Umjetničko djelo u umreženom svijetu
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SAŽETAK: Digitalna povijest umjetnosti najčešće se dovodi u vezu s digitalnim alatima koji se primjenjuju za obradu velikog broja podataka, a praćeni su sučeljima za vizualizaciju koja omogućavaju da se rezultati vide tako što se otkrivaju uzorci. Time vizualizacija podataka dobiva jednu od ključnih uloga u analizi velike količine podataka. Postavlja se pitanje na koji se način vizualizacija može primijeniti na interpretaciju umjetničkog rada kao specifične „informacije", a ne samo u analizi velike količine podataka. Teza teksta jest da je jedan od načina za kvalitativno unaprjeđenje interpretacije povezivanje vizualizacije s teorijom mreža koja korespondira s metodologijama digitalne humanistike, ali i sa suvremenom umjetnošću.

U tekstu *How to Bring Science Publishing into the 21st Century* navodi se da je jedan od ključnih paradoksa znanosti 21. stoljeća upotreba alata u istraživanjima iz prethodnih stoljeća. Ilustracija tog navoda isječak je čuvenog Galileijeva istraživanja objavljenog 1610. iz kojeg se može vidjeti da se znatno ne razlikuje od načina na koji se i danas prezentiraju istraživački radovi.[1] Autorova je teza da, i uz to što se istraživači koriste različitim unaprijeđenim tehnikama i alatima u svojem istraživanju, rezultati se pišu, prezentiraju i vrednuju na potpuno zastario način jer se ne uključuju mogućnosti i prednosti suvremenog digitalnog okruženja. Postavlja se pitanje na koji se način povijest umjetnosti može unaprijediti tako da istraživanja, vrednovanje i prezentiranje rezultata budu kompatibilni sa suvremenim trenutkom i digitalnom paradigmom u kojoj živimo. ········ Početak digitalne povijesti umjetnosti prema Manovichu predstavlja *quantitative turn*: uvođenje digitalnih alata za analizu velikog broja podataka.[2] Ovakav tip istraživanja razlikuje se od statistike jer omogućava rad s velikim brojem varijabli. Manovicheva teza jest da je u osnovi svakog istraživanja komparacija, a da je istraživanje suvremene kulture koja obiluje digitalnim zapisima najrazličitijeg tipa, milijunima kulturnih artefakata, povezano prije svega s uspoređivanjem i analizom velikog broja podataka, tako da je *data science* osnova svakog istraživanja.[3] Istodobno, da bi se velike količine statistički obrađenih podataka učinile vidljivima, praćene su sučeljima za vizualizaciju podataka. S pomoću vizualizacije otkrivaju se uzorci, što predstavlja nov način produkcije znanja, automatizaciju znanja, što je prema Manovichu jedan od ključnih ciljeva koji ima *data science*.[4] ········ Automatizacijom znanja analiza se svodi na tehnologiju (određeni softver), sadržaj na skup podataka, a interpretacija na automatsku obradu podataka.[5] Tako se svaki sadržaj koji ima ili dobiva digitalni format može automatski proizvoditi, reproducirati, transformirati i prezentirati, odnosno povjeriti se „mašini bez ljudske intervencije i samim tim bez interpretativnog posredovanja".[6] Bachimontova teza jest da je tehnička reprodukcija, po konceptu Waltera Benjamina, automatizirala reproduciranje odvojivši ga od interpretatora (srednjovjekovni je prepisivač prije pojave štampe interpretator jer kontrolira proces umnožavanja, manipulira podlogom i transformira tekst slučajno, greškom ili namjerno), dok digitalno predstavlja sljedeću fazu u kojoj je mehanizirano ne samo reproduciranje već i interpretacija. Iz toga slijedi da „sadržaj više nije kulturni izraz koji je potrebno protumačiti, već činjenica koju valja analizirati", pri čemu je ta analiza, kvantitativna, zasnovana na statističkim podacima i, zahvaljujući sučeljima za vizualizaciju, perceptivna.[7] ········ Automatizacija znanja može se promatrati kao negativna pojava koja sklanja i otuđuje znanje, prije svega humanističko. Ili, kao što predlaže Stiegler, digitalno kao suvremeni farmakon, nerazdvojiva mješavina otrova i lijeka. Stiegler odbacuje dvojnu matricu po kojoj su znanje i tehnologije suprotstavljene kategorije i zagovara tezu da digitalno može postati *ljekovito*, odnosno „podloga novih znanja, a ne uništitelj formi znanja".[8] Tome u prilog navodi i činjenicu da se još u Ateni u 5. stoljeću

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An Artwork in a Networked World

ABSTRACT: Digital art history is usually associated with digital tools used to process a large amount of data, accompanied by a visualization interface enabling the presentation of results based on pattern recognition. This is why data visualization has such an important role in analysing a large amount of data. The question which arises is how can visualizations be applied to interpreting an artwork as a specific piece of "information", rather than just for just analysing a large amount of data? The thesis of this paper is that one of the ways to achieve a qualitative advancement of interpretation is to connect it with network theory, complement to the methodology of digital humanities, as well as contemporary art.

The article "How to Bring Science Publishing into the 21st Century" states that one of the crucial paradoxes of 21st century science is the use of research tools that were developed in previous centuries. An excerpt from Galileo's famous research, published in 1610, which shows that today's methods of presenting research have not drastically changed, goes to support this claim.[1] The author's thesis is that, despite using various advanced research techniques and tools, the results are written, presented and evaluated in a completely anachronistic manner due to the exclusion of the advantages and possibilities offered by our contemporary digital environment. The question which arises is how can art history be improved by making research, evaluations and presenting results compatible with the contemporary moment and the digital paradigm in which we live? ········ According to Manovich, *the quantitative turn* marked the beginning of digital art history: the implementation of digital tools for analyzing a large amount of data.[2] This type of research differs from statistics because it allows us to operate with a large number of variables. Manovich's hypothesis is that making comparisons is the foundation of all reseach. Researching contemporary culture teeming with all sorts of digital records, millions of cultural artefacts is, above all, tied to comparing and analyzing a large amount of data, thus making *data science* the basis of all research.[3] At the same time, data visualization interfaces are available to us for presenting and visualizing large amounts of statistically processed data. Visualizations reveal patterns, thus representing a new way of knowledge production and knowledge automation which is, according to Manovich, one of the key goals of *data science*.[4] ········ Through knowledge automation, analysis is reduced to technology (certain software), content to a dataset, while interpretation is reduced to an automatic data processing.[5] This is how all contents that have or have acquired a digital form can be automatically produced, reproduced, transformed and presented, that is, they are delegated to "a machine without human intervention, and consequently, without interpretative mediation".[6] Adhering to Walter Benjamin's concept, Bruno Bachimont claims that technological reproduction has automated reproduction by separating it from an interpreter (before the invention of print, a medieval scribe was an interpreter because he controlled the process of copying, manipulated the background and transformed the text, by accident or on purpose), while the digital reproduction represents the next phase in which not only reproduction, but also interpretation, is mechanized. Therefore, "content is no longer a cultural expression to be interpreted, but a fact that needs to be analysed" through quantitative analysis, based on statistical data and which is, due to visualization interfaces, perceptible.[7] ········The automation of knowledge can be perceived as a negative phenomenon which obscures and alienates knowledge that primarily originates from the domain of humanities. Or as Stiegler suggests, digital as a contemporary pharmakon is an inseparable mixture of poison and remedy. Stiegler rejects the dual matrix according to which knowledge and technology are two opposing categories and argues that the digital can become *curative*, that is, "the foundation of new

