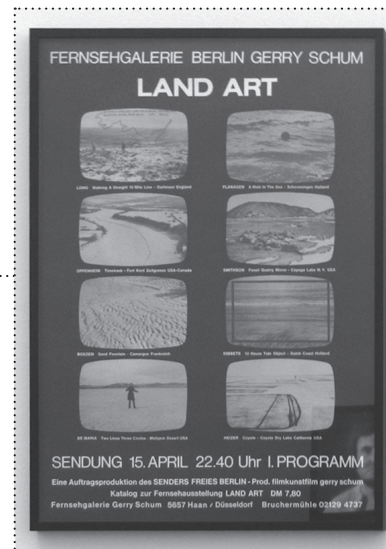


Prostorni obrat: komparativna analiza funkcije mjesta u eksperimentalnoj poeziji i vizualnim umjetnostima

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The Spatial Turn: A Comparative Analysis of the Functions of Place in Experimental Poetry and Visual Arts



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SAŽETAK: Pokazat ćemo kako se vremenske strategije i logike historizacije zamjenjuju prostornim politikama teritorijalizacije i deteritorijalizacije u poeziji i vizualnim umjetnostima. Pozornost će biti posvećena prostornim politikama specifičnog mjesta etnološkog kontekstualiziranja, geografskih razlika i sličnosti u verbalnom mediju poezije i u postmedijima vizualnih umjetnosti. Pokazat će se kako u američkoj eksperimentalnoj poeziji i vizualnoj umjetnosti nakon Drugog svjetskog rata pjesnici i umjetnici počinju djelovati na određenim lokacijama kao etnografi, geografi i povjesničari. Teorijska teza ovog teksta jest da prostorni obrat i time fenomenologija prostora zadobivaju status i funkcije medija i postmedija kako u suvremenoj poeziji tako i u suvremenoj vizualnoj umjetnosti.

KLJUČNE RIJEČI: eksperimentalna poezija, *land art*, poetika mjesta, prostorne politike, vizualne umjetnosti

GERRY SCHUM, *LAND ART*,
POSTER: FERNSEHGALERIE BERLIN, 15. TRAVNJA 1969.
FOTO: PROVISIONAL: SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

GERRY SCHUM, *LAND ART*,
POSTER: FERNSEHGALERIE BERLIN, APRIL 15, 1969.
PHOTO: PROVISIONAL: SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

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SUMMARY: The aim of this paper has been to show how temporal strategies and logics of historicization are substituted through the spatial policies of territorialization and de-territorialization in poetry and visual arts. Our focus has been on the spatial policies of a specific site of ethnological contextualization, geographic differences, and similarities between the verbal medium of poetry and the post-media of visual arts. We have shown that, in American experimental poetry and visual arts after World War II, poets and artists began to operate in certain sites as ethnographers, geographers, and historians. The theoretical hypothesis of this text is that the spatial turn and thus the phenomenology of space have acquired the status and the functions of media and post-media, both in contemporary poetry and in the contemporary visual arts.

KEYWORDS: experimental poetry, land art, poetics of place, spatial policies, visual arts

Oko prostornog obrata

Interpretatori koji se bave *prostornim obratom* ističu da se naše iskustvo prostora transformiralo pod utjecajem tehnološkog napretka koji obuhvaća razvoj zrakoplovstva, telekomunikacije, turizma kao kulture putovanja i posebno interneta. Suvremeni interes za prostor proizašao je iz procesa globalizacije koji destabilizira i narušava prostorne barijere, te ih čini pokretnim, fleksibilnim i propusnim za kretanje ekonomskih i životnih oblika.¹ Prema britanskom kulturalnom geografu Denisu Crosgroveu, *prostorni obrat* do kojeg je došlo u različitim umjetnostima i naukama odgovara poststrukturalističkom agnosticizmu spram naturalističkih i univerzalističkih objašnjenja i jednoglasnih povijesnih narativa, kao i spoznaji da su pozicija i kontekst neizbježno implicirano prisutni u svim konstrukcijama znanja.² Zato, pojam *mjesto (place)* više nije moguće shvatiti kao nešto što se samo po sebi podrazumijeva, kao ono što je izvan kulture, društva i ljudskog djelovanja. Različiti autori, poput Henrija Lefebvrea, Michela Foucaulta, Fredrica Jamesona, Davida Harveyja ili Roberta T. Tallyja, smatraju da materijalne, povijesne osnove koje su u pozadini društvenih odnosa, proizvode različite prostore, te im se moramo obraćati na nov način. Potrebni su novi kartografski pristupi, nove forme reprezentacije i novi načini zamišljanja našeg *mjesto* u univerzumu. Prostor, mjesto (*place*) i mapiranje od suštinske su važnosti za studije književnosti i studije umjetnosti u odnosu na kulturalne studije, kao što su i ovi koncepti

