be it because they are aesthetically autistic or because they presume a post-industrial stage where class is allegedly no longer relevant, are bound to be interpretatively deficient or even sterile.

The manifesto *9.5 Theses on Art and Class* is organized with an almost Wittgensteinian taxonomy and consists of nine fields of analysis with 95 theses in total, whereby the often subsidiary points represent more radical and far-reaching insights than the central, "rounded" ones. The initial thesis is that "class is an issue of fundamental importance for art" (1.0), and it is further deepened by the conclusion that "understanding art means understanding class relations outside the sphere of visual arts and how they affect that sphere as well as understanding class relations within the sphere of the visual arts itself" (1.3). It is only with this starting point that one can begin an analysis of the economic aspects of contemporary art, more specifically the art market, since otherwise "discussing the art market in the absence of understanding class interests serves to obscure the actual forces determining art's situation" (1.8). In conclusion, if we accept the theses stated above, we may reach the programmatic starting point determining Davis' approach to the art field as a whole, as well as to its individual segments: "since class is a fundamental issue for art, art can't have any clear idea of its own nature unless it has a clear idea of the interests of different classes." The thesis 3.0 emphasizes the middle-class nature of the sphere of visual arts, where the term "middle-class" implies an attitude towards production that is individualist and self-managing, unlike the administration and maximization of profit which is typical of the ruling capitalist class, or the selling of one's own labour, which is what the working class is forced to do (3.1). Even though the sphere of visual arts is linked to many workers on the level of everyday

life, the substantial links between them are actually weak (4.1, 4.0). If we add the middle-class character of the field as a whole,¹ with its intrinsically individualistic attitude towards the working process, the ensuing political horizon is based on methodological individualism. Specifically, it means that the social power of those partaking in the art field comes from their personality and their intellectual or rhetorical abilities,² rather than the collective action of the opposed classes (4.4, 4.5). It follows from this reasoning that the (art) market is a neutral platform where individuals freely enter into business arrangements and the final result is an outcome of invested individual actions.

The works at the abovementioned workshop, which motivated Davis to address the problem systematically, were limited to this very perspective. As soon as they tried to approach the specificities of the art market, they ended in theoretical cul-de-sacs. It is for this reason that Davis firmly argues that "[A]rt criticism (and art discourse in general, G. P.), to be relevant, should be based on an analysis of the actual situation of art and the different values at play, which are related to different classes" (7.0), and it is only thus that the theoretical defects of the individualist perspective can be overcome. If that is achieved, then the field of art, as a significant site of symbolic struggle, can also become a site of relevant social force (9.0).

In other words, the theoretical solipsism of permanently insisting on autonomy and the untouchable specificity of the art field has proven inadequate in actual analyses, and it is only by introducing the class issues that a theoretical apparatus may be articulated that would be capable of offering a systematic insight into the exceptionally complex dynamics of the contemporary art field. Against the conceptual background thus constructed, the phenomena such as the relationship between art and politics, or art and theory, or the status and significance of the audience, may also receive an analytical treatment that is largely detached from the mainstream discourse of/on art. By insisting on the class dynamics of the society at large as the generator of change even in the field of visual arts, Davis has entered into a consequential polemic with the most prominent "dogmas" in this field, such as the one about the intrinsically subversive quality of art, the meritocratic character of the art market, and the hypothetical openness of the field for all those who are interested in it. And he has shown himself as equally merciless when it comes to the externalist (especially socio-biological) attempts at interpreting art, where he has lucidly denounced the ever lurking agenda behind the invocation of natural values.

Davis also pays special attention to the phenomenon of doctoral titles in art and their effects, both in the narrow field of aesthetical evaluation and in the wider framework of the art field, from the proliferation of largely autopoietic theoretical perspectives of the postmodern type to understanding the work relations in the domain of art. Powerful transformations of the educational field in the past thirty years, which tend to create ever larger structural inequality, have had a significant impact on the dynamics of the art field, producing analogous effects.

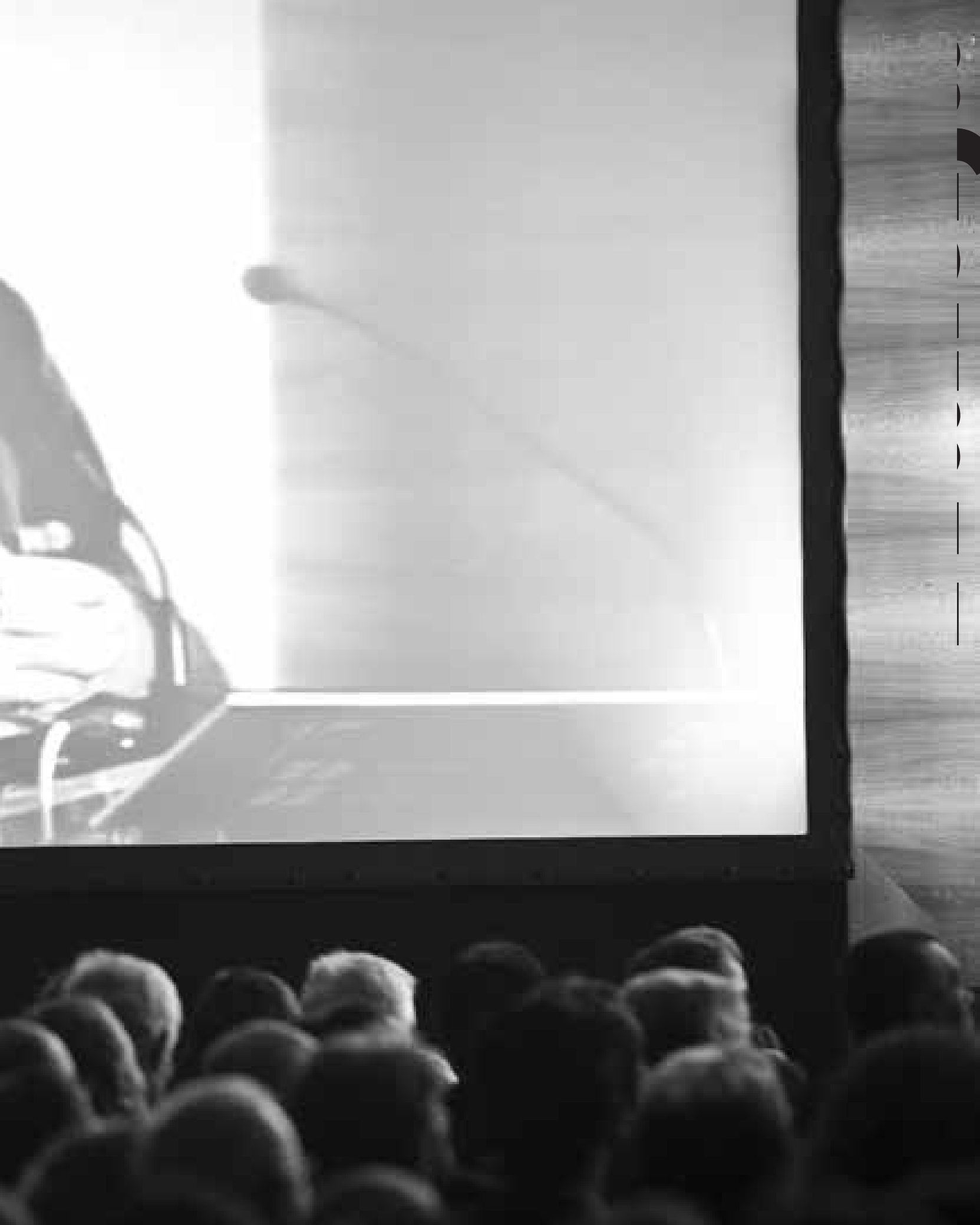
Despite Davis' explicit Marxist self-profiling and the largely devastating polemical stance as to the theoretical celebrities of the art field – Rancière, Žižek, Badiou, Negri, Agamben – his approach is basically modest in terms of ambition. His analytical address of some of the acute issues in art and art discourse often halts at the first step, that is, at the very opening, which can only be expected regarding the scope of the collection. Namely, each topic addressed screams for a more studious and more comprehensive approach

01 This middle-class determination does not aspire to universality, be it theoretically or analytically. In accordance with the firm contextual anchorage of Davis' entire critical enterprise in the North American setting, this definition is primarily meant as an orientation point, offering some basic coordinates for the research field.

02 These are also the foundations of the widespread post-Marxist hypothesis on a new, cognitive stage in capitalism, which has allegedly introduced an entirely new phase in its evolution and cannot be addressed by using the traditional Marxist tools based on class struggle. Among the authors endorsing this hypothesis, whose influence in art-theoretical circles is rather significant, the most famous ones are Negri and Virno. The lack of conceptual foundation in this position has been demonstrated by M. Heinrich, *An Introduction to the Three Volumes of Karl Marx's Capital* (New York: Monthly Review Press, 2012), and it has also been meticulously theoretically denounced by Tony Smith in "The General Intellect in Marx's Grundrisse and Beyond" (2008), <http://www.public.iastate.edu/~tonys/10%20The%20General%20Intellect.pdf>. [accessed 3 February 2014].

on the outlined basis: a consistent historicization of the issue, detachment from all obscurantism of theoretical jargon, and firm empirical verification of all hypotheses and conclusions. Besides Davis' epistemological austerity and his successful evasion of sociological or economist determinism, his style is characterized by genuine enthusiasm as to his research subject, often with an almost pathetic emphasis on the importance of contemporary art for him personally. Therefore, in his conclusive lines, once more reaching for an elaboration of the systemically critical inevitability of the Marxist perspective, Davis has underlined that "[A]nyone who is interested in art has an interest in struggling for a more equal world because equality is a condition for creativity to realize its full potential in our lives" (str. 181). Albeit programmatically trivial, this diagnosis has in these 16 chapters received a meticulous and politically, economically, and theoretically well founded elaboration that has no precedent in art theory. It may not shake too fatally the monumental academic factory of hermetic self-referential discourses on art; however, no future analysis of the field that has any serious pretensions will be able to avoid the issues and approaches that this collection has systematically introduced.





Obećanje nesvrstanosti

(*Parallel Slalom: A Lexicon of Non-aligned Poetics*, ur. Bojana Cvejić i Goran Sergej Pristaš, Beograd: Teorija koja hoda, Zagreb: Centar za dramsku umjetnost, 2013)

Nina Gojić

Nakon sustavnog zatiranja svakog oblika afirmativnog prisjećanja na zajednički jugoslavenski prostor tijekom devedesetih godina, u posljednjem desetljeću u polju kulture možemo detektirati pokušaje da se sustavno reprezentira i kritički analizira umjetničke prakse koje su nastajale na području bivše državne tvorevine. Uslijed tog procesa došlo je do svojevrsnog zaokreta koji se može uočiti na primjeru festivalski prisutnog i priznatog dokumentarnog filma *Cinema Komunisto* srpske redateljice Mile Turajlić. Povijesti filma autorica pristupa bitno drugačije nego što je uobičajeno u obrazovnim institucijama bivše Jugoslavije. Slično kao i s drugim umjetnostima, barem kada je u Hrvatskoj riječ, povijest filma podučava se isključivo u kategoriji nacionalne povijesti, iako je svaka pojedinačna filmska povijest nekadašnjih šest federativnih republika neodvojiva od svog jugoslavenskog konteksta u periodu 1945.-1991. *Cinema Komunisto* distribuiran je diljem bivše države, kao i na većini europskih festivala dokumentarnog filma, ali čini mi se da je svoj recepcijski uspjeh ostvario zbog jednodimenzionalnosti kojoj se pribjeglo u strukturiranju materijala, više nego zahvaljujući reafirmaciji zajedničke jugoslavenske filmske povijesti. Naime, uzimajući Titovu filmofiliju kao uporište za metaforu autoritarnog vođe kao scenarista službene jugoslavenske povijesti, autorica vrlo reduktivno odlučuje ispričati tek jednu od brojnih filmskih pripovijesti bivše države. Time film postaje jedan od nerijetkih primjera obrazaca samoorijentalizacije u prikazivanju istočnoeuropske umjetnosti koji uspješno ispunjava recepcijska očekivanja zapadnjačke publike i dalje održavajući binarnu hladnoratovsku opreku: prikazana produkcija partizanskih i socrealističkih filmova predstavlja se kao jedina, izostavljena je vrlo bogata tradicija modernističkog usmjerenja

unutar kojega su nastajali i brojni ekscesni filmovi (autora poput Dušana Makavejeva ili Želimira Žilnika koji su nerijetko bili sankcionirani spremanjem u "bunkere" ili čak zatvorskim kaznama za autore), a odsutan je i podatak da je modernizam bio legitiman i sustavom čak ohrabrivao poetski izbor. Prema tome, zatumljena je činjenica nesvrstanosti, ne kao realne političko-povijesne činjenice, nego kao proizvodne kategorije za označavanje umjetničkih praksi koje nije lako, ili uopće moguće, disciplinirati primjenom pojmovnog sustava korištenog za analizu umjetničkih praksi koje su nastajale u liberalno-kapitalističkim društvima na Zapadu (Cvejić, 'Problems that Aesthetically "Unburden" Us' [str. 322-334]).