vještina pisanja, tada „umjetan organ saznanja bez premca",[9] smatrala uništiteljem pamćenja na kojem se do tada temeljilo sve znanje, a bez te je vještine danas naša civilizacija gotovo nezamisliva. ········· S druge strane, automatizacija analize i svođenje sadržaja na skup podataka ne samo da destabiliziraju poziciju interpretatora već i jedinstvenost umjetničkog rada kao određene vrste djelovanja, svodeći ga na informaciju, podatak ili sliku kao generičku jedinicu. Obrada podataka zapravo je računska operacija koja sliku svodi na algoritam, određenu kombinaciju piksela, pri čemu su sve ostale karakteristike slike – bez obzira na to je li u pitanju umjetnička, vernakularna, sintetička – nevažne. Postavlja se pitanje na koji se način vizualizacija može primijeniti na interpretaciju umjetničkog rada kao specifične „informacije", a ne samo u analizi velike količine podataka. ········· Jedan od mogućih načina za osuvremenjivanje interpretacije jest povezivanje vizualizacije s teorijom mreža koja korespondira s metodologijama digitalne humanistike, ali i suvremenom umjetnošću. Umreženi svijet nije samo jedan od teorijskih diskursa koji se može primijeniti na tumačenje suvremene umjetnosti već ključno polazište za kritičku analizu umjetnosti u digitalnoj paradigmi. Na to da nije riječ o manje-više uobičajenom postupku u suvremenoj kritici – primjeni postojećih teorijskih diskursa u tumačenju umjetnosti – upućuje to što je umreženi način funkcioniranja važan ne samo za

razumijevanje suvremene umjetnosti već i radikalne linije mišljenja u umjetnosti 20. stoljeća temeljenje na avangardnom iskustvu.[10] ········· Avangardni projekt uveo je strategije, alate i mišljenje koji su, gledano iz današnje pozicije, kompatibilni sa suvremenim umreženim svijetom. Avangardna je montaža „nov način mapiranja događaja".[11] Uvođenjem neumjetničkih materijala, predmeta, medija – fragmenata iz svakodnevnog života, dovodi se u pitanje autonomija umjetničkog djela i uspostavlja veza s neumjetničkim. Umjetnički rad postaje točka povezivanja različitih umjetničkih i neumjetničkih kretanja, što se može vidjeti na infografici 1 koja predstavlja vizualizaciju podataka relevantnih za razumijevanje umjetničkog rada. Ako se pritom uzme u obzir da polazište u istraživanju predstavljaju različiti internetski izvori, koji su trenutačno dostupni, podaci se mogu promatrati kao fragmenti konstelacije koja producira smisao rada i samim tim predstaviti u vidu mape ili infografike, koja postaje alat za interpretaciju samog rada. ········· Hartfieldova fotomontaža *Adolf The Superman: Swallows Gold And Spits Tin* iz 1932. primjer je umjetničkog rada kao čvorišta u mreži međusobno povezanih značenja. U pitanju je jedna od njegovih najpoznatijih fotomontaža na kojoj je Hitler predstavljen kao politički alkemičar koji novac svojih financijera pretvara u ideologiju kojom privlači široke narodne mase. Rad je nastao iste godine kada je nacistička stranka osvojila gotovo trećinu

mjesta u parlamentu i time postala najveća stranka nepunih šest mjeseci prije postavljanja Hitlera za kancelara i uspostavljanja nacističke vlade u Njemačkoj. U tom trenutku bilo je sasvim jasno da nacistička ideološka mašina radi nezaustavljivo, što se u samom radu prepoznaje u svedenosti na jedan motiv, portret, koji otkriva i njegovu „unutrašnjost", čime direktno referira na neskrivenost moći jedne ideologije koja ima uporište u kapitalu čiji je glasnogovornik i „provoditelj" sam Hitler. ········· Fotomontaža je objavljena na koricama časopisa *AIZ (Arbeiter-Illustrierte-Zeitung)*, ljevičarskog i glavnog opozicijskog časopisa Nacionalsocijalističke partije u čijoj je redakciji radio. Odatle se mogu pratiti dvije linije: jedna je njegova politička aktivnost povezana s Komunističkom partijom čiji je član još od kraja Prvog svjetskog rata, a druga je linija umjetnička aktivnost u okviru berlinske dade koja počinje otprilike u isto vrijeme, 1918. Ove dvije linije mogu se pratiti unazad sve do njegova sudjelovanja u Prvom svjetskom ratu. S druge strane, ove se dvije linije presijecaju upravo u njegovim fotomontažama u kojima izražava svoj politički stav, koristeći se strategijama koje uvodi avangarda: izražavanje jasnog stava prema aktualnim društveno-političkim pitanjima, izlaženje iz uskog kruga umjetničke publike i obraćanje masama preko medija kao što su novine. ········· To postiže uvodeći tehniku fotomontaže koja pravi radikalan odmak od konvencionalnog shvaćanja umjetnosti

temeljenog na vještini, zanatskom umijeću i estetskoj kvaliteti te na drugačiji način pozicionira umjetnički rad: kao *statement* o političkoj ulozi umjetnosti kroz eksplicitnu kritiku Nacionalsocijalističke partije i njezina vođe. Montažni se postupak retroaktivno može promatrati kao materijalizacija umreženog načina funkcioniranja, što se direktno vidi u kolažima koje je radio samostalno ili s Groszom. Na infografici se nelinearno mogu pratiti različite linije i registri – politički, društveni, umjetnički, privatni – koji su važni za razumijevanje rada (infografika 1). ········· S druge strane, ono što današnju umjetnost čini suvremenom jest prije svega uračunavanje avangardnog iskustva koje umjetničko povezuje s nečim potpuno neumjetničkim. U suvremenoj umjetnosti kontekst je najčešće jedini parametar razlike između umjetničkog i neumjetničkog, tako da isti predmet (izvedba, snimka, tekst, slika...) može biti dio umjetničkog rada, a u izmijenjenom kontekstu izgubiti taj status. Kontekst kao fluidni sklop najrazličitijih elemenata, koji se mijenja ovisno o mjestu i načinu izlaganja i okolnostima koje nisu nužno umjetničke, čini da umjetnički rad funkcionira kao čvorište u jednoj mreži značenja, okolnosti i kretanja koji konstituiraju njegov smisao. Emancipacija konteksta u tom je smislu preduvjet za umreženi način funkcioniranja umjetničkog rada, koji je smijenio estetski, u izdvojenom registru, karakterističan za modernu umjetnost.[12]