Around the Spatial Turn

Interpreters focusing on the *spatial turn* argue that our experience of space has been transformed under the impact of technological advance, including the evolution of aviation, telecommunications, tourism as the culture of travel, and especially the Internet. Our contemporary interest in space has resulted from the globalization process, which has destabilized and blurred the spatial barriers, making them mobile, flexible and porous for the movement of economic and life forms.¹ According to the British cultural geographer Denis Crosgrove, the *spatial turn* that has occurred in various arts and sciences corresponds to the poststructuralist agnosticism towards naturalistic and universalistic explanations and unanimous historical narratives, as well as the insight that position and context are inevitably implicitly present in all constructions of knowledge.² Therefore, the concept of *place* can no longer be understood as something self-understandable, as that which is beyond culture, the society, and human activity. Various authors, such as Henri Lefebvre, Michel Foucault, Fredric Jameson, David Harvey, or Robert T. Tally, have argued that the material, historical foundations in the background of social relations produce various spaces, which we have to address in a new way. We also need new cartographic approaches, new forms of representation, and new ways of conceiving our *place* in the universe. Space, place, and mapping are of crucial importance for literature and art studies with regard to the cultural studies, and we also need these

iz prakse potrebni za život u neprekidno promjenjivom društvenom i geografskom miljeu.³ Kritički postavljeni pojmovi *prostor*, *mjesto* i *krajolik* u različitim su teorijskim okvirima definirani na različite načine. Kao sve reprezentacije, i ove su definicije pojmova podložne redefiniranju, a postoje i one konkurentne. Elaine Baldwin i suradnici redefinirali su pojmove prostor (*space*), mjesto (*place*) i krajolik (*landscape*). Po njima, u razmatranju pojma *prostor* moramo uzeti u obzir na koji su način distribucija predmeta i aktivnosti, formiranje granica i obrazaca kretanja kulturalno proizvedeni i dio su konstrukcije kulture, kako u onome što nazivamo „realnošću“ tako i u samim „reprezentacijama“. Ako pristupamo pojmu *mjesto*, moramo shvatiti na koji su način određene lokacije značajne u stvaranju kulture jer je naše shvaćanje svijeta neodvojivo od toga kako konstruiramo i pobijamo (*contest*) značenja upisana u određena mjesta. Stoga, na primjer, u povijesnim procesima konstruiranja i rekonstruiranja lokacija i s njima povezanih identiteta, mjesta često mijenjaju nazive. Ako želimo razumjeti što je *krajolik*, razmotrit ćemo na koji su način jedno područje i njegov izgled opterećeni značenjima, imajući na umu činjenicu da se „realnost“ nikada ne može odvojiti od „reprezentacije“. Bitno je naglasiti i to da su područja i reprezentacije sastavni dio naših kulturalnih svjetova.⁴ Značenja upisana u prostor nastaju ‘intersubjektivno’: u interakciji ljudi (subjekta) i ‘lokalnih’ mjesta. U tim interakcijama društvene grupe stvaraju značenja i povezuju ih s određenim mjestima. U svim ovim procesima važnu ulogu

ima konkretna i apstraktna društvena moć. Mjesta su, naime, konstruirana u presjecima ljudskih rutinskih kretnji i aktivnosti, ali i njihovim impliciranim interesom za to kako moć stvara mjesta kreiranjem javnih simbola koji nastaju u borbi različitih društvenih grupa. Ili kako to Baldwin i suradnici pišu: „Prakse koje stvaraju mjesta oblikuju se unutar društvenih odnosa uspostavljenih između klasa, rasa i roda, koji prelaze granice svakoga pojedinačnog mjesta. U međuvremenu, specifični odnosi između kapitala i rada, muškaraca i žena, crnih i bijelih, oblikuju mjesta unutar kojih se žive ovi odnosi“.⁵