Dakako, postoje i one artikulacije postjugoslavenskog prostora koje inzistiraju na iznalaženju novih, donedavna mu uskraćenih tipova analiza. Retrospektiva *Političke prakse (post)jugoslavenske umjetnosti* organizirana u kustoskoj suradnji WHW-a, Prelom kolektiva, CCA/pro.ba i kuda.org i predstavljena u beogradskom Muzeju istorije Jugoslavije u studenom 2009. jedan je takav primjer koji, posve različito od *Cinema Komunisto*, vrši nužnu podjelu paradigme jugoslavenske umjetničke produkcije na partizansku umjetnost, socijalistički modernizam i nove umjetničke prakse. Ta retrospektiva nije samo izložila referentne radove nego i oformila platformu za kritički pristup problematici jugoslavenske umjetnosti koji bi uputio posebice na njezine emancipacijske aspiracije i strategije. Sasvim očekivano, zbog područja interesa i struke kustosa i kustosica naglasak je stavljen na vizualne umjetnosti, koje su i u vrijeme svog nastanka bile institucionalno afirmirane, dok izostaju specifične forme izvedbenih umjetnosti, a među njima i suvremeni ples kao najmarginalnija izvedbena forma u takozvanim nedemokratskim društvima istočne Europe.

Novo izdanje Centra za dramsku umjetnost i platforme Teorija koja hoda - *Parallel Slalom: a Lexicon of Non-aligned Poetics* – ukoričeni je nastavak aktivnosti edukativno-istraživačke platforme East Dance Academy, a uredili su ga dvoje od inicijatora, Bojana Cvejić i Goran Sergej Pristaš. Polazišna teza objašnjena je u prvom, proklamatskom tekstu jednostavno naslovljenom "East Dance Academy" (str. 16-30) i odnosi se na činjenicu da se povijest suvremenog plesa na zapadu uvelike povezuje s projektom demokracije, dok u kontekstu jugoslavenske povijesti suvremenog plesa takva ideološka poveznica izostaje (Janša, Kunst, Milohnić i Pristaš, "East Dance Academy"). Umjesto toga, u službeni narativ povijesti plesa zemalja Drugog i Trećeg svijeta uvršteni su balet, vojne parade i folklor, a suvremeni ples manifestira se *probijanjem* kroz srodne umjetnosti: vizualne umjetnosti, poeziju i kazalište, kao što će, primjerice, pokazati tekst Janeza Janše o njegovoj rekonstrukciji kultne neoavangardne slovenske predstave *Pupilija, papa Pupilo pa Pupilčki* koja je između ostalog bila jedinstvena po svom interdisciplinarnom karakteru. Riječima urednika, samo određenje istočne plesne akademije je problematično, ali svrha ima prvenstveno inicijacijsku namjeru: pozvati na drugačije sagledavanje povijesti plesa, koje bi upozorilo na neodrživost i neprimjenjivost estetskih kategorija zapadnog suvremenog plesa na njegove istočnoeuropske pandane upravo zbog kontekstualnih specifičnosti koje nije moguće objasniti vodeći se jednostavnim analogijama temeljenim na već spomenutim binarnim oprekama Zapada i Istoka. Iz toga proizlazi potreba da se suvremeni ples ne shvaća prvenstveno kao estetsku kategoriju, nego da mu se analitički pristupi kao društvenoj i političkoj činjenici koja ne podliježe istom tipu analize kao i ostale umjetnosti budući da, kao jedna od najmlađih umjetničkih formi, uvijek nanovo sprovodi vlastitu artikulaciju i reartikulaciju. Prema tome, povijest plesa u istočnoj Europi je

povijest diskontinuiteta i kao takva iziskuje da je se heuristički prevrednuje, uz nužno prepoznavanje i uvažavanje njezine imanentne nedisciplinarnosti. Takva karakteristika suvremenog plesa očituje se i u činjenici da je stjecanje tehničkog znanja na visokoškolskoj razini u istočnoj Europi u pravilu bilo nedostupno i češće posredovano kroz pojedince koji su se obrazovali diljem zapadne Europe i SAD-a.

Navedeni zaključci početnog teksta "East Dance Academy", *nesvrstanog* niti u jednu od šest tematskih cjelina, ispisani su u manifestnom tonu i čine skup s još pet programatskih tekstova grafički izdvojenih od ostatka: "Whilst Watching a Movie" Tomislava Gotovca (str. 132-135), "Notes on Spaces and Intervals" Gorana Sergeja Pristaša (str. 284-296), "In Praise of Laziness" Mladena Stilinovića (str. 335-340), "Delay" Bojane Kunst (str. 352-353) i "18 Paragraphs for a Metaphysics of Movement" Mårtena Spångberga (str. 368-373). Preostali tekstovi su u većini slučajeva prethodno objavljeni drugim povodima u različitim publikacijama, ali okupljeni pod okriljem nesvrstanih poetika sugeriraju da se radi o potrebi za jukstapozicijom kritičkih pojmova koji su politički i kulturno specifični čime polažu pravo na vlastitu (re) definiciju. Isto tako, autori ne potječu isključivo s postjugoslavenskog područja, jednako kao što niti tekstovi ne obrađuju isključivo primjere koji su uz taj prostor neraskidivo vezani. Riječima urednika, uvrštene autore povezuje pojam poetike koji naglašava produktivnu moć misli, a njihovu nesvrstanost čini to što se ne radi niti o kustoskim niti o tehničkim terminima, niti oni učinkovito reprezentiraju ono što bi bilo po svojoj biti jugoslavensko, istočnoeuropsko, ili pak potjecalo isključivo iz umjetničke ili teorijske domene (Cvejić i Pristaš, "Introductory note" (str. 10-15)). Umjesto toga, ističu kako je nakana leksikona pobuditi interes za ideologiju "u njezinim pozitivnim konotacijama", kao i potaknuti umjetničke i teorijske eksperimente (Ibid.).

Historicize, or Else prvi je tematski skup naslovljen sintezom prepoznatljivih citata Frederica Jamesona ("Always historicize") i Jona McKenzija ("Perform, or Else") te okuplja nekoliko mogućih pristupa u razmišljanju o fenomenu rekonstrukcija kao jednom od dominantnih modela proizvodnje u suvremenim izvedbenim umjetnostima, kako navodi Marko Kostanić u prvom tekstu toga niza. Historizacija se pritom izdvaja kao neizostavan postupak pri, s jedne strane, analizi odabranog izvedbenog materijala i s druge, njegovom transponiranju u sadašnji povijesni trenutak iz odgovornosti prema promijenjenom političko-ekonomskom kontekstu. **The Lapse of Knowledge** drugi je tematski skup koji se sastoji od tekstova Alda Milohnića, Ane Vujanović i grupe Terminally Unschooled. U svima trima ovim tekstovima zajednički postupak jest ambicija da se afirmiraju inače derogativni pojmovi vezani za proizvodnju znanja, a koji su često upotrebljavani u klasifikacijama umjetničkih praksi bivše Jugoslavije. To su (radikalni) amaterizam, znanje iz druge ruke (*second-hand knowledge*) i neučenost (*unschooled*), a sve ih se promatra kao nuspojavu neinstitucionalnih tokova znanja koji upravo zbog tog određenja imaju transformativni i emancipacijski potencijal. **Cinematic Modes of Action** započinje već spomenutim poetičkim manifestom Tomislava Gotovca, a u ostalim esejima istražuju se odnosi filmskih tipova izlaganja i koreografije. Asertivno shvaćanje amaterizma slično Milohnićevom ponavlja se u članku Ane Janevski gdje se daje sustavni pregled fenomena kino klubova u Jugoslaviji koji su omogućili čitavim generacijama filmaša da se bave filmom u produkcijski nezahtjevnim okruženjima pa su tako i iznjedrili autonomne filmske pokrete poput "crnog talasa" u Srbiji. Također, članak Owena

Hatherleyja ("Americanism and Chaplinism, Comedy and Defamiliarisation in Theatre and Film, 1919-27", str. 154-188) jedini je čijom analizom pretežu primjeri iz bivšeg SSSR-a što se čini nedovoljnim za zbornik koji odabire odrednicu istočnoeuropskog pri bavljenju pripadajućim poetikama. Četvrti skup eseja objedinjen je pod nazivom **Passion for Procedures** i nudi moguću tipologiju za istraživanje političkih strategija u okviru umjetničkog djelovanja. Sva tri eseja pritom teže uvesti "nove" pojmove u diskusiju te se bave kontekstualnom umjetnošću i dvama neologizmima: "artivizmom" kako ga artikulira Aldo Milohnić i "proceduralizmom" u objašnjenju Bojane Cvejić. Predzadnji skup nazvan **Tactical Poetics** pruža uvid u korpus tekstova koji rasvjetljuju pojedine operativne strategije što potječu iz umjetničke prakse s prostora bivše Jugoslavije, a pridružena su im dva teksta Rica Allsopa koji isto tako strateški koristi termine pažnje i privremenih zona ne bi li preispitao ideje izvedbenog vremena i prostora. Naposljetku, **Dramaturgies of the Non-aligned** mapira polje raznovrsnih mišljenja o odnosu estetike i politike pri čemu posljednji tekst u leksikonu, "Digitality and the Shattering of Tradition" Johnatana Bellera (str. 390-402) naznačuje širenje polja diskusije na povijesni razvoj odnosa medija i kapitalizma.