knowledge rather than the destroyer of forms of knowledge".[8] He supports this claim by citing that in the 5th century Athens, the skill of writing – then "the unparalleled artificial organ of knowledge" [9] and without which our today's civilization would be almost inconceivable – was considered to be a destroyer of memory on which all previous knowledge was based. ········· On the other hand, the automation of analysis and transforming content into a dataset, not only destabilizes the position of the interpreter but the idiosyncrasy of an artwork as a particular kind of work, reducing it to information, data and processing it as a generic unit. Data processing is actually a computational operation which reduces an image to an algorithm, a particular combination of pixels whereby all other characteristics of an image – be it its artistic, vernacular or synthetic – become irrelevant. The question which arises is how can visualizations be applied to the interpretation of an artwork as specific "information", and not just when analysing large amounts of data? ········· One of the possible ways to modernize interpretation is to connect visualizations with network theory complement to the methodology of digital humanities, as well as contemporary art. The networked world is not just one of the theoretical discourses applied to the interpretation of contemporary art but a key starting point of critical analysis of art within the digital paradigm. That this is not, tentatively speaking,

a standard procedure in contemporary criticism – the implementation of existing theoretical discourses in art interpretations – is surprising since the networked mode of functioning is important for understanding not only contemporary art, but also a radical way of thinking in the 20th century art based on avant-garde experiences.[10] ········· The project of avant-garde introduced strategies, tools and ways of thinking that are, from today's perspective, compatible with the contemporary network society. The avant-garde montage was "a new way of mapping events".[11] The introduction of non-artistic materials, objects, media – fragments from everyday life, calls into questions the autonomy of an artwork and establishes a connection with the non-artistic. An artwork becomes a place where different art and non-artistic tendencies intersect, as shown in *Infographic 1*, which presents the visualization of relevant data for understanding an artwork. If we take into account that the starting point of our research are various, currently available *online* resources, data can be considered as fragments of a constellation which produces the meaning of an artwork and, thus, can be represented in the form of a map or an infographic, which, in turn, becomes a tool for interpreting the work itself. ········· John Heartfield's photomontage *Adolf the Superman: Swallows Gold and Spits Tin* from 1932 is an example of an artwork which functions as a node in a network of interconnected meanings. This is one of Heartfield's

most famous photomontages where Hitler is represented as a political alchemist who turns the money of his sponsors into an ideology for the masses. The work was creating in the same year when the Nazi party won almost a third of the seats in Parliament thus becoming the leading party, and less than six months prior to Hitler's rise to power as chancellor and the establishment of the Nazi government in Germany. At that time, it was obvious that the Nazi ideological machine was unstoppable, which this artwork reflects deducing it to one motif, a portrait with its "insides" revealed, thereby directly referring to the overt power of one ideology founded on capital, with Hitler as its spokesman and "conductor". ········· The photomontage was published on the front page of *AIZ* magazine *(Arbeiter-Illustrierte-Zeitung)*, the left-wing and main oppositional magazine to the National Socialist Party, where Heartfield worked at the time. From this point, we can trace back two lines of influence: the first is his political activity in connection to the Communist Party as he had been its member since the end of World War I, while the second one is his art production within Berlin Dada, beginning approximately at the same time, in 1918. These two lines can be traced back even further, to his participation in World War I. In his photomontages – in which he expresses his political views using avant-garde strategies – is precisely where these two lines intersect: taking a clear stance on current

socio-political issues, dismissing the limited circle of an art audience and addressing the masses via a medium such as newspapers. ········· He achieved this by introducing the technique of photomontage as the first radical break from the conventional understanding of art based on skill, craftsmanship and aesthetic quality, thereby positioning the artwork in a different way: as a statement about the political role of art expressed by explicitly criticizing the National Socialist Party and its leader. The process of montage can be retroactively considered as the materialization of a networked way of functioning, which is directly reflected in Heartfield's collages or in those he made with George Grosz. The visualizations enable us to follow various nonlinear tendencies and registers – political, social, artistic, private – important for understanding his artwork (*Infographic 1*). ········· On the other hand, what makes today's art contemporary is, above all, the avant-garde experiences which connect art with something completely non-artistic. In contemporary art, context is usually the only parameter that we can use to distinguish art from non-art. Therefore, one and the same object (performance, video, text, image...), can be an artwork in one context and lose this status when placed in a different context. Context, as a fluid set of various elements, which changes depending on the exhibition venue, the manner in which the work is displayed and circumstances that are not

„Umjetnost ne bi smjela biti zatvoren, samodostatan prostor, već magnetsko polje koje privlači energiju umjetnika u taj prostor, a moguće i u gradove kojima umjetnici kruže. U potrazi sam za tim magnetizom, kao kemijskom reakcijom."[13] Prelazak u mrežni način egzistiranja može se prepoznati u ovim Cattelanovim riječima, kao i u njegovu radu *Another Fucking Readymade* (1996.): tijekom trajanja svoje izložbe u Amsterdamu ukrao je rad s izložbe drugog umjetnika i izložio ga kao svoj. Ova *postduchampovska* gesta koja dovodi u pitanje gotovo sva modernistička obilježja, od autorstva, autentičnosti, originalnosti do estetskog shvaćanja umjetničkog djela, osim ove specifično umjetničke i teorijske problematike koju pokreće za svoje sastavnice ima i potpuno neumjetničke elemente kao što je uključenost policije, pokretanje istrage i vraćanje rada. U tom kontekstu zanimljiv je i postav na njegovoj retrospektivnoj izložbi u muzeju Guggenheim (2011.). Suprotno uobičajenim retrospektivama na kojima je u prvom planu preglednost, središnjim se prostorom muzeja koristi kao okvirom za kaotično povezivanje radova koji u ovakvom postavu postaju dio gusto isprepletene mreže. To je naglašeno i time što radovi vise s tavanice na različitim visinama, što dodatno povećava dojam nelinearnog, kaotičnog povezivanja nalik mreži. ········· Primjer rada koji mrežno funkcionira predstavlja i rad *America* (2016.). U pitanju je WC školjka od čistog 18-karatnog zlata koja je

postavljena u toaletu muzeja Guggenheim umjesto standardne keramičke školjke čiju je funkciju zadržala. Poveznice za razumijevanje rada jesu prije svega Duchampova *Fontana* (1917.) i Kafkina priča od koje je preuzet naziv rada (1911. – 1914.); zatim, spomenuta retrospektiva održana u istom muzeju 2011./2012.; tu je i časopis *Toiletpaper* u kojem je Cattelan suurednik i koji se bavi suvremenom kulturom i pop-nasljeđem. Činjenica da je rad realiziran u godini predsjedničkih izbora u Americi u jeku kampanje Donalda Trumpa predstavlja još jednu poveznicu, prije svega kroz reprezentaciju krupnog kapitala oličenog u samom Trumpu i pozlaćenim dekoracijama interijera njegovih vila, aviona i toaleta. U službenom priopćenju muzeja povodom postava rada nalazi se objašnjenje da je u pitanju reakcija na umjetničko tržište i da je rad usmjeren na onih „99 %" koji si ne mogu priuštiti skupocjena umjetnička djela (i pozlaćene toalete). Time se stvara poveznica prema pokretu *Occupy Wall Street* (2011), ali i prema tome da je sam Cattelan jedan od deset najbolje plaćenih umjetnika, čiji je rad *Him* (2001.), skulptura malog Hitlera koji kleči, prodan za 17 milijuna dolara (2016.).[14] Na to se nadovezuje i činjenica o nepostojanju podataka o cijeni realizacije rada, ali i provizorni proračuni dobiveni na osnovi usporedbe s težinom keramičke WC školjke.[15] Rad se na taj način paradoksalno referira i na porast socijalne nejednakosti i „američki san" o jednakosti i podjednakoj šansi za