Taktička teoretiziranja: vizualna umjetnost i eksperimentalna poezija

Razmatranje *mjesta* u kontekstu eksperimentalne američke poezije i umjetnosti specifičnog mjesta (*site-specific art*) povezano je s preispitivanjem njihovih institucija, okvira, narativa i praksi. Eksperimentalna poezija u ovom kontekstu označuje destrukciju ili preobražaj stabilne paradigme lirske poezije u nove i neočekivane modalitete iskazivanja i razvijanja uvjeta iskazivanja pjesničkih intencija prema tekstualnom naslijeđu, kulturalnim identifikacijama i uvjetima prostornih strukturacija referencija ili izvedbenih činova. Umjetnost specifičnog mjesta (*site-specific art*) u ovom kontekstu označuje preobražaj umjetničkog medija (sredstva izražavanja i komunikacije *ideja*) u postmedij, a to znači složeni strukturalni odnos efekata, afekata i sasvim specifičnih

konstitutivnih prostornih lokacija u odnosu na vremenske intervale izvođenja ili recepcije umjetničkog čina. Američki kipar i vizualni pjesnik Carl Andre jednom je prilikom zapisao da je njega razvojni put vodio od skulpture kao forme preko skulpture kao strukture prema strukturi kao mjestu, naglasivši da je za njega idealna skulptura cesta.⁶ Naznačeni formalni model transformacija od tradicionalnoga vertikalnog kipa preko modernističke skulpture kao strukture (imanentnoga unutrašnjeg poretka) vodio je ka horizontalnom poretku struktura. Andre je nekoliko godina kasnije napravio iskorak iz formalističkog evolucionizma prema kontekstualizmu specifičnoga geografskog mjesta. U intervjuu s Phyllis Tuchman uputio je na drugačiju „geografski orijentiranu“ dijalektiku preobražaja skulpture u umjetnost lociranja specifičnog mjesta. Andre je pokazao da se zanimanje kipara premjestilo s kipa na konstrukciju koja nosi kip i s konstrukcije koja nosi kip na geografsku lokaciju kipa. Drugim riječima, naglasio je da su se nekada ljudi zanimali za *Kip slobode* na otoku Bedloe, zatim da se pozornost s Bartholdijeva djela preselila na Eiffelovu konstrukciju koja je nosila *Kip slobode*. Na kraju, pozornost se usmjerila na sam otok Bedloe.⁷ Ovim je pokazano kako se pozornost preusmjeravala s formalnih konstruktivnih i izvedbenih problema skulpture kao umjetnosti na geografsko-lokacijski interes umjetnika. Može se zapaziti da su određeni pjesnici i vizualni umjetnici u stvaranju vizualne poezije prešli put od lirske iskaza preko pjesničkog *statementa* (postavljanja stava unutar

poezije) ili eksperimentalnog napuštanja verbalne komunikacije do vizualne pjesme kao apstraktnog ili lokacijski konkretnog mjesta, tj. postmedijske instalacije s tekstovima, riječima, slovima ili znakovima. Vizualno editiranje⁸ i kontekstualiziranje verbalnih ili označiteljskih *tragova* postalo je pjesničko/umjetničko zauzimanje (zaposjedanje, naseljavanje, prisvajanje) prostora. Termin vizualno editiranje označuje vizualnu obradu ili dizajniranje pisanog teksta kao vizualno-prostornog skupa aspekata. Kod Andrea je to punktiranje horizontalne plohe potencijalnošću vizualno editiranog *statementa* (*Essay on Photography for Hollis Frampton*, 1963. –1964). Kod pjesnika i performerera Vita Acconcija sustav *statementa* ili introspektivnih sintagmatskih iskaza fragmentira se i preobražava u topologiju prostornog editiranja teksta.⁹ Za razliku od vizualnog editiranja, kod Acconcija se može govoriti o „prostornom editiranju“, a to znači o radu s vizualnim i nevizualnim aspektima prostornog konfiguriranja i rekonfiguriranja verbalnog teksta. Land art umjetnik Robert Smithson u više je navrata inzistirao na stavu da je jezik stvar materije a ne ideja upućujući na topološko-vizualni karakter strukturiranja pisanog jezika (*A Heap of Language*, 1966.)¹⁰ postavljenog analogno skulpturi ili *land art* intervencijama u urbanom ili prirodnom prostoru specifičnoga lokacijskog karaktera. Smithson je u *land art* umjetničkim radovima, razvijajući koncept „dijalektičkog krajolika“, pokazao potencijal specifičnog mjesta, tj. lokaliteta kao materijalnog mjesta prisutnosti, mjesta odsutnosti, mjesta smještanja, mjesta premještanja, ali i mjesta u prirodi,