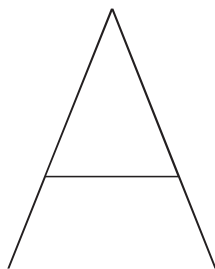
Parallel Slalom stoga nije klasičan leksikon ukoliko ga razumijevamo kao nešto što ima namjeru biti sveobuhvatnim pojmovnikom. On je tek jedan od mogućih pregleda i pogleda koji su neskriveno nelinearni, polemički i selektivni. Ono što povezuje sve tekstove je svijest o naglašeno proizvodnom aspektu znanja: taj proces vidljiv je ne samo u odnosu prema "klasičnijim" teorijama izvedbenih umjetnosti, nego i u samoj strukturi leksikona. Preciznije rečeno, odabrani eseji razlikuju se od akademski prisutnijih teorija koje su metodološki usmjerene prema analizi problematike identiteta te umjesto toga formuliraju svojevrсни geopolitički kriterij za analizu. Prema tome, nasumično čitanje pojedinačnih eseja zadovoljit će znatiželju za pojedinačnim analizama koncepata, perspektiva, strategija i praksi, a obuhvaćanje cjeline će dovesti do uočavanja referencijalnih prepleta uvrštenih autora i tako pružiti uvid u nastanak jedne specifične hrestomatije (post)jugoslavenskih poetika. Iako se fokus većine eseja najčešće vraća na fenomene što potječu iz suvremenog plesa, oni se promatraju u odnosu prema drugim umjetničkim formama ili s obzirom na način na koji se diskurzivno utemeljuju spram šireg društveno-političkog konteksta. Pritom estetsko-politički zalog nesvrstanosti obnaša dvostruku funkciju: s jedne strane, narušava binarnu analitičku logiku kojoj se prečesto pribjegava u reprezentaciji istočnoeuropske umjetnosti, a s druge, postaje očište koje se dalekosežno može ispostaviti znatno operativnijim u tvorbi znanja o nepripitomljenim izvedbenim poetikama.

The promise of non-alignment

(*Parallel Slalom: A Lexicon of Non-aligned Poetics*, ed. Bojana Cvejić and Goran Sergej Pristaš; Belgrade: Walking Theory; Zagreb: Centre for Drama Art, 2013)

Nina Gojić

Translated from Croatian by Marina Miladinov



fter a period of systematic suppression of any form of affirmative memory of the common Yugoslav space during the 1990s, in the past decade we have witnessed some attempts in the field of culture to systematically represent and critically analyse the artistic practices that emerged in the area of our former state. This process has resulted in a sort of turn, which can be observed in the example of *Cinema*

Komunisto, a documentary film by Mila Turajlić that has been shown at festivals and received some recognition. The author has approached the history of cinema in a way that differs considerably from that which is common in the educational institutions of the countries which inherited Yugoslavia. Same as with the other arts, at least when it comes to Croatia, the history of cinema is here taught exclusively in the context of national history, even though the individual cinematic histories of all the six Yugoslav federative republics were in the period from 1945-1991 inseparable from their Yugoslav context. *Cinema Komunisto* has been distributed throughout the territory of the former state, as well as shown at most European festivals, but apparently its success in terms of reception has been due to the one-dimensionality of approach in structuring the material, rather than the reaffirmation of the common Yugoslav cinematic history. By taking Tito's enthusiasm for cinema as a starting point for developing the metaphor of the authoritarian leader as the screenwriter of the official Yugoslav history, the author has decided to tell, rather reductively, only one among the many cinematic histories of the former state. The film has thus joined the long list of examples that show patterns of self-orientalization in presenting Eastern European art, which successfully cater for the expectations of the Western audiences by sustaining the binary opposition of the Cold War: the

production of partisan and socialist realism films is shown as the only one while omitting the very rich tradition of modernist orientation, including a number of “troublesome” films (by authors such as Dušan Makavejev or Želimir Žilnik which have often been banned and their authors sent to prison); moreover, this position overlooks the fact that modernism was a legitimate poetic choice, even encouraged by the regime. By doing this, the film denies non-alignment, not only as an actual political and historical fact, but also as a production category for defining those artistic practices that are difficult or even impossible to discipline by applying the system of categories used in the analysis of artistic practices emerging in the liberal capitalist societies of the West (cf. Cvejić, “Problems that Aesthetically ‘Unburden’ Us” [p. 322-334]).

To be sure, there are also those articulations of Yugoslav space that insist on finding new types of analysis, which were missing until recently. The retrospective *Political Practices in (Post-)Yugoslav Art*, organized by a curatorial collaboration of WHW, Prelom Collective, CCA/pro.ba, and kuda.org and presented at the Belgrade Museum of Yugoslav History in November 2009, is precisely such an example: contrary to *Cinema Komunista*, it performed the necessary classification of the paradigm of Yugoslav artistic production, dividing it into partisan art, socialist modernism, and new art practices. The retrospective not only exhibited the relevant artworks, but also created a platform for critically approaching the issue of Yugoslav art that particularly emphasized its emancipative aspirations and strategies. As expected, owing to the interests and professional orientations of its curators, the emphasis was placed on the visual arts, which were also institutionally affirmed at the time of their emergence, but some specific forms of the performing arts were missing: among them, contemporary dance as the most marginal form of performance in the so-called undemocratic societies of Eastern Europe.

The new edition of Centre for Drama Art and the Walking Theory platform – *Parallel Slalom: a Lexicon of Non-aligned Poetics* – continues the activities of the educational and research platform East Dance Academy in a book form, edited by two of its initiators: Bojana Cvejić and Goran Sergej Pristaš. The starting hypothesis is explained in the introductory, programmatic text, which is simply titled “East Dance Academy” (pp. 16-30) and discusses the fact that the history of contemporary dance in the West has been largely related to the project of democracy, whereas in the context of Yugoslav history of contemporary dance this sort of ideological link is missing (Janša, Kunst, Milohnić, and Pristaš, “East Dance Academy”). The official narrative of the history of dance in the countries of the Second and Third Worlds includes ballet, military parades, and folk dance, while contemporary dance is manifested only as an *occasional* element within the related arts: visual arts, poetry, and theatre, as shown by Janez Janša in his text on his own reconstruction of the legendary Slovenian neo-avantgarde performance *Pupilija, papa Pupilo and the Pupilceks*, which was, among other things, unique in its interdisciplinary character. According to the editors, the definition of East Dance Academy is in itself problematic, but its purpose has been primarily initiatory: to call for a different view on the history of dance, which would indicate the fact that the aesthetic categories from the Western contemporary dance cannot possibly be applied to its Eastern European counterparts because of the contextual specificities that cannot be explained by resorting to simple analogies based on the abovementioned binary oppositions between East and West. This has resulted in a demand that the

contemporary dance should not be primarily considered as an aesthetic category, but approached analytically, as a social and political fact that cannot be subjected to the same type of analysis as other forms of art, since as one of the youngest art forms it keeps articulating and re-articulating itself. Therefore, the history of dance in Eastern Europe is a history of discontinuity, and as such requires a heuristic re-evaluation, with the necessary recognition and acknowledgment of its immanent non-disciplinarity. This feature of contemporary dance is also manifested in the fact that it was basically impossible in Eastern Europe to acquire the practical dance skills at the university level, and thus they were largely mediated by individuals trained in Western Europe or the USA.

These conclusions from the introductory text on "East Dance Academy", *non-aligned* with any of the six thematic units, are written in the style of a manifesto and form a cluster with five other programmatic texts, graphically separated from the rest: "Whilst Watching a Movie" by Tomislav Gotovac (pp. 132-135), "Notes on Spaces and Intervals" by Goran Sergej Pristaš (pp. 284-296), "In Praise of Laziness" by Mladen Stilinović (pp. 335-340), "Delay" by Bojana Kunst (pp. 352-353), and "18 Paragraphs for a Metaphysics of Movement" by Mårten Spångberg (pp. 368-373). The remaining texts have mostly been published elsewhere, on different occasions and in different publications, but when gathered under the criterion of non-aligned poetics they suggest that there is a need of juxtaposing critical terms that are politically and culturally specific, in which they claim their right to their own (re-)definition. Moreover, their authors do not come exclusively from the post-Yugoslav area, and the texts do not deal exclusively with examples that are inseparably linked to this region. According to the editors, what links the featured authors is an idea of poetics that emphasizes the productive power of thinking, and what their non-alignment consists of is the fact that their terms are neither curatorial nor technical, and that they do not effectively represent something that is essentially Yugoslav, Eastern European, or even exclusively linked to the artistic or theoretical domain (Cvejić and Pristaš, "Introductory note" (pp. 10-15)). Besides, the intent of the lexicon is said to consist in awakening an interest in ideology "with its positive connotations", as well as encouraging artistic and theoretical experimentation (ibid.).

Historicize, or Else is the title of the first thematic cluster, which fuses the famous quotations of Frederic Jameson ("Always historicize") and Jon McKenzie ("Perform, or Else") and synthesizes several possible approaches in reflecting on the phenomenon of reconstructions as one of the dominant production models in the contemporary performing arts, as Marko Kostanić has indicated in the first text within this series. Historicization is thereby singled out as an inevitable procedure in analyzing the selected performing material, and also in transposing it into the present historical moment by paying respect to the altered political and economic context. **The Lapse of Knowledge** is the second thematic cluster, consisting of texts by Aldo Milohnić, Ana Vujanović, and the Terminally Unschooled group. The common procedure in all these texts reflects the ambition to rehabilitate the derogatory notions linked to the production of knowledge, which are often used in the classifications of art practices in former Yugoslavia: (radical) amateurism, second-hand knowledge, and being unschooled, all of them seen as a by-product of the non-institutional flows of knowledge, which for this very fact have a transformative and emancipative potential. **Cinematic Modes of Action** begins with the aforementioned poetic manifesto of Tomislav Gotovac, while the other essays explore the relationship between

the cinematic types of presentation and choreography. The assertive understanding of amateurism similar to that of Milohnić appears in an essay by Ana Janevski, who has offered a systematic overview of the phenomenon of cinema clubs in Yugoslavia, which made it possible for an entire generation of filmmakers to engage with cinema in a setting that was undemanding in terms of production, resulting in autonomous cinematic movements such as the “black wave” in Serbia. The essay by Owen Hatherley (“Americanism and Chaplinism, Comedy and Defamiliarisation in Theatre and Film, 1919-27,” pp. 154-188) is the only one where examples from the former Soviet Union prevail in the analysis, which seems insufficient for a volume that has chosen the “Eastern European” as its guideline in dealing with the corresponding poetics. The fourth cluster of essays has been unified under the title **Passion for Procedures** and offers a possible typology for exploring political strategies in the framework of artistic activity. All of its three essays seek to introduce “new” notions into the discussion, whereby they are dedicated to contextual art and introduce two neologisms: “artivism” as articulated by Aldo Milohnić and “proceduralism” discussed by Bojana Cvejić. The penultimate cluster is called **Tactical Poetics** and offers an insight into a body of texts that illustrate specific operational strategies originating from artistic practices in the territory of former Yugoslavia, with two additional texts by Ric Allsop, who has also strategically used the notions of attention and temporary zones to explore the ideas of performative time and space. Eventually, **Dramaturgies of the Non-aligned** maps the field of various reflections on the relationship between aesthetics and politics, whereby the last text in the lexicon, “Digitality and the Shattering of Tradition” by Johnatan Beller (pp. 390-402) indicates an expansion of the discussion field to include the historical evolution of the relationship between capitalism and the media.

Parallel Slalom is therefore not a classical lexicon, if we understand it as something that aspires to become a comprehensive terminological tool. It is only one of the possible overviews and views that are openly non-linear, polemical, and selective. What links all these texts is an awareness of the outspokenly productive aspect of knowledge: this process is evident not only in relation to the more “classical” theories of the performing arts, but also in the very structure of the lexicon. More precisely, the selected essays differ from the academically more prominent theories, which are methodologically oriented towards an analysis of identity issues, in that they formulate a sort of geopolitical criterion for analysis. Thus, a random reading of individual essays will satisfy the curiosity for specific analyses of concepts, perspectives, strategies, and practices, while grasping the volume as a whole will provide an insight into the referential intertwining of the included authors and the emergence of a specific chrestomathy of (post-)Yugoslav poetics. Even though most essays go back to the phenomena originating in contemporary dance, they are viewed in relation to other artistic forms or with regard to the way in which they are discursively situated within a wider socio-political context. Thereby the aesthetical and political legacy of non-alignment plays a double role: on the one hand, it shatters the binary analytical logic, which is all too often resorted to when representing Eastern European art; on the other hand, it becomes a vantage point that can turn out far more operational in the creation of knowledge about the untamed performing poetics.

