

“Précaire“

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Imagining the Brain Closer Than the Eyes¹

*Now we are carefree, tender and airy
Let us think: how quiet are, the snowy
peaks of the Urals.*

M. Crnjanski, Sumatra

When we look around us a little, we can perceive the overall fall that has occurred in the last decade, ranging from various elections, terrorism, occupation, Gulf problems, Mediterranean failures to migration, ecological disasters, risk societies, “failed states”, and governments swollen with words of post-truth (which leaves room for relative facts). The whole environment seems to be depicted in the following M. Crnjanski’s words: I felt, one day, all the helplessness of human life, and the intricacy of our destiny. I saw that no one goes where they want, and I noticed connections unobserved before. Connections that possess insecurity (precaire), as well as flaws. The world in which governments, at their own speed and by their neoliberal stance, have managed to break all the touching points and contacts between the social system and culture. Such *mimetic deterioration*² makes modern capitalism, at least, overwhelming, while philosophy and art become places where all that insecurity, as well as deficiencies, needs, relationships are found and read in one word – actualisation. In other words, we could say that philosophy and art enhance their presence through broken space, virtual space, through confusion and zombie time in which we live, and all this for the purpose of the spectacle and desire that awakens and feeds actuality.

Consequently, we come to the fact that we build the brave new world, not from the good old days, but from the bad new ones that are offered to us. To confront the present can be one of the ways, but to agree with contemporaneity and to draw something good out of it is another possibility. In other words, not only can the choice be not to/to agree with the offered, insist on institutions, resources (political, cultural), and thus sleep in the peace and quiet of everyday life of an ordinary person, who is facing an extraordinary situation even today, but it can also be to make the most, for the general interest, of such a capitalistic rubbish bin. This also raises the question of artist’s existence in such surroundings, which is not an act of perplexity, but an action of responsibility. Responsibility including the idea that it is important what is done and the decision to be free. And freedom is a precondition for responsibility. A constant struggle in which work of art becomes alive and which contains a dose of criticism of what is seen, surrounded, felt, ...waited for. An act of creation from what is within your grasp, the media that are not pre-defined, not filled with meaning and have no excess value, mystery or suspicion. The media that allows you to work with it, and at the same time to be patient so as not to give significance to yourself. It follows from such a view that the established definitions are re-examined and destabilised. The eternal need for quality is the idea of the neutralised, and some kind of spirit that helps you escape the reality. Nevertheless, at this point we can say that it is not only about quality, but about energy as well. Energy you need for thinking, confronting, for permanent self-examination, self-destruction, self-harm, where you are constantly burdening yourself, even more and more, again and again and again, ... fighting for your work of art. And where are we in all this?

Predrag Terzić

¹ Imagining the brain closer than the eyes is an expression taken from Gary Hill’s video *Site Recite, a Prologue*.

² An expression used by Hal Foster in his book *Bad New Days: Art, Criticism, Emergency*, 2015 when explaining the present state of contemporary art.

*Sada smo bezbrižni, laki i nežni
Pomislimo: kako su tihi, snežni
vrhovi Urala.*

M. Crnjanski, Sumatra

Kada se malo osvrnemo oko sebe, možemo da ugledamo sav pad koji se dogodio u poslednjoj deceniji, počevši od raznih izbora, terorizma, okupacija, zalivskih problema, mediteranskih neuspeha, do migracija, ekoloških katastrofa, društva rizika, „neuspeh država” i vlasti sa rečima o post-istini (čime se stvara mesto relativnim činjenicama). Celokupno okruženje kao da je opisano u rečima M. Crnjanskog: Osetih, jednog dana, svu nemoć ljudskog života i zamršenost sudbine naše. Video sam da niko ne ide kuda hoće i primetio sam veze, dosad neposmatrane. Veze koje u sebi poseduju nesigurnost (*precaire*), kao i nedostatak. Svet u kojem su vlade, svojom brzinom i neoliberalnim stavom, uspele da pokidaju sve dodire i kontakte sociodruštvenog sistema i kulture. Ovakvo mimetičko pogoršanje čini savremeni kapitalizam, u najmanju ruku, prekobrojnim, a filozofija i umetnost bivaju tako mesta gde se sva nesigurnost, kao i nedostaci, potrebe, odnosi, nalaze i iščitavaju kroz jednu reč – aktuelizacija. Drugim rečima, možemo reći da filozofija i umetnost pojačavaju svoje prisustvo kroz razbijeni prostor, virtuelni prostor, zabunu i zombi vreme u kojem obitavamo, sve zbog spektakla i želje koja budi i hrani aktuelnost.

Posledično, dolazimo do toga da novi vrli svet gradimo, ne iz dobrih starih vremena, već iz novih loših, koja nam se nude. Suprotstavljanje sadašnjosti može biti jedan od puteva, ali složiti se sa savremenošću i iz nje izvući nešto dobro, jeste još jedan od mogućih puteva. Drugim rečima, ne samo da izbor može biti ne/složiti se sa ponudjenim, insistirati na institucijama, resursima (političkim, kulturnim), i tako spavati u miru i razumu svakodnevice običnog čoveka, koji se suočava sa vanrednom situacijom danas, već i da se iz takve kapitalističke korpe za smeće izvuče najviše za opšte dobro. Ovim se poteže i pitanje bivstvovanja umetnika u takvom okruženju, koje nije čin zbuđenosti, već potez odgovornosti. Odgovornosti koja u sebi sadrži predstavu da je važno šta se uradi i odluka da se bude slobodan. A sloboda je uslov za odgovornost. Stalna borba u kojoj delo dobija sopstveno postojanje i koja u sebi sadrži dozu kritike onog što se vidi, okružuje, oseća, ...čeka. Stvaranje od onog što vam je najbliže pri ruci, mediji koji nisu definisani unapred, nisu ispunjeni značenjem i nemaju višak vrednosti, misteriju ili sumnju. Medij koji vam omogućava da radite sa njim, ujedno i da budete strpljivi, kako sebi ne biste dali na značaju. Iz takvog stava proizlazi da se utvrđene definicije preispituju i destabilizuju. Vekovna potreba za kvalitetom je ideja o neutralisanom i neka vrsta duha koji vam pomaže da pobegnute od stvarnog. Ipak, ovde možemo reći da nije samo reč o kvalitetu, već i o energiji. Energiji, koja vam je potrebna za razmišljanje, suočavanje, permanentno samoispitivanje, samodestrukciju, samopovređivanje, gde sebe stalno opterećujete, sve više i više, opet i opet i opet, ...borba za svoj rad. A gde smo mi u svemu tome?

Predrag Terzić

¹ *Imagining the brain closer than the eyes*, naziv je preuzet iz video rada Gary Hill-a, *Site Recited A Prologue*.

² Izraz koji koristi Hal Foster u knjizi *Loši novi dani (Bad New Days: Art, Criticism, Emergency, 2015.)* pri objašnjavanju sadašnjeg stanja u savremenoj umetnosti..