concepts and practices in order to live in an incessantly changing social and geographic setting.³ Critically posited, the terms *space*, *place*, and *landscape* have been defined differently in various theoretical frameworks. As any representation, these definitions have been subject to redefinition, and there are competing definitions as well. Elaine Baldwin and her collaborators have been among those who have redefined the notions of space, place, and landscape. They have argued that, when considering the term *space*, we must take into account the way in which the distribution of objects and activities, the formation of borders and patterns of movement, have been culturally generated and are part of the cultural construct, both in what we call “the reality” and in the “representations” as such. When addressing the term *place*, we must grasp the way in which the localities that are important in creating culture are defined, since our understanding of the world is inseparable from the way in which we construe and contest the meanings inscribed in particular places. Thus, for example, in the historical processes of constructing and deconstructing localities and their corresponding identities, places often change names. If we want to understand what is *landscape*, we will consider the way in which an area and its appearance have been burdened with meanings, taking into account the fact that the “reality” can never be separated from “representation”. It is also important to note that areas and representations are essential parts of our cultural worlds.⁴

Meanings inscribed in space come into existence “intersubjectively”: in interaction between people (subjects) and the “local” places. In these interactions, social groups create meanings and relate them to specific places. In all these processes, concrete and abstract social powers play an important role, since places are constructed on the intersection of routine human movements and activities, as well as their implied interest in the way in which power creates place by generating public symbols in conflict between various social groups. Or, as Baldwin and her collaborators have put it: “The practices that make places are forged within social relations of class, race and gender which extend way beyond the boundaries of any particular place. Meanwhile, the specific relationships between capital and labour, men and women, black and white, shape the places within which these relationships are lived out.”⁵

Tactical Theorizing: Visual Arts and Experimental Poetry

Considering *place* in the context of American experimental poetry and site-specific art is linked to exploring their institutions, frameworks, narratives, and practices. In this context, experimental poetry denotes the destruction or transformation of the stable paradigm of lyrical poetry into new and unexpected modalities of expressing and generating conditions in which poetic intentions towards textual heritage, cultural identifications, and the circumstances of spatial structuring of references or performing acts are expressed. Site-specific art denotes the

transformation of the medium of art (a means of expressing and communicating *ideas*) into a post-medium, which is a complex structural relationship between effects, affects, and very specific, constitutive spatial localities with regard to the temporal intervals of performance or the reception of an artistic act. American sculptor and visual poet Carl Andre once wrote that his path led from sculpture as a form through sculpture as a structure to sculpture as a place, emphasizing that for him, the ideal sculpture is the road.⁶ The indicated formal model of transformations led from the traditional, vertical statue through modernist sculpture as a structure (with an immanent internal order) to the horizontal order of structures. Several years later, Andre abandoned this formalist evolutionism in favour of contextualizing specific geographic places. In an interview conducted by Phyllis Tuchman, he indicated a different, “geographically oriented” dialectic of transforming sculpture into the art of locating a specific place. Andre thus demonstrated that the sculptor’s profession had shifted from the sculpture to the construction carrying the sculpture, and from the construction carrying the sculpture to the sculpture’s geographic location. In other words, he emphasized that once people were interested in the *Statue of Liberty* on the Bedloe Island, then the attention shifted from Bartholdi’s work to Eiffel’s construction carrying the statue. Eventually, it shifted even further, to the Bedloe Island itself.⁷ In other words, the attention shifted from formal, constructive and technical issue related to sculpture as art to