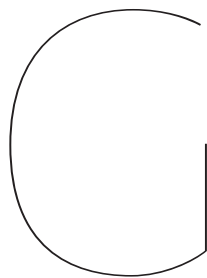




Minimum, i istovremeno maksimum

(Anne Teresa De Keersmaecker i Bojana Cvejić, *A Choreographer's Score*, Brussels: Mercatorfonds, 2012)

Zrinka Užbinec



Glavni trg, susret, kratak razgovor i preuzimanje kartonskog fascikla vizualno čistog dizajna, s koricama bijele boje na kojima crnim slovima stoji:

A Choreographer's Score by Anne Teresa De Keersmaecker & Bojana Cvejić.

Već samim dizajnom, formom fascikla (i Courierom kao glavnim fontom), *A choreographer's Score* govori

o svojoj radnoj i analitičkoj naravi, pozivajući čitatelja da u njega ubaci i vlastite bilješke. Fascikl sadrži publikaciju i kartonsku košuljicu u koju su umetnuta četiri dvd-a, pa sam se na trenutak ponadala da je riječ o cjelovitim snimkama predstava do kojih nisam mogla doći pregledavajući javno dostupne materijale. Moja plesačka znatiželja bila je *okinuta*.

Posvetila sam se čitanju i istraživanju publikacije jedne od najistaknutijih umjetnica suvremenog plesa, Anne Terese De Keersmaecker, belgijske koreografkinje i plesačice, osnivačice plesne kompanije Rosas i ključne figure flamanskog novog vala. Publikacija je oblikovana kao serija analiza koreografskog zapisa njenih prvih predstava. Radovi okupljeni u njoj stilski su obilježili koreografski jezik u kojem se ples promišlja običnim, svakodnevnim kretanjem, odbacivanjem viškova i ekspresivnih dodataka. Rezultat je istraživanja započetog 2010., kojeg su zajednički osmislile i realizirale Bojana Cvejić, teoretičarka izvedbenih umjetnosti, i sama Anne Theresa De Keersmaecker. Povod za analizu i nastanak publikacije bila je obnova i ponovne izvedbe prvih radova De Keersmaecker pod zajedničkim nazivom "*Early works*" 2010., nastalih u razdoblju od 1982. do 1987. Radi se o četiri rana rada koji ustanovljuju četiri različita, ali temeljna pristupa u razvoju njenog koreografskog jezika. To su:

- *Fase, Four Movements to the Music of Steve Reich (1982) / Violin Phase, Come Out, Piano Phase, Clapping Music*
- *Rosas Danst Rosas (1983)*
- *Elena's Aria (1984)*
- *Bartók/Mikrokosmos (1987)*

Ove četiri predstave koje čine okosnicu publikacije radovi su ne samo koreografkinje, već i plesačice u istim koreografijama. Plesne predstave nastale su bivanjem u dvorani, kretanjem i potragom za svojim izrazom, za svojim koreografskim rukopisom. Upravo mi je to tjelesno iskustvo plesačice-autorice najzanimljivije, jer nastaje kao nusproizvod odnosa plesачkog i koreografskog mišljenja plesa.

A Choreographer's Score

Kako se u uvodu publikacije navodi, zanimljivo je da je u Europi u posljednjih desetak godina napravljen iskorak u smjeru razvoja različitih metoda arhiviranja i dokumentiranja plesa, drugačijeg prijenosa plesnog i koreografskog znanja te razvoja digitalnih alatki za prikaz i prijenos poetičkih i tehničkih principa kretanja. Takav rad na sedimentaciji metodologije umjetničkih praksi zasigurno ide bok uz bok i s načinima financiranja eksperimentalne umjetnosti u Europi, te predstavlja zaokret iz projektnog u istaživačko polje s duljim vremenskim periodom za rad i višegodišnjim financiranjem. No, osim ekonomskih povoda, čini mi se da *remedijacija* umjetničkih praksi, odnosno, istraživački *boom*, ako ga možemo tako nazvati, ima i drugu usmjerenost - potrebu europskih koreografa za refleksivnim pristupom vlastitom radu. Cilj takvog zaokreta je analiza i sistematizacija umjetničkog rada koju se može podijeliti i sa širim krugom publike. Naime, ples, za razliku od glazbe, filma ili likovnih umjetnosti, pati od povijesnog nedostatka refleksivno-teorijskih dokumenata što dovodi do opasnosti da mnogi značajni radovi koji su obilježili razvoj suvremenog plesa s vremenom nestanu ili ostanu sačuvani jedino u privatnim bibliotekama. Partiture, snimke, tekstovi i različiti vizualni ili doživljajni elementi publikacija i alatki pokušavaju djelomično "raskrinkati" koreografske principe i diferencirati poetske specifičnosti različitih autora. Istovremeno rade i na razumijevanju suvremenog plesa koje često ostaje zamućeno neiskusnom gledatelju, a ponekad čak i onom kazališno educiranim, koji ne pripada uskom krugu ovog umjetničkog miljea.

Publikacije i alatke koje otvaraju kreativni proces imaju stoga višestruku ulogu. Radeći na njima, autori dobivaju prostor za analizu vlastitog rada i za njegovu refleksiju, a to ima učinka i na proizvodnju znanja o (u) koreografiji i plesu. Čitatelju pak daju uvid u kreativni proces jer govore i o njemu i o znanju koje nastaje kao njegova posljedica, a koje ne služi samo za "poslagivanje" završnog proizvoda - predstave. Ako maštam i dalje, nikad se ne zna, možda otvore put i tome da se ples počne čitati odvojeno od uvijek napete potrage za odgovorom na pitanje "što se pleše", ne napuštajući ono što ples razlikuje od ostalih umjetničkih disciplina, od doživljaja na razini kinestetičkog iskustva. Kako kaže Bojana Cvejić u uvodu publikacije: "Kako bi se ples uzeo za ozbiljno, bitno je da sam sebe uzme za ozbiljno".

A choreographer's score sastoji se od dva dijela: publikacije i četiri dvd-a za četiri koreografije. Koreografije su i tekstualno i video snimkama (na dvd-u) gotovo kirurški obrađene u formi intervjuja. Budući da dvd ne nosi

cjelovite snimke predstava, vrlo vjerojatno zbog pažljive zaštite autorskih prava, isprva mi nije bilo jasno zašto bi gotovo jednak sadržaj bio obrađen i tekstualno i video materijalima. Ipak, taj se pristup pokazao smislenim. Naime, tekstualni materijal nudi pitanja i odgovore vezane uz ideje za predstavu i kontekst u kojem je nastala, metode i procedure, podrijetlo i odabir plesnih pokreta te problem odnosa koreografije prema glazbi, prostoru i kostimima. Upotpunjen je skicama koreografskih partitura i crtežima te arhivskom dokumentacijom poput programskih knjižica i troškovnika, fotografijama s proba i izvedbi te privatnim zapisima iz bilježnice. Za razliku od teksta, video varijanta nudi zanimljiv spoj razgovora, plesa i kratkih snimki proba i izvedbi. Razgovor se na videu odvija, pretpostavljam, u studiju, a Bojana Cvejić koja postavlja pitanja, ostaje izvan kadra. U kadru su A. T. De Keersmaeker, dvije stolice i ploča za pisanje. Zbog takvog dispozitiva, ispitivačica povremeno sklizne u ulogu učenice, a ispitanica iz eksplikacijske uranja u ulogu plesačice (da bi iz nje ubrzo i izronila), demonstrirajući plesne pokrete i sekvence ispred kamere. Njezini odgovori ispresjecani su crtanjem prostornih, muzičkih i koreografskih skica po ploči, bljeskovima plesa i sjećanja, povremenim napetim pauzama u potrazi za preciznim odgovorom. Ponekad upravo prokliznuća u ples postaju ključna u potrazi za pravim odgovorom jer tijelo u tim situacijama kaže ono što riječima može ostati samo prevedeno. Ti nam kratki izvedbeni bljeskovi na trenutak promijene fokus; način na koji slušamo, gledamo i razumijemo ono što je prije toga rečeno. Primjerice, dok De Keersmaeker pred pločom analizira koreografsku kompoziciju jedne od predstava, na trenutak zastane, izvede plesnu sekvencu (kao da se tijelom želi podsjetiti ili preciznije izraziti) da bi se potom vratila pisanju po ploči. I iako je taj trenutak plesa kratak, bez razrade i izvađen iz konteksta cjelokupne koreografije, gledatelju plesaču postaje mjesto prepoznavanja i razumijevanja onoga o čemu De Keersmaeker govori, piše ili crta. Tekst publikacije nam stoga nudi preciznost koju govor ponekad nema, a video opet izvedbene momente koji tu preciznost smještaju u samo tijelo.

I video i tekst publikacije imaju ulogu ekstenzije koreografija, poput partiture za čitanje jedinstvenog koreografskog jezika i njegovog boljeg razumijevanja. Kroz dijalog i spoj dviju perspektiva - koreografske i promatračke - oni zajednički odmotavaju slojeve jednog koreografskog pristupa i jezika - principe, koncepte, stil i odabir pokreta. Zato pretpostavljam da je odluka da razgovor bude u formi intervjua vođena namjerom da usmjeri intuitivne pristupe radu koje je teško "iskopati" reflektirajući vlastiti rad sâm, a koji su često jedni od najvažnijih pokretača za donošenje odluka.

Koreografsko tkanje

U publikaciji se analizira svaka predstava pojedinačno, no postoje poveznice koje ih čine dijelom jedinstvenog koreografskog jezika. To su prije svega koreografski principi, načini na koje se pokreti i cjeline uvezuju u fino tkanje koreografije i koji se pojavljuju u sve četiri predstave, najgušće u prve dvije: *Fase*, *Four Movements to the Music of Steve Reich* i *Rosas Danst Rosas*.

Bazični princip proizvodnje materijala je ponavljanje, izvođenje pokreta ili sekvence pokreta više od jednom, u različitim kombinacijama koje kontinuitetom izvođenja, na razini makrostrukture predstave, postepeno sklapaju neprekinuti tijekom izvedbe. Trajanjem predstave ples se nastavlja postepeno se razvijajući sa ili bez iznenadnih promjena, a akumulacijom

novih pokreta na osnovu, plesni se materijal s vremenom i transformira. Ponavljanje kao koreografski princip u predstavi *Rosas Danst Rosas* dovedeno je do vrlo kompleksnih kombinacija korištenjem kontrapunkta kao momenta iznenađenja. Kontrapunkt je izraz posuđen iz glazbenog rječnika, a u plesu predstavlja odnos dvaju ili više tijela koji izvode pokrete istodobno, ali s pomakom u vremenu ili redoslijedu izvedbe. U predstavi *Fase, Four Movements to the Music of Steve Reich* De Keersmaecker intenzivno koristi *phase-shifting* kao koreografski odgovor na *phasing*, kompozicijsku tehniku u kojoj repetitivnu frazu izvode dva instrumenta u postojanom, ali ne i identičnom tempu. Dva instrumenta (ili dvije snimke na traci) počinju svirati unisono, zatim jedan od njih ubrza ili uspori izvođenje nekih nota i nastavi svirati s određenim vremenskim razmakom u odnosu na prvi instrument. Razdvajanje u zvuku nastavljaju izvođeci fraze tako da svaku notu čujemo dvostruko. Nakon toga odlaze u još kompleksniji zvučni odnos, da bi se konačno vratili istim putem natrag. Koreografski, *phase-shifting* se događa u trenutku u kojem dva jednaka pokreta ili sekvence pokreta (koje primjerice izvode dvije plesačice paralelno u prostoru i unisono u izvedbi) postepeno mijenjaju odnos, bilo vremenski, bilo prostorno. Najbolji primjer je kretanje plesačica u koreografiji *Piano Phase*. Pokret je jednostavan, sastavljen od varijacija hoda s okretanjem oko jedne noge, svaki put za 180 stupnjeva, vođen rukom i gornjim dijelom tijela. Dvije plesačice počinju unisono u kretanju i smjeru izvedbe sve dok jedna od njih ne ubrza i promijeni smjer kretanja. Svjetlo dodatno pojačava dojam, čak štoviše, povremeno zauzima ulogu trećeg izvođača jer se njegovim preciznim usmjerenjem prema stražnjem zidu omogućuje ocrtavanje sjena plesačica, a koje, kad jedna od njih ubrza kretanje i promijeni smjer, podcrtava skok u fazi glazbene i plesne izvedbe.