sve, što je doslovno provedeno u načinu funkcioniranja rada i njegovoj dostupnosti svima. I ne samo to već, po izjavi samog umjetnika, to postaje umjetnički rad jedino ako ostvaruje svoju funkciju.[16] ········· Je li u pitanju *readymade* ili upotrebni predmet? To jest upotrebni predmet jer, bez obzira na to od kojeg je materijala napravljen, funkcija je neizmijenjena. Ili je u pitanju participativni predmet, što je moguće određenje ako je naše polazište iz umjetničkog registra. Čini se da je nakon sto godina opet napravljen pomak u smislu konceptualnog i kontekstualnog shvaćanja umjetničkog djela: Duchamp je uveo običan, neumjetnički predmet u registar umjetnosti, ocrtao granice institucija, doveo u pitanje institucionalno shvaćanje umjetnosti (što je umjetnički rad, što je umjetnički proces…) i ukazao na kontekstualni način funkcioniranja umjetničkog rada. Od tada se mogu pratiti različiti procesi proširivanja polja umjetnosti, aproprijacije iz neumjetničkog i nestajanje jasnih granica između umjetničkog i neumjetničkog, kao i niz radova koji se izravno referiraju na nepostojeću *Fontanu*: od kopija i replika do Cattelanove *Amerike*. Predstavljaju vezivno tkivo između ova dva rada i ocrtavaju proces institucionalizacije avangardnog iskustva. Neki od ovih radova nalaze se na infografici koja se može proširivati i brojnim drugim primjerima (infografika 2). ········· U tom ključu nezaobilazan je rad Manzonijev *Artist Shit* (1961.), koji sada u institucionalnim okvirima iznova radikalizira pitanja što je

umjetničko djelo, stvaranje umjetničkog djela i što je umjetnik. Tu je i rad *Three Urinals* Roberta Gobera (1988.) koji ukazuje na proces vraćanja konvencionalnom shvaćanju umjetnosti, pitanju forme i sadržaja. Sljedeći pomak na toj liniji mišljenja predstavlja zlatni pisoar Sherrie Levine *Fountain (after Marcel Duchamp)* iz 1991. Ono što je na početku stoljeća bio ekses, radikalna gesta odbijanja konvencionalnog shvaćanja umjetnosti i umjetničkih institucija, na kraju stoljeća u potpunosti su asimilirale institucije, a osim toga izravno ukazuje na proces transformacije umjetničkog djela u kapital (zlato od kojeg je rad napravljen nije samo plemeniti umjetnički materijal već i čvrsta valuta na financijskom tržištu) i prelazak u fazu financijalizacije umjetnosti.[17] Cattelanov se rad na ovoj liniji može interpretirati kao *intervencija iznutra*: sam je povezan s tržištem kao jedan od najbolje plaćenih umjetnika, njegov je rad također od zlata (sada mnogo veće količine zlata), nalazi se u jednoj od ključnih umjetničkih institucija, ali napravljen je tako da ne može postati dio nekakve „nevidljive" kolekcije nekog anonimnog predstavnika onih 1 %, već je dostupan svima, i ne samo to, već njegov status umjetničkog djela opstaje jedino ako je funkcionalan. Čini se da je konačno ispunjen avangardni san o povezivanju umjetnosti i života. ········· Duchampova je *Fontana* paradoks – istovremeno je umjetnost i nije umjetnost – što je logički gledano nemoguće: upotrebni, svakodnevni predmet i umjetničko djelo.[18] Duchamp je to postigao tako što je

necessarily artistic, sets up an artwork as a node in a network of meaning, circumstances and tendencies that constitute its meaning. The emancipation of the context is, in this sense, a prerequisite for the artwork to function in a networked mode that replaces the aesthetic mode – characteristic of modern art – as a separate register.[12] ········· "Art should not be a space shut in on itself, but rather a magnetic field that attracts the energies of artists into space, and possibly into the cities in which they circulate. I'm searching for that magnetism, like a chemical reaction."[13] The transition into a networked mode of existence can be recognized in these words stated by Maurizio Cattelan, as well as in his work *Another Fucking Readymade* (1996): during his exhibition in Amsterdam, he stole an artwork of another artist and displayed it as his own. This post-Duchamp gesture brings into question almost all of the modernist dicta, from authorship, authenticity, originality to the aesthetic understanding of an artwork. In addition to raising these specific artistic and theoretical issues, it is integrally comprised of entirely non-artistic elements, such as the involvement of the police, launching of an investigation and the return of the artwork. In this sense, the layout of his retrospective exhibition held at the Guggenheim Museum (2011) is particularly interesting. Contrary to how retrospective exhibitions are usually displayed, foregrounding a clearly discernible layout, he uses

the central space of the Museum as a framework for chaotically connecting works which, in such a setting, become a part of a densely interwoven network. This effect is also emphasized by the fact that the works have been hung from the ceiling at different heights, additionally increasing the impression of their non-linear, chaotic interconnectivity, similar to a network. The work *America* (2016) is also an example of an artwork that functions as a network. It is an eighteen-karat gold toilet placed in the Guggenheim's bathroom in place of its standard ceramic toilet bowl, while its function intact. For understanding this artwork, we have to take into account its connections with, primarily, Duchamp's *Fountain* (1917) and Kafka's eponymous story (1911–14); then, with the aforementioned retrospective held in the same museum 2011–12, as well as with the journal *Toiletpaper*, dealing with contemporary culture and pop-cultural heritage, co-edited by Cattelan. The fact that the work was created during Donald Trump's presidential election campaign is another connection primarily established by associating the artwork with big capital, embodied by Trump himself and the gilded interior of his villas, airplanes and bathrooms. The Museum's official statement issued on the occasion of display-ing this artwork explains that it represents a reaction to the art market and addresses those "99%" who cannot afford priceless artworks (or gilded bathrooms). This connects the work with the

Occupy Wall Street movement (2011), as well as with the fact that Cattelan is one of the ten highest-paid artists, whose work *Him* (2001), a sculpture of a kneeling little Hitler, was sold for 17 million dollars (2016).[14] Considering that there is no information available on the price of making this work, in addition to the provisional estimates obtained on the basis of comparing it with the weight of a ceramic toilet, further elucidates this connec-tion.[15] This work, thus, paradoxically refers to the increasing social inequality and the "American Dream" of equality and equal opportunities for all, literalized in how this work functions and its availability to all. Moreover, according to the artist, his work becomes an artwork only on the condition that it fulfils its function.[16] ········· Is this a ready-made object or an object of use? It is an object of use since, regardless of which material it has been made of, its function remains unaltered. Or we could define it as a participatory object, if we were to take the art as our starting point. After a hundred years, there seems to have been yet another shift in the sense of conceptual and contextual understanding of an artwork: Duchamp introduced an ordinary, non-artistic object in the art, outlined the boundaries of institutions, questioned the institutional understanding of art (what is an artwork, what is the art process...) and stressed the contextual manner in which an artwork functions. Since then, we can trace various processes of expanding the field of art, the