the geographic, location-related interest of the artist. It can be observed that certain poets and visual artists, when creating visual poetry, went all the way from lyrical expression to a poetic statement (creating a position in poetry) or experimental detachment from verbal communication, and then further to the visual poem as an abstract or concrete place in terms of location, such as a post-media installation with texts, words, letters, or signs. Visual editing⁸ and contextualizing the verbal or signifying *traces* became the poetic/artistic seizure (occupation, inhabitation, appropriation) of space. The term “visual editing” refers to the visual processing or design of the written text as a visual-spatial set of different aspects. With Andre, it meant punctuating a horizontal surface with the potentiality of a visually edited statement (*Essay on Photography for Hollis Frampton*, 1963-1964). For the poet and performer Vito Acconci, it was a system of statements or introspective syntagmatic utterances, fragmented and transformed into the topology of spatial text editing.⁹ Unlike visual editing, in Acconci’s case one may speak of “spatial editing”, that is of working with the visual and non-visual aspects of spatial configuration and reconfiguration of a verbal text. Land artist Robert Smithson has repeatedly insisted on the position that language belongs to the realm of matter rather than ideas, indicating the topological-visual character of structuring written language (*A Heap of Language*, 1966)¹⁰ analogous to a sculpture or to land-art interventions in urban or natural space with a specific location character. In his land artworks, Smithson developed

geološkog mjesta, urbanog mjesta itd. Svim ovim potencijalnim mogućnostima mjesta upozorio je na interakciju prirode, kulture i umjetnosti – vidjeti projekte *Non-Site* (1968.), *Displacement* (1969.), *Asphalt Rundown* (1969.) ili *The Spiral Jetty* (1970.). Smithson je radovima sa zemljom i s tlom uputio na bitno suočenje ljudskih oblika života kao osvajanja prirode s geološkim, tj. geofizičkim vremenom, a to je značilo ljudske komunikacije (jezika) s intenzitetima geofizičkih djelovanja ili afekata. U vizualnim umjetničkim praksama pojam *specifično mjesto* (*site-specific*) pojavio se kao odgovor na modernističko kanoniziranje mjesta za izlaganje kao apstraktne i dekontekstualizirane te idealizirane „bijeće kutije“ galerije i muzeja. Specifičnost mjesta umjetničkog interveniranja, rada i djelovanja u *land artu*, *earthworks* projektima i procesualnoj umjetnosti – nasuprot idealu bijele galerije – ostvarena je impliciranjem na specifično tlo u stvarnosti gdje se mogu naći polja geoloških, ekoloških i fizičkih pojava i djelovanja.¹¹ Istodobno, u suvremenom svijetu polja geoloških, ekoloških i fizičkih pojava i djelovanja dio su određenih javnih kulturalnih i društvenih situacija – javne sfere gdje prostorni lokalitet iskazuje i specifičnu identitetsku poziciju za kulturu starosjedilaca i za kulturu putnika, geologa, etnologa istraživača ili turista odnosno umjetnika. Odnos prirodna geofizičkog prostora i društvene javne sfere povezuje se u novi odnos – karakteristične transkulturalnosti i transprirodnosti. Ošcilacija između razumijevanja mjesta (*place*) kao nepokretnog, vanjskog (*exterior*) i geografskog s jedne strane

CARL ANDRE, 10X10 ALTSTADT LEAD SQUARE, 1967.–1976.,
STEDELJIK, AMSTERDAM, 2012.

FOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ.

CARL ANDRE, 10X10 ALTSTADT LEAD SQUARE, 1967.–1976.,
STEDELJIK, AMSTERDAM, 2012.

PHOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ.

the concept of “dialectic landscape”, showing the potential of a specific place, or rather locality, as a material place of presence, place of absence, place of positioning, place of transferring, but also place in nature, geological place, urban place, and so on. With all these potentialities of place, he indicated an interaction between nature, culture, and art – evident in his projects such as *Non-Site* (1968), *Displacement* (1969), *Asphalt Rundown* (1969), or *The Spiral Jetty* (1970). By working with earth or soil, Smithson pointed to the essential encounter between the human forms of life as conquering nature by means of geological, that is, geo-physical time, which is the encounter between human communication (language) and the intensities of geo-physical actions or affects. In visual art practices, the term “site-specific” emerged as a reaction to the modernist canonization of exhibition site as abstract and decontextualized, an idealized “white box” of the gallery and the museum. In land art, earth-works projects, and processual art, the site of artistic intervention – contrary to the ideal of the white gallery – became specific by implying a specific ground in nature where one can find fields of geological, ecological, and physical phenomena or actions.¹¹ At the same time, in the contemporary world, fields of geological, ecological, and physical phenomena form part of specific public, cultural, and social situations – a public sphere in which spatial locality also expresses a specific identity position for the culture of the American natives and that of the travellers, geologists, ethnologists, explorers, or