Plesni vokabular

Ohrabrenje za strukturne odluke koje je sa svojim suradnicima donosila, posebice kad je riječ o suodnosu glazbe, plesa, prostora i kretanja, De Keersmaecker je pronašla u američkim koreografima koji su 1960-ih i 1970-ih predložili drugačije viđenje plesa i koreografije kroz obično, svakodnevno kretanje, odbacivanje ekspresivnih dodataka te suodnos svih elemenata izvedbe. Kako sama navodi, upravo je opera *Einstein on the Beach* redatelja Roberta Wilsona, kompozitora Philipa Glassa i koreografkinje Lucinde Childs, koja kombinira kazališne elemente i visoko formaliziran pokret baziran na ponavljanju, važila kao inspiracijski impuls. Spor razvoj materijala i dugo trajanje dramaturški otvaraju prostor i pružaju mogućnost da se pažnja seli s elementa na element predstave i da gledatelj sam stvara veze i odnose među njima, a da oni nisu strukturno pretpostavljeni.

Plesni se vokabular stoga većinom oslanja na kombinaciju svakodnevnih gesti (hoda, okretanja, sjedanja, ležanja, pomicanja ruku) s formalnim, repetitivnim pokretima koji su iz njih izvedeni. U predstavi *Rosas Danst Rosas* on sadrži i momente napada i uzmaca te pokreta jakog energetskog naboja, ali bez afektivnog dodatka, dok u *Violin Phase* ekonomiju kretanja čine okreti/vrtnje i pokreti stopalima koji se ponavljaju, grade akumulacijom, variraju i u trajanju izvedbe kompliciraju. Kostim u proizvodnji plesa igra važnu ulogu – u *Violin Phase* to je haljina koja zbog svog prirodnog kretanja oko tijela poziva na vrtnju, a kako se na podlozi na kojoj pleše nalazi (pretpostavljam) pijesak, važan je bio i odabir obuće. Pokretima stopala crta se po pijesku i na tlu

ostavlja upisan trag izvedbe. Cipele (The Roots, koje su s *Rosas Danst Rosas* postale i stilsko obilježje) tijelu su dale veću težinu što je omogućilo vidljivije upisivanje tragova u tlo radi potrebe za iscrtavanjem uzorka, kao i specifičnu kvalitetu izvedbe. U *Elena's Aria* kostim također oblikuje pokret - uske haljine koje sputavaju pokret proizvodeći sitnije korake i padove i visoke pete koje tijelu mijenjaju težište. Osim kostima, stolica je ključni objekt u proizvodnji plesa, i kao mjesto izvedbe. Primjerice, u predstavi *Come Out* čitav se ples odvija u sjedećoj poziciji oko osi stolice, u krug. Noge su zbog toga uglavnom fiksirane na jedno mjesto, s povremenim izbačajima u kojima se noga ispruži pa vrati, dok ruke i gornji dio tijela nose većinu izvedbe.

U predstavama *Rosas Danst Rosas* i *Elena's Aria*, pokreti imaju gestualni karakter - kretnje poput spuštanja i podizanja ruba bluze kako bi se pokazalo rame, prolaska prstima kroz kosu ili podizanja suknje, funkcioniraju kao geste jer za razliku od ostalih pokreta nose drugačije značenje, sa predznakom "ženskih" gestualnih pokreta. Uz to, izvedeni su specifičnom kvalitetom koja je s vremenom, postala stilski amblematska za koreografske radove Anne Terese De Keersmaecker. I pokreti i kvaliteta kretanja su, po njezinim riječima, izlazili iz želje za individuacijom svake od njih, iz naglašavanja osobnosti plesačica unutar jedinstvenog, zajedničkog vokabulara, kao i iz činjenice da su plesale "same sebe" te proizvodile plesni vokabular "iz sebe". Čini se ipak da su proizvodeći ples stvarale dojam/sliku kretanja o kojoj u tom momentu nisu promišljale jer je dolazio iz njihovih tijela. Bilo bi doduše zanimljivo, uz više pažnje i šire opservacije, usporediti kako se njihovo viđenje ženstvenosti na razini pokreta i geste odnosi spram drugih koreografskih pristupa ženstvenosti.

Odnos s glazbom

U većini radova De Keersmaecker razvija blizak odnos glazbe, sistemskog razmišljanja u koreografiji i plesa, pri čemu glazbu, zapravo glazbenu partituru, koristi kao generator za koreografiju. Sa svojim bliskim suradnikom, filmskim redateljem i glazbenikom, Thierryjem De Meyjem, analizira njezine dijelove i prepoznaje principe koje potom prevodi u koreografske. U predstavi *Fase, Four Movements to the Music of Steve Reich* Reichove inovacije uključuju korištenje *loopa* na trakama da bi proizveo *phasing* uzorak. Koreografiju tretira onako kao što Reich tretira glazbu - s minimumom unesenog sadržaja i maksimalnim načinom njegovog kombiniranja. U prvoj koreografiji predstave *Piano Phase*, analizira jedan od prvih radova Stevea Reicha u kojem koristi *phase-shifting* s akustičnim instrumentima. Sama glazbena partitura je podijeljena u tri dijela, a na razini cijele partiture postoji muzička fraza koja se ponavlja. Kao što je već navedeno, dva klavira počinju unisono da bi zatim jedan, s određenim vremenskim razmakom, "preskočio" u izvedbi fraze kao što plesačice, koje započinju unisono u kretanju i smjeru izvedbe mijenjaju odnos kad jedna od njih ubrza i promijeni smjer kretanja. U koreografiji *Clapping Music*, muzičari uživo plješću isti ritmički obrazac najprije unisono, a potom se počinju razilaziti. Jedan od njih pri svakoj sljedećoj izvedbi ritmičkog obrasca izostavi prvu notu tj. prvi udarac. Počinje pljeskati u isto vrijeme kad i prvi muzičar, no njegova prva nota je druga nota originalnog obrasca, dok mu je posljednja nota prva nota originalnog obrasca. Tako nastavljaju u krug sve dok se ne vrate unisonoj izvedbi. Koreografska odluka je u odnosu na muzički predložak išla suprotnim putem. Plesna sekvenca se također ponavlja, ali se u

plesu ne izostavlja pokret, već se pokret nadodaje. U predstavi *Bartók/Mikrokosmos* znatiželja za analizom i istraživanjem glazbe dovela je do vrlo zahtjevnog zadatka - do analize ozbiljnog klasičnog djela u kojem ima vrlo malo slobode za interpretaciju, još manje za prijevod u ples, i u kojem je svaka stavka vrlo precizno određena i kompleksno strukturirana. Mjere u kojima je pisana, pulsacije i ritmičke strukture na momente su vrlo teško raspoznatljive netreniranom uhu. Kako ne bi olako prešla preko rigidne strukture, elemente glazbenog predloška koristila je kao elemente makrostrukture koreografije, no izazovu prijevoda u ples odlučila se prikrasti iz drugog kuta. Drugim riječima, iz djela je na površinu željela izvući njegovu muzikalnost, podcrtati melodiju i ritam. Približiti ples glazbi. I umjesto naglašavanja njegove kompleksne strukture, postupila je suprotno: pojačala je plesnost i muzikalnost. Plesnost je dodatno naglašena pokretima koji podsjećaju na folklorni ili socijalni ples jer Bartókove skladbe obiluju zvukovnim slikama s elementima folklora. Da, približiti ples glazbi, ali i plesu "običnog" čovjeka, doduše ubačenog u vrlo formaliziranu i kompleksnu matricu izvedbe. Izvući virtuoznost iz jednostavnih pokreta koje bi svatko mogao otplesati. Za razliku od ostalih radova iz rane faze, ovaj rad traje samo 30 minuta, no 30 minuta vrlo gustog tkanja i filigranske preciznosti izvedbe. Uigranost plesača međusobno i s muzičarima, stvara jedinstven odnos glazbe i plesa izvedenih uživo kroz nadovezivanje, preklapanje i suodnos. Takvo scensko iskustvo nastoji pružiti gledatelju mogućnost da gleda glazbu i sluša ples u isto vrijeme dok sluša glazbu i gleda ples.

Ples kao rad

Publika pri ulasku može vidjeti plesačice na sceni u pripremi za izvedbu, što u to vrijeme nije bilo često viđeno. Ništa se ne skriva, nema ulica u kojima plesačice nestaju ili iza kojih bi se neku radnju moglo sakriti. Sve se događa na sceni i radnje, poput obuvanja cipela, unošenja ili premještanja stolica, traju koliko im treba da se izvrše. Osim toga, predstava traje preko dva sata što djeluje vrlo iscrpljujuće na plesačice, a time je u plesu naglašena dimenzija fizičkog rada uz nefunkcionalnu, ali usmjerenu potrošnju energije. Ponavljanje i ponavljanje i ponavljanje u dugom trajanju počinje proizvoditi višak i transformirati se u neku vrstu zadovoljstva i uzbuđenja. Pokret je za vrijeme izvođenja popraćen čujnim dahom, i upravo mu taj dah daje funkciju i usmjerenje. Iscrpljivanje koje se javlja u izvedbi nije cilj već posljedica strukturalnih odluka: fizičkog iscrpljivanja plesačica zbog dugog trajanja i koreografskog iscrpljivanja relativno malog broja plesnih pokreta, ali u velikom broju njihovih kombinacija. Pritom se, vjerujem, izvedbeni izazov sastojao od potrage za načinom kako preći preko umora i iscrpljenosti u radost zajedničkog izvođenja. I upravo zajedništvo može postati zanimljiva perspektiva iz koje se predstava gleda, posebice *Elena's Aria* u kojoj su, riječima De Keersmaeker, podrška i solidarnost tijekom procesa pripreme predstave i u izvedbi okupljajući princip rada. Kako je predstava organizirana oko dva načina bivanja na sceni - plesa i sjedenja, čekanja odnosno gledanja - njihovo gledanje je postajalo njihov ples i obratno.