appropriation of the non-artistic filed and the disappearance of clear boundaries between art and non-art, as well as a series of works that directly refer to the non-existent *Fountain*: from copies and reproductions to Cattelan's *America*. They are the connective tissue between these two artworks and outline the process of industrializing the avant-garde experience. Some of these works are included in *Infographic 2* that can be further extended with a number of other examples. ········· In that regard, Piero Manzoni's work *Artist shit* (1961) is crucial since, once again, but now within an institutional framework, it radicalizes the question of what constitutes an artwork, its creation, and what is an artist. Another significant example is Robert Gober's *Three Urinals* (1988) which points to the process of returning to the conventional understanding of art, form and content. The next shift within this line of thought has been marked by Sherrie Levine's gold urinal, titled *Fountain (after Marcel Duchamp)* from 1991. What began as an excess, a radical gesture of denouncing the traditional understanding of art and art institutions, ended up as being assimilated by these same institutions at the end of the century. Moreover, it directly points to the transformation of an artwork into capital (the gold from which the work was made is not only a noble art material, but also a currency in the financial market) and the transition into a phase of financializa-tion of art.[17] Following this line of reasoning, Cattelan's artwork

upotrebni predmet izmjestio iz njegova „zadanog", svakodnevnog konteksta. To izmještanje izvan uobičajenog načina funkcioniranja samom je predmetu dalo određeno značenje ili višak značenja, smisao koji nije povezan s njegovom upotrebnom funkcijom, a koji ga istovremeno čini umjetničkim djelom. Za umjetničke je predmete uobičajeno da imaju određeno značenje. To, naravno, ne znači da upotrebni predmeti nemaju značenje, već da je ono u izravnoj vezi prije svega s njihovom funkcijom. Ovim je postupkom Duchamp zapravo naglasak s predmetnog izmjestio na smisao, jer je smisao, koji se konstituira u određenom kontekstu, ono što pisoar približava umjetnosti kao *statement* o umjetnosti formiran u suprotnosti s vladajućim, konvencionalnim shvaćanjem umjetnosti. Time je doveo u pitanje konvencionalno shvaćanje po kojem je umjetničko djelo prije svega određeni predmet (kao slika, skulptura), koji nema nikakvu drugu funkciju osim umjetničke. ········· Cattelan je u radu *Amerika*, s druge strane, polazeći od ovog avangardnog iskustva koje u prvi plan stavlja smisao, pokazao da se smisao ne konstituira samo neovisno o umjetničkom predmetu – jer taj predmet može biti i neumjetnički – i u kontekstu (umjetničkom, neumjetničkom ili kombiniranom, kao što je ovdje slučaj, jer je u pitanju prostor sa specifičnom namjenom unutar muzeja). Smisao se konstituira u određenoj mreži, i ne samo to – već ono što definira status umjetničkog

upravo jest mreža. Cattelanova je *Amerika* umjetnički rad jedino ako promatramo „iz mreže", kao čvorište u kojem se presijecaju značenja koja dolaze iz različitih registara: umjetničkog (avangarda, Duchamp, Gober, Manzoni, Levine…), političkog (Trump), socijalnog („američki san", *Occupy Wall Street*), financijskog (tržište, kapital…), ekonomskog („1 %")… U protivnom to je samo WC školjka i uz to što je od čistog 18-karatnog zlata. ········· Avangardni eksces, iskliznuće iz kodiranog, institucionalnog i konvencionalnog funkcioniranja umjetnosti destabilizira umjetnički predmet kao nositelj značenja. To su avangardni umjetnici postigli različitim strategijama: uvođenjem fragmentarnog mišljenja, slučajnosti, novih postupaka, neumjetničkih medija, kombiniranjem različitih postupaka i medija. Destabiliziranje umjetničkog predmeta kao nositelja značenja preduvjet je za početak funkcioniranja umjetničkog rada u mreži i retroaktivno se može interpretirati kao najava umreženog načina funkcioniranja u umjetnosti, što pokazuje infografika s vizualizacijom Hartfieldove fotomontaže. Međutim, ono što je avangardnim umjetnicima proizvod slučaja, ekscesa i nekonvencionalnog mišljenja, u suvremenoj je umjetnosti uvjet za njezino razumijevanje jer postojeće kategorizacije (primijenjena i likovna umjetnost, elitna i masovna umjetnost, *mainstream* i alternativa…), medijska i produkcijska određenja koja definiraju njegov status umjetničkog nisu više

operativne. Umjetnici se nomadski kreću koristeći se u svojem radu različitim medijima, a s digitalnim tehnologijama medij kao pojam nije više operativan. ········· Na početku 20. stoljeća avangardni se projekt konstituira kao suprotnost uređenom, autonomnom sustavu umjetnosti koji pretendira na univerzalnost. Na početku 21. stoljeća umjetnost je dio globalnog, pluralističkog, postinformatičkog društva u kojem je sustav zamijenila mreža, a definirane kategorije – fluidna određenja. Umjetnici u svojem radu, ne samo da upotrebljavaju neumjetničke predmete, što je uvela avangarda, već preuzimaju postupke, strategije i prakse iz svih drugih neumjetničkih registara, tako da često nema nikakvih vidljivih, opipljivih razlika u odnosu na neumjetničko, kao što je slučaj i s Cattelanovom *Amerikom*, što je povod za čuveni argument protiv suvremene umjetnosti: „danas sve može biti umjetnost". Danas zaista sve može biti umjetnost, ali nije. Ono što konstituira tu razliku jest mreža unutar koje se producira smisao tako da isti predmet, izvedba, snimka ili tekst u određenoj mreži može funkcionirati kao umjetnički rad, a izvan nje kao nešto sasvim drugo. ········· Mrežu čine fluidni odnosi koji su u stalnom procesu promjene i informacije koje cirkuliraju u realnom, medijskom i virtualnom prostoru. Generiranje informacija, „njihova obrada i prenošenje postaju osnovni izvori produktivnosti i moći zbog novih tehnoloških uvjeta koji se pojavljuju u ovomu povijesnom

razdoblju".[19] Umreženo je društvo globalno društvo. No, kako ističe Castells, „to ne znači da su u ove mreže uključeni ljudi iz svih dijelova sveta. Kako stvari trenutačno stoje, većina ih zapravo niti nije uključena. Međutim, procesi u globalnim mrežama koje sačinjavaju društvene strukture utječu na svakoga."[20] Ako se to primijeni na umjetnost, može se zaključiti da je učinak umreženog načina funkcioniranja gubitak specifično umjetničkih obilježja kao što su medij, tehnika i umjetnički predmet kao takav. Iz toga slijedi da su i metode u povijesti umjetnosti utemeljene na specifičnosti umjetničkog djela neadekvatne. Budući da je informacija „glavna sirovina" ovog povijesnog trenutka, onda se i umjetnički rad, gesta ili intervencija tretira kao specifična informacija koja funkcionira u fuziji s mnogim drugim informacijama koje kruže u različitim registrima. Na taj se način obrada informacija brzopleto izjednačava s interpretacijom rada. U digitalnom okruženju izloženi smo velikom broju informacija tako da se digitalne tehnologije najčešće dovode u vezu s pretraživanjem, arhiviranjem i sistematizacijom informacija. To su važne komponente i preduvjeti za interpretaciju, ali ih ne treba izjednačavati sa samom interpretacijom, koja prije svega znači produkciju znanja. ········· Vizualizacija podataka u tom je ključu jedan od mogućih digitalnih alata koji omogućava sagledavanje umjetničkog rada kao čvorišta u mreži drugih informacija koje