te pokretnog, tjelesnog i biografskog s druge strane priprema teren za *site-specific* umjetničke prakse u 60-im. Ove umjetničke prakse (Robert Smithson, Carl Andre, Dennis Oppenheim, Michael Heizer, Nancy Holt) u bliskom su dijalogu s jezičnim obratom u humanistici odnosno s konceptualnom umjetnošću u svijetu umjetnosti. Tada se započinje svjesno istraživanje onoga što se precizno može identificirati kao specifično mjesto (*site*) i toga kako ga možemo uokviriti i predstaviti u jeziku, odnosno u kulturi i društvu.

Poetika specifičnog mjesta u eksperimentalnoj poeziji

U raspravi suvremene američke eksperimentalne poezije, pjesnik i teoretičar Lytle Shaw istražio je *poetiku mjesta* (*poetics of place*) povežavši je s umjetnošću specifičnog mjesta (*site-specific art*). *Poetika mjesta* nije isključivo povezana s kulturalnim regionalizmom i poetikom identiteta.¹² U američkoj *mainstream* poeziji mjesto je označivalo koherentan i poznat ili prepoznatljiv lokalni životni prostor (*space*) čija je povijest bila prezentirana u skladnoj narativnoj formi pjesme.¹³ Nasuprot ovakvom konceptu, u novoj američkoj poeziji¹⁴ dolazi do problematizacije tradicionalnog harmoniziranja odnosa mjesta i identiteta.¹⁵ Pjesnici o kojima je riječ, poput Charlesa Olsona, Garyja Snydera, Amirija Barake ili Jeromea Rothenberga, koristili su antropološke i etnološke termine kojima su transcendirali specifična mjesta u kojima su djelovali. U dijalogu s poezijama zasnovanim na mjestu (*place-based poetics*) Williama Carlusa Williama i Charlesa Olsona,

novi su američki pjesnici ponovno osmišljavali hibridizirane povijesti specifičnoga kulturalnog prostora. To je značilo da su mobilizirali pluralne verzije lokalne kulturalne prošlosti koju je isključivala *mainstream* književnost i historiografija. Autorizirali su nove alternativne modele životnog iskustva u sadašnjosti, kako u ruralnim tako i u urbanim kulturalnim formacijama – na primjer, u kulturama američkih starosjedilaca ili Afroamerikanaca. Da bi uokvirili nove modele života, pjesnici su sebe konstruirali kao „radnike na terenu“ (*fieldworkers*) u smislu etnološkog i antropološkog istraživanja na prostorno specifičnim lokacijama u specifičnim društvenim zajednicama – mikrokulturama. Na primjer, pjesnik William Carlos Williams je na početku 20. stoljeća u *Patersonu* istraživao povijest grada Patersona, dok je Olson u *The Maximus Poems* 50-ih istraživao grad Gloucester. Oni su zasnovali poeziju specifičnog mjesta (*site-specific poetry*) kao suprotnost dominantnoj akademskoj historiografiji. Williams je u *Patersonu* pokazao da je povijest polivokalna, ne samo u smislu da odražava široki demokratski pogled na populaciju i odnos prema dijakronijskim promjenama nego je to demonstrirao i u samom načinu pisanju. Ubrzano mijenjajući ton, naglašavajući življeno iskustvo, jukstaponirajući različite dokumente, Williamsovo se pisanje ne zatvara u poznate, umrtvljujuće, retoričke poze Povijest.¹⁶ *Paterson* je hibridna knjiga, nastala između epike, poezije i historiografije, ona se okreće kompleksnosti života na tlu (*ground*) kako bi pluralizirala i multiplicirala modele

tourists, or perhaps artists. The relationship between the natural, geo-physical space and the social, public sphere combines into a new relationship – one that is marked with transculturality and transnaturalness. An oscillating understanding of place as static, exterior, and geographic on the one hand, and mobile, corporal, and biographic on the other, paved the way for site-specific art practices in the 1960s. These art practices (Robert Smithson, Carl Andre, Dennis Oppenheim, Michael Heizer, Nancy Holt) were in close dialogue with the linguistic turn in the humanities, or with conceptual art in the art world. It was the beginning of a conscious research on that which may be accurately identified as a specific site and the way in which it can be grasped and represented in language, culture, and the society.