Ova publikacija pruža odličan pregled ranih radova Anne Terese de Keersmaeker i značajne je arhivske vrijednosti. Radovi okupljeni u publikaciji temeljni su za razvoj njezinog analitičkog koreografskog jezika, čistog i

preciznog pri plesnoj izvedbi. Koreografski jezik je promišljen kroz pokret i iz pokreta, a kompozicijski se slaže kroz redukciju i maksimizaciju u isto vrijeme - iz samo nekoliko plesnih fraza (minimalnog broja pokreta koji imaju svoj početak i kraj te koji kao cjelina u predstavi funkcioniraju neovisno), ali maksimizacijom njihovih varijacija. Detaljnim analitičkim pristupom radovima autorice su zaista zaokružile i definirale metodološke i koreografske principe Anne Therese De Keersmaeker koje svakako vrijedi proučiti. Istovremeno, publikacijom su postavile i točku na kraju teksta čime se sakupljeno znanje instaliralo, zauzelo mjesto na polici. A čini mi se, iz moje plesačke perspektive, da ovdje postoji nit za koju bi se moglo uhvatiti pa da se rad nastavi u smjeru alatke koja, neopterećena estetskim pristupom, može poslužiti kao metodološki primjer za kreaciju ili za artikulaciju nečijeg tuđeg rada. Naime, čitajući publikaciju, razmišljala sam o tome kako dosljedna i marljiva izgradnja koreografskog jezika uvijek ostane stvar poetike specifičnog koreografa, njegovog ili njezinog stilskeg potpisa i rukopisa pojedinca koji ga k tome još i stvara kroz vlastito tijelo. No kako onda metodologiju koreografitanja odvojiti od tijela koreografa i njegove poetike da bi se to "estetikom neopterećeno" plesno znanje prenijelo dalje? Zaintrigirale su me također obnove ovih ranih radova jer su ih izvodile druge plesačice; da bi ih se naučilo plesati kao što su plesale plesačice originalnog postava predstave, trebalo je razmisliti o prijenosu specifičnog načina kretanja s jednog tijela na drugo tijelo. Kao i postaviti pitanje: koje tjelesne kategorije izdvojiti iz plesačkog tijela da bi ih se, kad se "isele" iz jednog, moglo "useliti" u drugo plesačko tijelo? Drugim riječima, bilo bi zanimljivo vidjeti kako se ovaj koreografski pristup i plesačko znanje metodološki/pedagoški oslobađa koreografskog potpisa s ciljem prijenosa i učenja o tome kako koreografirati, a i kako to znanje socijalizirati umjesto da ga se komodificira i profesionalizira.

The minimum and, at the same time, the maximum

(Anne Teresa De Keersmaecker and Bojana Cvejić, *A Choreographer's Score*, Brussels: Mercatorfonds, 2012)

Zrinka Užbinec

Translated from Croatian by Ana Sabljak

he main square, an encounter, a brief conversation and exchange of a cardboard folder of a visually clean design, with white covers, and the following title in black letters:

A Choreographer's Score by Anne Teresa
De Keersmaecker & Bojana Cvejić.

With its design alone, the shape of the folder (and Courier as the main font), *A choreographer's Score* speaks of its utilitarian and analytical nature, inviting the reader to insert her own notes. The folder contains the publication and a cardboard sleeve containing four DVDs so for a brief moment my hopes were raised that they are recordings of the entire performances, which I was never able to find when going through publicly available materials. My curiosity as a dancer was piqued.

I immersed myself in the publication of one of the most prominent artists of contemporary dance, Anne Teresa De Keersmaecker, a Belgian choreographer and dancer, founder of the dance company Rosas and a key figure of the Flemish new wave. The publication is structured as a series of analyses of the choreography scores of her early performances. The works comprised in it have greatly influenced the style of choreographic language in which dance is deliberated in ordinary, everyday movements, dismissing excess and expressive additions. The publication is the result of research initiated in 2010, jointly created and realized by Bojana Cvejić, performance art theorist, and Anne Theresa De Keersmaecker herself. The incentive for the analysis and creation of the publication was the recreation of the performance of De Keersmaecker's first pieces under the collective title "*Early works*" 2010, created in the period between 1982 and 1987. These are four early pieces that establish four different, but elementary approaches in the development of her choreographic language. These are the following:

- *Fase, Four Movements to the Music of Steve Reich (1982) / Violin Phase, Come Out, Piano Phase, Clapping Music*
- *Rosas Danst Rosas (1983)*
- *Elena's Aria (1984)*
- *Bartók/Mikrokosmos (1987)*

The author of these four performances, which form the framework of the publication, is not only the choreographer, but also the dancer in these choreographies. The dance performances were created as a result of being in the studio, of movement and a search for one's own expression, one's own choreographic handwriting. It is precisely this physical experience of the dancer-author that I find most interesting because it is created as a by-product of the relation between the dancer's and the choreographer's experience of dance.

A Choreographer's Score

As indicated in the introduction to the publication, it is interesting that in the last ten years in Europe we are witness to a rapid development of various new methods of archiving and documenting dance, of the transfer of knowledge on dance and choreography as well as digital tools for the transfer of poetic and technical principles of movement. Such work on the sedimentation of the methodology of artistic practices surely goes hand in hand with the methods of financing experimental art in Europe and represents a turning point from project-based to research-based work with longer periods envisaged for working and multi-annual financing. However, in addition to financial incentives, it seems to me that such a *remediation* of artistic practices, or a *research boom*, if one can call it that, is also a result of the need of European choreographers for a reflexive approach to their own work. The goal of this turning point is the analysis and systematisation of artistic work that can be shared with a wider audience. Namely, dance, as opposed to music, film or visual arts, suffers from a historical lack of reflexive and theoretical documents, which creates the danger of many of the most significant pieces that have greatly marked the development of contemporary dance eventually disappearing or remaining preserved only in private libraries. Scores, recordings, texts and various visual or experiential elements of publications and tools partially attempt to "unmask" choreographic principles and differentiate the poetic specificities of different authors. At the same time, they contribute to the understanding of contemporary dance, which often remains opaque to the inexperienced spectator and occasionally even to theatrically more educated viewers, who are not part of the narrow circle of this artistic milieu.

Publications and tools that open up the creative process have, therefore, a multiple role. By working on them, authors create a space for themselves to analyse their own work and reflect on it, which, in turn, affects the production of knowledge on (in) choreography and dance. The readers of such publications, on the other hand, are provided with insight into the creative process by discussing it and create knowledge as a result of this, which does not only serve the purpose of "pigeonholing" the end product – the performance. Allow me to indulge in the fantasy that, you never know, they might even pave the way to understanding dance outside of the ever popular search for the answer to the question "What sort of dance are you

doing?”, and allow us not to abandon what differentiates dance from other artistic disciplines – the kinaesthetic experience. In the words of Bojana Cvejić from the introduction to the publication: “Dance needs to take itself seriously in order for others to do the same”.

A *choreographer's score* comprises two parts: the publication and four DVDs for four choreographies. The choreographies are, both textually and in the videos recordings (on the DVDs), elaborated with an almost surgical precision in the form of interviews. Since the DVDs do not contain recordings of the performances in their entirety, most probably due to strict copyright protection, I did not understand at first why the almost exact content would be analysed both textually and with the video materials, but the approach proved to make sense. Namely, the textual material offers questions and answers concerning the ideas for the performances and the context in which they were created, the methods and procedures, the origin and selection of the dance movements and the issue of the relationship between choreography on the one hand and music, space and costumes on the other. The text is complemented by sketches of the choreographer's score and drawings as well as archival documentation such as programme booklets, lists of expenditures, photographs from rehearsals and performances as well as private notes. As opposed to the text, the video recordings offer an interesting combination of interview, dance and short recordings of rehearsals and performances. The interview presented in the video was conducted, I presume, in the studio, and the interviewer is outside of the frame. A. T. De Keersmaeker, two chairs and a writing board are within the frame. Due to such a disposition, at times the interviewer slips into the role of student, and the interviewee switches between the explicational role and the role of dancer, demonstrating dance moves and sequences in front of the camera. Her replies are interrupted by her drawing spatial, musical and choreographic sketches on the board, flashes of dance and memories, and sporadic tense pauses during which she searches for a precise reply. It is occasionally precisely these slips into dance that become crucial in the search for the right answer because the body can say what would only be translated if we put it in words. These brief performative flashes change the focus of the interview for a moment; the way we listen to, view and understand what was said before. For instance, when De Keersmaeker analyses the choreographic composition of one of her performances in front of the board, she stops for a second and performs the dance sequence (as if trying to use the body to remind herself or express herself more precisely), only to return to writing on the board. Although the moment of dance is brief, without elaboration and taken out of the context of the entire choreography, to the viewer, who is a dancer, it becomes the locus of recognition and understanding of what De Keersmaeker is talking about, writing or drawing. The publication text, therefore, offers us a precision that her speech sometimes lacks, and the video, in turn, offers us performative moments that situate this precision in the body itself.

The video and text both have the role of an extension of the choreography, like a score for the interpretation and better understanding of a unique choreographic language. Through a dialogue and coupling of the two perspectives – that of the choreographer and that of the spectator – they jointly unwind the layers of a specific choreographic approach and language – the principles, concepts, style and selection of movements. This is why I presume that the decision to conduct the conversation in the form of an interview was led by the intention to harness an intuitive approach to the

work, which is so difficult to “excavate” by reflecting on one’s own work, and yet so often what propels us in our decision-making.

Choreographic weaving

In the publication, each performance is analysed individually, but links exist between them, which make them part of a unique choreographic language. These links are primarily choreographic principles, the ways in which movement and units are woven into the fine weaving of the choreography, and which appear in all four performances, most densely in the first two: *Fase, Four Movements to the Music of Steve Reich and Rosas Danst Rosas*.

The basic principle of the production of material is repetition, the multiple execution of a movement or sequence of movements, in different combinations, which, with a continuity of the execution, on the level of the macrostructure of the performance, gradually constructs a continuous course of the performance. With the duration of the performance, the dance continues, gradually developing, with or without sudden changes, and with the accumulation of new movements the dance material transforms in time. Repetition as a choreographic principle in the performance *Rosas Danst Rosas* is brought to extremely complex combinations by using the counterpoint as a moment of surprise. The counterpoint is an expression borrowed from the dictionary of music, and in dance it represents the relation between two or more bodies that perform movements simultaneously, but with a shift in time or the sequence of the performance. In the performance *Fase, Four Movements to Music of Steve Reich De Keersmaecker*, phase-shifting is used extensively as a choreographic response to phasing, the compositional technique in which a repetitive phrase is performed by two instruments at a steady but not identical pace. Two instruments (or two tape recordings) start to play in unison, then one of them accelerates or slows down the performance of certain notes and continues playing with a specific time lag in relation to the first instrument. They continue with the dissonance in sound by performing phrases in a way that allows us to hear each note twice. They follow this with an even more complex relation of sound, only to return to the initial unison via the same route. In choreography, phase-shifting occurs when two equal movements or sequences of movements (performed, for instance, by two dancers concurrently in space and performatively in unison) gradually start to change their relation, be it in time or space. The best example is the movement of the two dancers in the choreography *Piano Phase*. The movements are simple, and comprise variations of walking with a rotation around one leg, each time by 180 degrees, led by the arm and the upper body. The movements and direction of the performance of the two dancers are in unison until one of them accelerates and changes the direction of her movements. The lighting amplifies the impression, at times even taking the role of the third performer since its precise direction towards the back wall allows us to see the contours of the shadows of the dancers, and when one of them accelerates her movements and changes direction, it underlines the shift in phase of the musical and dance performance.

Vocabulary of dance

De Keersmaecker has found encouragement for her structural decisions that she proposed to her associates, especially when it comes to the correlation of music, dance, space and movements, on the American choreographers of the 1960s and 1970s, who propounded a new perception of dance and choreography as common, everyday movement stripped of expressive additions and highlighting the mutual relations between all elements of the performance. As she herself points out, it is the opera *Einstein on the Beach* by director of Robert Wilson, composer Philip Glass and choreographer Lucinda Childs, which combines elements of theatre and highly formalized movement based on repetition, that functioned as an inspirational impulse. The slow development of the material and long duration of the performance open a dramaturgic space and provide an opportunity to shift the focus from one element of the performance to another, allowing the viewer to create the relations between them, rather than such relations being structurally postulated.