can be interpreted as *an inside intervention*: he, himself, is connected to the market as one of the highest paid artists; his work is also made of gold (now with much larger quantities of gold); it is situated in one of the key art institutions; however, it is made in such a way that it can never become a part of some "invisible" art collection owned by the 1%. Rather, it is made available to all, with its status as an artwork intact as long as it stays in function. It seems that the avant-garde dream of connecting art and life has finally been fulfilled. ········· Duchamp's *Fountain* is a paradox – it is simultaneously art and non-art – which is, logically speaking, impossible: being an every-day object of use and also an artwork.[18] Duchamp accomplished this by displacing the object of use from its "assigned" daily context. This displacement from how this object is usually used, gave it a specific meaning, or an excess of meaning, the meaning which is not connected to the object's use and which, simultaneously, makes it into an artwork. It is common for artworks to have a certain meaning. Of course, this does not mean that objects of use do not have a meaning of their own, but rather that their meaning is directly connected to their function. Through this procedure, Duchamp in fact moved the focus away from the object to the meaning, since meaning, constituted in a certain context, is what situates a urinal closer to art, as a statement on art formed in opposition to the

dominant and conventional understanding of art. He thereby called into question the traditional understanding of an artwork which is, above all, a certain object (such as a painting or sculpture) which does not have any other function besides the function of art. ········· On the other hand, in his work *America*, Cattelan, taking as his starting point this avant-garde experience that foregrounds meaning, has shown that the meaning is not only constituted independently from an art object – since that object can be non-artistic – or in the context (a context of art or non-art, or in the combination of the two in this particular instance, because the artwork is situated within a space that has a specific purpose within the museum). Therefore, the meaning is also constituted within a particular network. Moreover, it is the network that defines the status of art. Cattelan's *America* is an artwork only when observed "within a network", as a node where meanings originating from different walks of life intersect: the artistic (avant-garde, Duchamp, Gober, Manzoni, Levine…), the political (Trump), the social ("the American Dream", *Occupy Wall Street*), the financial (the market, capital…), the economic ("1%"). Otherwise, it is just a toilet made of pure eighteen-carat gold.vThe avant-garde excess, the slippage from the coded, institutionalized and conventionalized way that art functions, destabilized the artwork as a carrier of meaning. The avant-garde artists had achieved this through

employing different strategies: by introducing fragmented thinking, eventualities, new techniques, non-artistic media, combining various techniques and media. Destabilizing an art object as a carrier of meaning is the prerequisite for an artwork to begin functioning in a network mode and can retroactively be interpreted as harbinger of a networked way of functioning in art, as shown in the figure with the visualization of Hartfield's photomontage. However, what the avant-garde artists considered as a welcomed side effect of eventualities, excess, unconventional thinking, in contemporary art becomes the basis for its understanding because the existing categorizations (applied and fine arts, elite and mass art, mainstream and alternative art…), its media and production features defining its status, are no longer operative. Artists migrate from one medium to the other within their works, while, with the emergence of digital technologies, the medium is no longer an operative concept. ········· At the beginning of the 20th century, the project of avant-garde established itself in opposition to the regulated, autonomous art system that aspired to be universal. At the beginning of the 21st century, art is a part of the global, pluralistic, post-information society where the network replaces the system, and fluid designations replace defined categories. Artists not only use non-artic objects in their work, as introduced by the avant-garde, but also adopt techniques, strategies

and practices from all other non-artistic registers. Thus, more often than not, there are no visible or discernible differences between the non-artistic and artistic, as in the instance of Cattelan's *America*, giving rise to the famous argument against contemporary art: "Today everything can be art". Today truly everything *can* be art, but not really. The constitutive difference lies in the network that produces meaning and within which the one and the same object: performance, video, text…can function as an artwork, while when outside that network, it can become something entirely different. ········· Fluid relationships in a state of permanent flux and information circulating in the real, media and virtual spaces constitute the network. Generating information, "processing and transmission, become the fundamental sources of productivity and power, due to the new technological conditions arisen during this historical period".[19] The network society is a global society, but, as Castells notes "this does not mean that people everywhere are included in these networks. For the time being, most are not. But everybody is affected by the processes taking place in the global network and which constitute social structures".[20] If we apply this to art, we can conclude that the price of functioning in a network comes at a loss of specific features of art, i.e. media, techniques and art objects as such. For this reason, as it were, methods of art history that rely on the specificities of artworks are no longer adequate. Since informa-

dolaze iz različitih registara. Njezina primjena omogućava novi način povezivanja i sagledavanja činjenica, događaja i okolnosti relevantnih za određenu umjetničku strategiju, interpretaciju rada unutar mreže i produkciju drugačijeg tipa znanja o samom radu. Istovremeno otvara prostor za timski rad (rad s dizajnerima, programerima, umjetnicima, istraživačima…), zatim rad s različitim digitalnim zapisima (fotografija, video, grafika, interaktivna instalacija…), osuvremenjivanje istraživačkih alata, mogućnosti za prezentaciju istraživačkih rezultata i dostupnost, što su ujedno glavni ciljevi digitalne humanistike i digitalne povijesti umjetnosti.

¹ Izvor: http://blogs.scientificamerican.com/guest-blog/how-to-bring-science-publishing-into-the-21stcentury/ (pristupljeno 28. kolovoza 2016.)
² Lev Manovich, „Data Science and Digital Art History", u: *International Journal for Digital Art History*, No 1, 2015, 14–34, www.dah-journal.org/issue_01.html (pristupljeno 28. kolovoza 2016.)
³ Za analizu velikog broja podataka Manovich uvodi nekoliko termina: *data analysis*, *machine learning*, *data mining* i opredjeljuje se za *data science* kao najsveobuhvatniji (*prim. aut.*).
⁴ „… the goal of data science is automation of human cognitive functions – trying to get computers to do cognitive tasks of humans, but much faster.", Lev Manovich, *n. d.*, 22.
⁵ „Digitalna je tehnologija ostvarila mogućnost da se tehnička obrada generalizira i da se industrijaliziraju kulturni i intelektualni sadržaji." Bruno Bachimont, „Nomina-

lizam i kultura: pitanja koja postavljaju ulozi digitalnog", u: Bernard Stiegler (ur.), *Studije digitalnog*, Fakultet za medije i komunikacije, Beograd, 2016., 45.
⁶ *Isto*, 46.
⁷ *Isto*, 48.
⁸ Bernard Stiegler, „Farmakologija digitalne episteme", u: Bernard Stiegler (ur.), *Studije digitalnog*, n. d., 10.
⁹ *Isto*, 13.
¹⁰ Maja Stanković, „Šta savremenu umetnost čini savremenom?", izvor: https://realityst.wordpress.com. (pristupljeno 30. kolovoza 2016.)
¹¹ Jovan Čekić, *Izmeštanje horizonta*, Fakultet za medije i komunikacije, Beograd, 2015.
¹² Maja Stanković, *Fluidni kontekst*, Fakultet za medije i komunikacije, Beograd, 2015.
¹³ Izvor: www.huckmagazine.com/art-and-culture/art-2/maurizio-cattelan/ (pristupljeno 28. kolovoza 2016.)
¹⁴ Izvor: https://news.artnet.com/market/top-10-european-artists-auction-2015-398010. (pristupljeno 28. kolovoza 2016.)
¹⁵ Izvor: http://gawker.com/maybe-donald-trump-would-like-to-buy-this-solid-gold-to-1773881212. (pristupljeno 28. kolovoza 2016.)
¹⁶ Izvor: http://mobile.nytimes.com/2016/04/20/arts/design/duchamp-eat-your-heart-out-the-guggenheim-is-installing-a-gold-toilet.html?_r=0. (pristupljeno 28. kolovoza 2016.)
¹⁷ Mark Taylor, „Finansijalizacija umetnosti", u: Jovan Čekić, Maja Stanković, *Slike/Singularno/Globalno*, Fakultet za medije i komunikacije, Beograd, 2013.
¹⁸ Damon Young, Graham Priest, „It is and it isn't", *Aeon*, https://aeon.co/essays/how-can-duchamp-s-fountain-be-both-art-and-not-art?utm_content=bufferae666&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer. (pristupljeno 23. rujna 2016.)
¹⁹ Manuel Castells, *Uspon umreženog društva*, Golden marketing, Zagreb 2000, 56.
²⁰ Manuel Castells, *Moć komunikacije*, Clio, RTS izdavaštvo, Beograd 2014, 48.

tion is "the main raw material" of this moment in history, then artwork, gesture or an intervention are treated as specific pieces of information which function in fusion with many other pieces of information circulating in various registers. Therefore, this is how information processing gets hastily equated with the actual interpretation of an artwork. In a digital world, we are exposed to a large amount of information, so digital technologies are usually associated with searching, archiving and systemizing information. These are important components and prerequisites for interpretation, but they should not be confused with the interpretation itself, which primarily entails the production of knowledge.········ In this regard, data visualization is one of the available digital tools which enables us to analyse artworks as nodes in a network of other information from different registers. Its application enables a new way of connecting and examining facts, events and relevant circumstances for individual art strategies, interpretation of the work within a network and the production of a different type of knowledge about the work itself. At the same time, it stimulates team work (working with designers, programmers, artists, researchers…), as well as work with various digital records (photographs, videos, graphics, interactive installations), modernizes research tools, opens up new possibilities of

presenting research results and makes them more available, which are, consequently, the main objectives of digital humanities and digital art history.

¹ Source: http://blogs.scientificamerican.com/guest-blog/how-to-bring-science-publishing-into-the-21stcentury/ (last accessed on: 28 Aug. 2016)
² Lev Manovich, "Data Science and Digital Art History", in: *International Journal for Digital Art History*, No 1, 2015, 14–34, www.dah-journal.org/issue_01.html (last accessed on: 28 Aug. 2016)
³ Manovich introduces several terms for analyzing a large amount of data: *data analysis*, *machine learning*, *data mining* and opts for *data science* as being the most comprehensive one. (*A/N*)
⁴ "…the goal of data science is the automation of human cognitive functions – trying to get computers to do cognitive tasks of humans, but much faster," Lev Manovich, n. d., 22.
⁵ "The digital is a technology which enabled the generalization of technical processing and the industrialization of cultural and intellectual contents." Bruno Bachimont, "Nominalizam i kultura: pitanja koja postavljaju ulozi digitalnog", in: Bernard Stiegler (ed.), *Studije digitalnog*, Fakultet za medije i komunikacije, Belgrade, 2016, 45.
⁶ *Ibid.*, 46.
⁷ *Ibid.*, 48.
⁸ Bernard Stiegler, "Farmakologija digitalne episteme", in: Bernard Stiegler (ed.), *Studije digitalnog*, n. d., 10.
⁹ *Ibid.*, 13.
¹⁰ Maja Stanković, "Šta savremenu umetnost čini savremenom?", source: https://realityst.wordpress.com. (last accessed on: 30 Aug. 2016)
¹¹ Jovan Čekić, *Izmeštanje horizonta*, Fakultet za medije i komunikacije, Beograd, 2015.

¹² Maja Stanković, *Fluidni kontekst*, Fakultet za medije i komunikacije, Beograd, 2015
¹³ Source: www.huckmagazine.com/art-and-culture/art-2/maurizio-cattelan/ (last accessed on: 28 Aug. 2016)
¹⁴ Source: https://news.artnet.com/market/top-10-european-artists-auction-2015-398010. (last accessed on: 28 Aug. 2016.)
¹⁵ Source: http://gawker.com/maybe-donald-trump-would-like-to-buy-this-solid-gold-to-1773881212. (last accessed on: 28 Aug. 2016)
¹⁶ Source: http://mobile.nytimes.com/2016/04/20/arts/design/duchamp-eat-your-heart-out-the-guggenheim-is-installing-a-gold-toilet.html?_r=0. (last accessed on: 28 Aug. 2016)
¹⁷ Mark Tejlor, "Finansijalizacija umetnosti", in: Jovan Čekić, Maja Stanković, *Slike/Singularno/Globalno*, Fakultet za medije i komunikacije, Belgrade, 2013.
¹⁸ Damon Young, Graham Priest, "It is and it isn't", *Aeon*, https://aeon.co/essays/how-can-duchamp-s-fountain-be-both-art-and-not-art?utm_content=bufferae666&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer. (last accessed on: 23 Sept. 2016)
¹⁹ Manuel Castells, *Uspon umreženog društva*, Golden marketing, Zagreb 2000, 56.
²⁰ Manuel Kastels, *Moć komunikacije*, Clio, RTS izdavaštvo, Beograd 2014, 48.
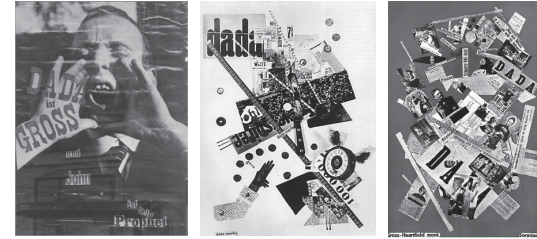
John Heartfield meets and begins a lifelong friendship with Bertolt Brecht. Heartfield's theater sets were vital elements in the early plays of Bertolt Brecht and Erwin Piscator. Heartfield played a major role in helping Brecht to realize the concept of the "alienation effect"
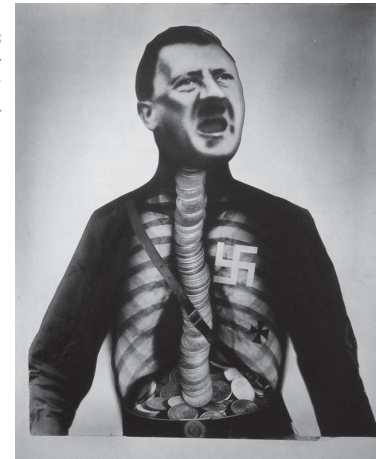

"DADA ist GROSS und John ist sein Prophet"

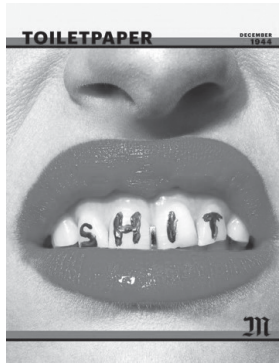**John Heartfield,** *After Ten Years —* *Fathers and Sons* (1927)
Beginning in 1927, Heartfield becomes a set designer for the Erwin Piscator theatre, Theater am Nollendorfplatz. He exhibits his first contemporary photomontage, "After Ten Years — Fathers and Sons," in the window of the Malik book shop in Berlin. The montage is the artist's reaction to the tenth anniversary of World War One. With George Grosz, Rudolf Schlicter, and Erwin Piscator, Heartfield founds the Rote Gruppe (Red Group) in Berlin.