The vocabulary of dance, therefore, mostly relies on the combination of everyday gestures (walking, turning, sitting down, lying, moving of arms) with formal, repetitive movements derived from them. In the performance *Rosas Danst Rosas*, this vocabulary also contains moments of attack and withdrawal as well as movements of a powerful energetic charge, but without affective elaboration, whereas in *Violin Phase*, the economy of movement comprises turns/rotations and movements of feet that are repeated and constructed through accumulation and variation, becoming increasingly complex as the performance goes on. The costume plays an important role in the production of dance – in *Violin Phase* it is the dress, which due to its natural movement around the body invokes rotation, and since the performance is carried out on (what I presume is) sand, the selection of footwear was also significant. The movements of the feet on the sand and ground leave a trace of the performance. The shoes (the *Roots*, which with *Rosas Danst Rosas* have also become a characteristic of style) give the body a greater weight, which allowed the traces in the ground to be more visible in order to create a distinct pattern and give the performance a specific quality. In *Elena's Aria*, the costume also shapes the movement – the tight dresses restrain the movement, producing smaller steps and falls, and the high heels change the body's centre of gravity. In addition to the costumes, the chair is another pivotal object in the production of dance and as the locus of the performance. For instance, in the performance *Come Out* the entire dance takes place in the sitting position around the axis of the chair, in circles. The legs are mostly fixed in place, with occasional ejections in which the leg is stretched out and pulled back, while the arms and upper body carry most of the performance.

In the performances *Rosas Danst Rosas* and *Elena's Aria*, the movements have the character of gestures – movements like the lowering and lifting of the blouse in order to show the shoulder, the running of fingers through the hair or the lifting of the skirt function as gestures because as opposed to the other movements they carry a different meaning and have a connotation of "female" gestural movement. Also, they are performed with a specific quality that has become emblematic in terms of style for the choreography of Anne Teresa De Keersmaecker. Both the movements and their quality have, as she herself puts it, come into being as a result of her desire for the individuation of each of them, the accentuation of the personality of the dancers within

the unique common vocabulary, and the fact that they danced “themselves” and created a dance vocabulary “from within themselves”. It seems, nonetheless, that in producing the dance they created an impression/image of movement that they themselves did not contemplate since it was born from within their bodies. It would be interesting, however, in a wider and more diligent scope of observation, to compare how their vision of femininity on the level of movement and gesture relates to other choreographic approaches to femininity.

Relation to music

In the majority of her pieces, De Keersmaecker develops a close relation between music and systemic thought in choreography and dance, in which she uses music, or rather the musical score, as a generator for choreography. With her close associate, film director and musician Thierry De Mey, she analyses the elements of the score and recognises its principles, which she then translates into choreography. In the performance *Fase, Four Movements to the Music of Steve Reich*, Reich’s innovations include the use of loop on tapes to create a phasing pattern. She treats choreography in the same way Reich treats music – with a minimum of content introduced, and a maximum combination of the content. In the first choreography of the performance *Piano Phase*, she analyses one of the first pieces of Steve Reich in which he uses phase-shifting with acoustic instruments. The musical score is divided into three parts, and on the level of the entire score there is one musical phrase that is repeated. As indicated above, the two pianos begin in unison, but after a while one of them “skips over” in the performance of a phrase with a specific time lag, just as the dancers, who also begin in unison with their movements and direction of the performance, change their relation when one of them accelerates and changes the direction of the movement. In the choreography *Clapping Music*, the musicians at first clap the same rhythmic pattern in unison, but as the performance goes on, they each begin to “go their own way”. In each following performance of the rhythmic pattern, one of them leaves out the first note, that is the first clap. He begins to clap at the same time as the first musician, but his first note is the second note of the original pattern, and his last note is the first note of the original pattern. The performers go round doing this until they return to the unison performance. The choreography to this musical template went in the opposite direction. The dance sequence is also repetitive, but rather than leaving out a movement, the dancers add one. In the performance *Bartók/Mikrokosmos*, her curiosity for the analysis and exploration of music has led her to a very demanding task – the analysis of a serious classical piece, in which there is very little freedom of interpretation, let alone for translation into dance, in which every element is very precisely defined and complexly structured. The scale in which it is written, its pulsations and rhythmic structures are at moments very difficult to distinguish to the untrained ear. So as not to skip over some of the rigid structures, she used the elements of the musical pattern as the elements of the macrostructure of the choreography, but she decided to take on the challenge of the translation of the music into dance from another angle. In other words, she wanted to bring out the musicality of the piece to the surface, and underline its melody and rhythm. To bring dance closer to music. Instead of accentuating its complex structure, she did the opposite: she amplified its danceability and musicality. The

danceability is additionally accentuated with movements that are reminiscent of folk or social dance since Bartók's compositions themselves abound in folk elements. She is thus not only bringing dance closer to music, but also closer to the dance of the "common man", but set in a highly formalized and complex matrix of the performance. She is bringing to the surface the virtuosity of simple movements that anyone could do. As opposed to her early works, this piece lasts only 30 minutes, but it is 30 minutes of very dense weaving and filigree precision. The coordination of the dancers among themselves and with the musicians creates a unique relation between music and dance, performed live through concatenation, overlapping and correlation. Such a performative experience attempts to provide the viewer with the possibility to watch music and listen to the dance while at the same time listening to the music and watching the dance.

Dance as labour

When entering, the audience can see the dancers on stage preparing for the performance, which was not common at the time. Nothing is hidden, there are no off-stage areas in which the dancers can disappear or perform hidden actions. Everything happens on stage and the actions, such as putting on shoes and the bringing in or moving of chairs, take as long as they need to. Moreover, the performance lasts over two hours, which is very exhausting for the dancers, and underlines the dimension of physical labour with a non-functional, but focused consumption of energy. The repetition and repetition over the long duration of the performance begins to produce an excess and transforms into some sort of pleasure and excitement. The movements are accompanied with audible breathing, and it is precisely this breathing that gives it a function and focus. The exhaustion is not the goal, but the result of structural decisions: the physical exhaustion of the dancers as a result of the long duration and the choreographic exhaustion of a relatively small number of dance movements, but in a great number of their combinations. In doing so, it seems to me the performative challenge consists of finding ways to overcome the fatigue and exhaustion in the name of the joy of the collective performance. It is exactly this togetherness and collective that can become an interesting perspective for viewing the performance, especially *Elena's Aria* in which, in the words of De Keersmaeker, support and solidarity were, both in the course of preparing the performance and in the performance itself, the principle of work that brought everyone together. Since the performance is organised around two ways of being on stage - dancing and sitting, waiting and viewing - viewing them has become their dancing and vice versa.

This publication provides a great overview of the early work of Anne Teresa de Keersmaeker and has a significant archival value. The pieces collected in the publication are fundamental for the development of her analytical choreographic language, clean and precise in the performance. The choreographic language is created through movement and from movement, and it is composed through a simultaneous reduction and maximisation - of only several dance phrases (a minimum number of movements that have their beginning and end and which function as independent units in the performance), but through a maximisation of their variations. Through a detailed analytical approach to the individual pieces, the authors really

created a comprehensive overview and defined the methodological and choreographic principles of Anne Therese De Keersmaeker, which are certainly worth studying. It seems to me, from my perspective as a dancer, that the publication provides a common thread that can be used to continue working on a tool that, unburdened with an aesthetic approach, can serve as a methodological template for the creation or articulation of the work of other choreographers as well. Namely, as I was reading the publication, it occurred to me that the consistent and diligent creation of a choreographic language always hinges on the poetics of a specific choreographer, on his or her individual signature style and handwriting, which, in addition to that, is created through an individual's body. How, then, is one to separate the methodology of a choreographer from the choreographer's body and poetics in order to transfer dance knowledge "unburdened" by aesthetics? I was also intrigued by the re-enactments of the early pieces because they were performed by new dancers; for the new dancers to learn how to do the performances in the same way they were performed by the original cast, one had to consider the transfer of a specific way of movement from one body to another. One also needed to pose the following question: Which physical categories need to be extracted from the dancing body in order to, once they are "extracted" from one body, transfer them to another? In other words, it would be interesting to see how this choreographic approach and dance knowledge can be methodologically/pedagogically liberated from an individual's choreographic signature style so as to transfer knowledge on choreography and socialize it, rather than commodifying and professionalizing it.

(RE)VIEWS
The minimum and, at the same time, the maximum
Zrinka Užbinec

Frakcija #68/69
Art & Money





Bilješke o suradnicima / Notes on contributors

Dragana Alfirević studirala je povijest umjetnosti na Sveučilištu u Beogradu i završila specijalističke studije u sklopu Body Unlimited programa na Novosadskoj akademiji. 1998. je suosnovala internacionalnu kompaniju Craft Theatre, i danas je aktivna u kazališnim produkcijama i edukaciji, kao i u radu s posebnim i marginaliziranim grupama. Svi su njezini projekti uglavnom realizirani na putu, u suradnji s institucijama i umjetnicima iz svih dijelova svijeta. U vlastitom je radu zanima gradnja mostova između teorije umjetnosti i društva, i stvarne prakse. 2004. inicirala je i suosnovala STANICU – Servis za suvremeni ples, koji djeluje u polju edukacije, razmjene informacija i promocije suvremenog plesa i izvedbenih umjetnosti.

Dragana Alfirević studied art history at Belgrade University, and completed her specialist studies within the framework of the Body Unlimited Program at Novi Sad Academy. In 1998 she co-founded the international Craft Theatre company, and is today active in theatre production and education. She also works with special and marginalised groups. All her projects have been mainly realised on the road, in collaboration with institutions and artists from all over the world. In her own work, she is interested in building bridges between theory of art and society, and actual practice. In 2004 she initiated and co-founded STATION: Service for Contemporary Dance in Belgrade, which focuses on education, information exchange and promotion of contemporary dance and performing arts.

Cozina L. Apostol je povjesničarka umjetnosti, kustosica i spisateljica. Diplomirala je povijest umjetnosti na sveučilištu Duke u trenutno je doktorandica na povijesti umjetnosti na Rutgersu, The State University of New Jersey, s temom koja se bavi suvremenom društveno angažiranom umjetnošću Istočne Europe i Rusije. Također je urednica The Long April. Texte despres artă, umjetničkog magazina fokusiranog na rumunjski kontekst, koji grupa autorica objavljuje online. Apostol je jedna od osnivačica ArtLeaksa, jedna od urednica ArtLeaks Gazette i glavna urednica ArtLeaks online platform. Radi i živi između Bukurešta i New Brunswicka.

Cozina L. Apostol is an art historian, curator and writer. She holds a BA in Art History from Duke University and is currently a Ph.D candidate in Art History at Rutgers, The State University of New Jersey, with a focus on contemporary socially engaged art from Eastern Europe and Russia. She is also the co-editor of The Long April. Texte despres artă, an arts magazine focused on the

Romanian context, published online by a group of women authors. Apostol is one of the co-founders of ArtLeaks, co-editor of the ArtLeaks Gazette and the main editor of the ArtLeaks online platform. She works and lives between Bucharest and New Brunswick.

Annie Doxsen djeluje u raznim poljima, koji uključuju kazalište, film, ples i, od 2010., digitalnu izvedbu. A Piece of Work je nedavno premijerno izveden u On the Boards (Seattle), a potom u Black Boxu (Oslo), BIT Teatergarasjenu (Bergen) i brutu (Beč). Hello Hi There premijerno je izveden na steirischer herbst festivalu (Graz), a potom u Black Boxu, BIT Teatergarasjenu, Hebbel am Uferu (Berlin) i PS122 (New York). Jedna je od autorica brodejskog mjuzikla Passing Strange, koji je također i režirala. Spike Lee je režirao film po toj njezinoj produkciji koji je premijerno prikazan na Sundance filmskom festivalu 2009., a potom na South by Southwest filmskom festivalu i Tribeca filmskom festivalu. Distribuirao ga je IFC počevši od 2010., a potom je bio prikazan u sklopu PBS-ovog serijala Great Performances. 2010. je surađivala s koreografkinjom Anne Juren na predstavi Magical (ImpulsTanz Festival u Beču, Side Step Festival u Helsinkiju, Théâtre de la Cité).