George Grosz, John Heartfield, Hannah Höch, Raoul Hausmann, Hugo Ball, Emmy Hennings, Hans Arp, Johannes Baader, Richard Huelsenbeck, Kurt Schwitters, Hans Richter, Max Ernst, Walter Benjamin...

"Dadaists fought fiercely against the barbaric state that Germany had flung itself into and in which it remained as a result of the war." John Heartfield

First International Dada Fair Catalogue, Front Page, 1920.

"How fortunate for governments that the people they administer don't think."
Adolf Hitler

John Heartfield, *Adolf The Superman:* *Swallows Gold And Spits Tin*, Berlin (1932)

"A photograph can, by the addition of an unimportant spot of color, become a photomontage, a work of art..."
John Heartfield

"ART AS A WEAPON"

The young John Heartfield was conscripted into the Kaiser Wilhelm regiment. He witnessed the horrors of the WWI front that the world was led to believe were noble and heroic (1916)

On December 30, 1918 he joins the German Communist Party (KPD), together with his brother, Wieland, George Grosz, and Erwin Piscator.

From 1921 to 1922, John Heartfield creates multiple works of graphic design for important venues. He produces graphic designs, including typography and layout, for book dust jackets, for the Malik-Verlag Publishing House.

"My montages were intended as weapons in this time of war in peace by us against the Nazi regime, and conversely, they were indicative of the war that the Nazis had already inaugurated during the so-called peace."
John Heartfield (1945)

AIZ, Arbeiter-Illustrierte-Zeitung,
(Workers' Illustrated Newspape Heartfield's stunning anti-fascist photomontages, brilliantly mocking Hitler and his dreams of German glory, appear regularly on the cover of the AIZ, Arbeiter-Illustrierte-Zeitung, (Workers' Illustrated News-paper). The AIZ covers give Heartfield the ability to display his politic art at newsstands all over Berlin. It can be reasonably argued that the AIZ had the second highest circulation of any magazine in Nazi Germany.

"5 fingers has a hand! With these 5 grab the enemy!"
"Once he just used an enormous hand, ready to grab something, as an election poster, as usual with an urgent message. In the next few days, he received fantastic offers from three major German industrial firms asking him to become their advertising director; some had a concealed reference to the fact that he would be able to practice his political art—which would never make him a rich man anyway—far more effectively in his free time and without financial worries. He turned down the offers. He wanted to have free rein in his political and ideological struggle, to encourage others in that struggle." Hellmuth Bachmann (1942)

Heartfield's stunning anti-Nazi anti-fascist anti-war political photomontages are on public display throughout Berlin. His work appears on newsstands throughout the city on the covers of the popular magazine AIZ. His posters are pasted in plain view.

From April 1931 — January 1932, John Heartfield makes a professional trip to the USSR. He gives lectures as he travels to Baku, Batumi, and Odessa on behalf of the newspaper USSR in Construction. In Moscow, Heartfield exhibits approximately three hundred of his works. He forms a friendship with Sergei Tretyakov and becomes acquainted with Aleksandr Rodchenko. Although he must be aware that he's risking his life, Heartfield returns to Berlin and continue to prolifically produce and publicly distribute art that satirizes and reveals the madness that lies at the core of Adolf Hitler's National Socialist (Nazi) Party.

TOILETPAPER 10 Maurizio Cattelan and Pierpaolo Ferrari aka ToiletPaper Magazine (2012)
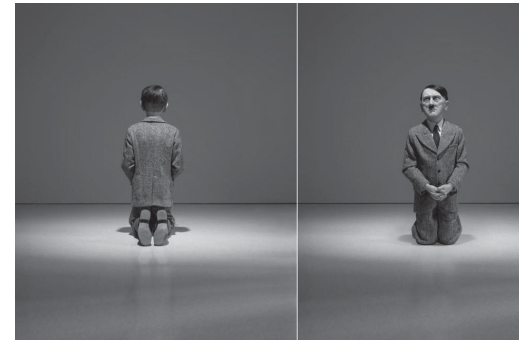
Maurizio Cattelan, *Him* (2001)
Christie's, Price Realised
USD 17,189,000

Robert Gober, *Three Urinals* (1988)

Piero Manzoni, *Artist's Shit* (1961)
metal cans with the contents labeled as the artist's feces, each can priced according to its weight in gold.

Creating the toilet, Mr. Cattelan said, gave him a way "to get around the wall I had hit," and he said coming out of retirement could give him more say in how his older work is exhibited.

Maurizio Cattelan, *America* **(2016)**
The Solomon R. Guggenheim Museum

"It's not my job to tell people what a work means," Cattelan said in an interview with the New York Times, "but I think people might see meaning in this piece."

Sherrie Levine, *Fountain (after Marcel Duchamp: A.P.)* (1991)

Marcel Duchamp, *Fountain* (1917)
Marcel Duchamp's *Fountain* was named the 'most influential modern art piece of all time' by 500 'art experts' (BBC, 2004)

MAURIZIO CATTELAN, AMERICA, 2016.
(VIZUALIZACIJA: MAJA STANKOVIĆ, JOVAN ČEKIĆ)
INFOGRAFIKA 2:

INFOGRAPHIC 2:
MAURIZIO CATTELAN, AMERICA, 2016
(VISUALIZATION: MAJA STANKOVIĆ, JOVAN ČEKIĆ)

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Occupy Wall Street

Nancy Spector, the longtime chief curator at the Guggenheim, said the Occupy movement and growing concerns over the concentration of wealth immediately came to mind when Mr. Cattelan approached her to see if the museum was interested in hosting the toilet. "I think this is going to enter into that discourse, and we have to be prepared for the reactions that people are going to have to it". She added that when she presented Richard Armstrong, the Guggenheim's director, with Mr. Cattelan's idea, "within two seconds he said, 'Do it.' It made so much sense."

Donald and Melania Trump's New York City penthouse is on the 66th floor of Trump Tower and features marble walls, floors and columns throughout. 24-carat gold accents like platters, lamps, vases and crown molding that outlines each room and tableau ceilings (2015).

Maurizio Cattelan, *All* (2011-12)
the first retrospective exhibition The Solomon R. Guggenheim Museum

Amerika, also known as The Man Who Disappeared and as The Missing Person, is the incomplete first novel of author Franz Kafka (1883–1924), written between 1911 and 1914[3] and published posthumously in 1927.