Annie Doxsen works in a variety of fields, including theatre, film, dance and, as of 2010, digital performance. Most recently, A Piece of Work premiered at On the Boards (Seattle) and was presented at Black Box (Oslo), BIT Teatergarasjen (Bergen) and brut (Vienna). Hello Hi There premiered at the steirischer herbst festival (Graz), and was presented at Black Box, BIT Teatergarasjen, Hebbel am Ufer (Berlin) and PS122 (New York). She is the co-creator of the 2008 Broadway musical Passing Strange, which she also directed. Spike Lee has since made a film of her production of the piece, which premiered at the Sundance Film Festival in 2009, subsequently screened at South by Southwest Film Festival and The Tribeca Film Festival, and was released theatrically by IFC in 2010 before being broadcast on PBS' Great Performances. Also in 2010, she collaborated with choreographer Anne Juren on Magical (ImpulsTanz Festival Vienna, Side Step Festival Helsinki, Théâtre de la Cité).

Mazko Ercegović je rođen 1975. u Dubrovniku. Diplomirao na odsjeku snimanja na ADU Zagreb. Bavi se videom i fotografijom. Živi i radi u Dubrovniku i Zagrebu. Od 1995. godine izlagao je na 12 samostalnih i više skupnih izložbi. Od 1998. do danas

radi kao freelance fotograf, između ostalog za publikacije vezane uz hrvatski biznis.

Mazko Ercegović was born in 1975 in Dubrovnik. He graduated in Camera at the Academy of Drama Arts in Zagreb. Works in the field of video and photography. Lives and works in Dubrovnik and Zagreb. Since 1995 he exhibited at 12 solo and numerous joint exhibitions. Since 1998 works as a freelance photographer, also for publications related to Croatian business.

Nina Gojić je završila preddiplomski studij dramaturgije na Akademiji dramske umjetnosti u Zagrebu i diplomski studij International Performance Research na sveučilištima u Amsterdamu i Wazwicku. Trenutno pohađa diplomski studij dramaturgije izvedbe na ADU. Radi kao dramaturg na autorskim projektima, piše teorijske eseje, dramske tekstove i tekstove za izvedbu. Objavljivala je radove u časopisu studenata sociologije Diskrepancija, Zarezu, na Trećem programu Hrvatskog radija i časopisu jugoLink.

Nina Gojić holds a BA in Dramaturgy from the Academy of Drama Arts in Zagreb and MA in International Performance Research from the Universities of Amsterdam and Warwick. Works as a dramaturg, writes theoretical essays, plays and performance texts. Her work was published in Diskrepancija, Zarez and jugoLink and broadcasted on Croatian radio III.

Andzew Haydon je bivši britanski kazališni kritičar (FT, Guardian, Time Out i drugi). Sad piše o kazalištu za svoj blog, Postcards From The Gods, i ponekad prihvaća ponude da piše za zanimljive međunarodne publikacije kao što su Nachtkritik, Frakcija i Exeunt. Njegov je prikaz britanskog kazališta u prvom desetljeću 21. stoljeća objavio Methuen u knjizi Decades – Modern British Playwriting: 2000-2009 (uredio Dan Reballato). Twitter: @Postcard_Gods Blog: <http://postcardsgods.blogspot.co.uk/>.

Andzew Haydon is an ex-UK theatre critic (FT, Guardian, Time Out, etc.). He now writes about theatre for his blog, Postcards From The Gods, and accepts occasional commissions from interesting internationalist places like Nachtkritik, Frakcija and Exeunt. His account of British theatre in the 2000s is published by Methuen in Decades – Modern British Playwriting: 2000-2009 (ed. Dan Reballato). Twitter here: @Postcard_Gods. His blog, Postcards from the Gods, here: <http://postcardsgods.blogspot.co.uk/>

Gal Kizn je doktorirao političku filozofiju na Sveučilištu Nova Gorica. Bio je istraživač na Jan van Eyck Akademiji u Maastrichtu (2008.-2009.) i na Institutu za kulturna pitanja u Berlinu (2010.-2011.). Zajedno s Peterom Thomasom, Sarom Farris i Katjom Diefenbach uredio je knjigu *Encountering Althusser* (Bloomsbury, 2012), a s Dubravkom Sekulić i Žigom Testenom knjigu *Yugoslav Black Wave Cinema and its Transgressive Moments* (JVe Academie, 2012). Urednik je knjige *Postfordism and its discontents* (JVe Academie, B-Books i Mirovni Inštitut, 2010). U svom rodnom gradu Ljubljani, angažiran je u sklopu Delavsko punkerske univerze, a trenutno je postdoktorand fundacije Humboldt u Berlinu.

Gal Kizn holds a PhD in political philosophy from the University of Nova Gorica. He was a researcher at the Jan van Eyck Academie in Maastricht (2008-2009) and a research fellow at Institute of Cultural Inquiry Berlin (2010-2011). He is a co-editor (with Peter Thomas, Sara Farris and Katja Diefenbach) of the book *Encountering Althusser* (Bloomsbury, 2012), (with Dubravka Sekulić and Žiga Testen) of the book *Yugoslav Black Wave Cinema and its Transgressive Moments* (JVe Academie, 2012), and an editor of the book *Postfordism and its discontents* (JVe Academie, B-Books and Mirovni Inštitut, 2010). In his home-town Ljubljana, he is engaged in the Workers-Punks' University, whereas currently he is a postdoctoral fellow of the Humboldt Foundation (HU, Berlin).

Marko Miletić je apsolvent na Studijama Istorije umetnosti na Filozofskom fakultetu u Beogradu, radnik u kulturi, član Kontekst kolektiva. Trenutno radi na izučavanju pitanja o radnom i materijalnom položaju umetnika i radnika u kulturi, aktivan je u kampanji "Za rad i štrajk" koja se boji protiv izmene radnog zakonodavstva u Srbiji, kao i na pokretanju prostora i programa zadruge "Oktobar".

Marko Miletić is a student of art history at the Faculty of Humanities and Social Sciences in Belgrade, cultural worker, member of Kontekst collective. He is currently working on the question of work and material position of artists and workers in culture, and is active in the campaign "For work and strike" which fights against the changes of Labour law in Serbia, and is engaged on the founding of the cooperative "Oktobar".

Gozan Pavlić graduated in philosophy and sociology at the Faculty of Social Studies and Humanities in Zagreb in 2007. He holds a PhD from the same university on political economy of Krleža's Family Glembar (2014). He

is working at the Academy of Drama Arts, Department of Dramaturgy since 2008. The fields of his theoretical research include philosophy of politics, political economy, performance theory and aesthetics, with the emphasis on the relation between theatre and politics. He is an active member of the Academic Solidarity Union which is based on the principles of direct democracy.

Gozan Pavlić je diplomirao filozofiju i sociologiju na Filozofskom fakultetu u Zagrebu 2007. te doktorirao na istom fakultetu na temu političke ekonomije Glembarjevih 2014. Od 2008. zaposlen je na Akademiji dramske umjetnosti kao asistent na Odsjeku za dramaturgiju. Područja teorijskog interesa su filozofija politike, politička ekonomija, teorije izvedbe i estetika, s posebnim naglaskom na odnos kazališta i politike. Aktivni je član direktno-demokratskog sindikata Akademska solidarnost.

Zrinka Užbinec je plesna umjetnica, članica kolaborativne izvedbene skupine BADco. Do 2013. godine, bila je jedna od koordinatoričica Eksperimentalne slobodne scene (ekscene), nezavisne organizacije za promicanje plesne i drugih izvedbenih umjetnosti. Plesno obrazovanje stječe završenom školom suvremenog plesa Ane Maletić te pohađanjem brojnih radionica u zemlji i inozemstvu, dok plesno iskustvo stječe u radu i u suradnji s različitim plesnim i izvedbenim autorima i grupama poput: Olivera Frlića, Llinkt!-a, Marmot / Irme Omerzo, OOUR-a, Rajka Pavlića, Matije Ferlina, Aleksandre Janeve Imfeld. Potpisnica je nekoliko koautorskih plesnih projekata. Povremeno daje satove suvremenog plesa i, u suradnji s ostalim članovima BADco., drži radionice u Hrvatskoj i inozemstvu. Akademsko obrazovanje stječe diplomom na Ekonomskom fakultetu u Zagrebu.

Zrinka Užbinec is a dancer and performer with interest in choreography. She is a member of performance collective BADco. and has been, until 2013, one of the coordinators of Experimental Free Scene (ekscene), an independent organization established to promote contemporary dance and other forms of performing arts. She has finished School for Contemporary Dance "Ana Maletić" and has participated in many dance workshops in Croatia and abroad. Her work experience includes collaborations with authors and groups like: Oliver Frlić, Llinkt!, Marmot / Irma Omerzo, OOUR, Rajko Pavlić, Matija Ferlin, Aleksandra Janeva Imfeld. She has coauthored several dance projects. Often giving classes in contemporary dance, she also holds workshops with other BADco. members in Croatia and abroad. She holds a degree from the Faculty of Economics, University of Zagreb.

Jelena Vesić je nezavisna kustoskinja, spisateljica, izdavačica i predavačica, koja živi i radi u Beogradu. Od 2001. do 2009. bila je jedna od urednica *Preloma* – časopisa za sliku i politiku a od 2005. do 2010. vodila je nezavisnu organizaciju *Prelom Kolektiv*, aktivnu u području izdavaštva, istraživanja i izložbenih praksi, čija je i suosnivačica. Jedna je od urednica *Red Thread* – časopisa za socijalnu teoriju, savremenu umetnost i aktivizam (Istanbul) od 2009. i članica uredništva *Art Margins* (MIT Press). Bavi se politikom reprezentacije u umetnosti i vizuelnoj kulturi, praksama samooorganizovanja i politizacije kulturnog delovanja. Kao kustoskinja, često eksperimentiše sa okvirima, metodologijama i kontekstualnim i kolaborativnim aspektima umetnosti.

Jelena Vesić is an independent curator, writer, editor, and lecturer, living and working in Belgrade. From 2001 – 2009 she was coeditor of *Prelom* – Journal of Images and Politics (Belgrade) and from 2005 – 2010 codirected the independent organization *Prelom Kolektiv* (Belgrade), which she cofounded, active in the field of publishing, research, and exhibition practice. She is also coeditor of *Red Thread* – Journal for Social Theory, Contemporary Art and Activism (Istanbul) and member of the editorial board of *Art Margins* (MIT Press). Her research deals with politics of representation in art and visual culture, practices of self-organisation and politicization of cultural activities. As a curator, she often experiments with frames, methodologies and contextual and collaborative aspects of art.

Dmitry Vilensky je umjetnik, aktivist i osnivač *Chto Delat?*, platforme koju je 2003. osnovao kolektiv umjetnika, kritičara, filozofa i pisaca s ciljem da stope političku teoriju, umjetnost i aktivizam. Vilensky uglavnom radi u polju interdisciplinarnih kolektivnih praksi u filmu, fotografiji, tekstu, instalaciji i intervencijama u javnoj sferi. Urednik je i *Chto Delat?* novina. Vilensky je jedan od su-osnivača *ArtLeaks* i jedan od urednika *ArtLeaks Gazette*. Živi i radi u Petrogradu.

Dmitry Vilensky is an artist, writer, activist and founding member of *Chto Delat?* What is to be done?, a platform initiated in 2003 by a collective of artists, critics, philosophers, and writers with the goal of merging political theory, art, and activism. Vilensky works mainly within a framework of interdisciplinary collective practices in film, photography, text, installation and interventions in the public sphere. He is also an editor of the *Chto Delat?* newspaper. Vilensky is one of the co-founders of *ArtLeaks* and co-editor of the

ArtLeaks Gazette. He lives and works in St. Petersburg.

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