Poetics of the Specific Site in Experimental Poetry

In his discussion on American experimental poetry, poet and theoretician Lytle Shaw has explored the *poetics of place* by linking it to *site-specific art*. The *poetics of place* was not exclusively related to cultural regionalism and the poetics of identity.¹² In American mainstream poetry, place denoted a coherent and familiar, or at least recognizable local living space, the history of which was presented in the harmonious narrative form of a poem.¹³ Contrary to this concept, New American Poetry¹⁴ problematized the traditional harmonization of the relationship between place and identity.¹⁵ The “new” poets, such as Charles Olson, Gary Snyder,

Amiri Baraka, or Jerome Rothenberg, used anthropological and ethnological terms in order to transcend the specific places in which they were active. In dialogue with the place-based poetics of William Carlos William or Charles Olson, New American poets rethought the hybridized histories of their specific cultural space. In other words, they mobilized the plural versions of the local cultural past, which had been ignored by mainstream literature and historiography alike. They authorized new, alternative models of living experience in the present, in both rural and urban cultural formations – such as the cultures of the Native Americans or the Afro-Americans. In order to create a frame for these new models of living, the poets construed themselves as fieldworkers, in the sense of performing ethnological and anthropological research in specific localities and specific social communities – micro-cultures.

Thus, early in the 20th century, poet William Carlos Williams explored the history of the city of Paterson in his poem of the same name, while Olson explored Gloucester in *The Maximus Poems* from the 1950s. They established the “site-specific poetry” in opposition to the dominant academic historiography. In *Paterson*, Williams showed that history was polyvocal, not only in terms of mirroring a broader democratic view of the population and an attitude of diachronic change, but also by demonstrating it in his writing technique. Owing to his swift alterations of tone, emphasis on the living experience, and juxtaposition of various documents, Williams’ writing is not enclosed in the familiar, dulling, and rhetorical poses of History.¹⁶

prošlosti koji se ne mogu svesti na jednu dominantnu povijest. Williams i Olson pokazali su da lokalne povijesti i njihovi narativi nemaju jedinstveno koherentno tkivo nego da su zasnovani na mnogostrukim tijekovima pripovijedanja i identifikacije s kulturalnim prostorima. Ovakav pluralni i hibridni prostor zadobiva više značenja i potencijalnih kulturalnih referencija od uobičajenih. Olson je imao status prvoga poslijeratnog pjesnika etnografa i arheologa. Između 1950. i 1951. godine radio je na arheološkim istraživanjima i iskopavanjima u Meksiku. Proširio je temporalnost istraživanja specifičnih mjesta, ali i same poezije. Išao je unazad do arhajskog referirajući na predsokratike, civilizaciju Maja i Asteka, istodobno upućujući na apsolutnu sadašnjost. Upozoravao je na sadašnjost u izvedbenim improvizacijama govora koji se odvija sada, u stvarnom vremenskom intervalu tijekom čitanja poezije naglas. Lytle Shaw smatra da Olsonove koncepte povijesti,



ROBERT SMITHSON, *SPIRAL JETTY*, FILM, 1970.,
MUSEUM FÜR GEGENWART, HAMBURGER BAHNHOF, 2011.
FOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

ROBERT SMITHSON, *SPIRAL JETTY*, FILM, 1970.,
MUSEUM FÜR GEGENWART, HAMBURGER BAHNHOF, 2011.
PHOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

the present in his improvised performances with speech, which took place in the actual time interval during which poetry was read aloud. Lytle Shaw has argued that Olson's concepts of history, space, and the body should not be seen as thematic units; instead, one should explore how they were *legitimized* and *performed* in his writing – how they were formally incarnated, particularly in his syntax.¹⁷ Unlike the anthropologist, who seeks to convince the reader with his writings that his testimony of other cultures is direct and first-hand, the fragmentary nature of Olson's sentences question any possibility of coherent narration and the authenticity of coherent witness. Olson's legacy made it possible for the poets to become anthropologists/ethnologists during the 1950s and 1960s, turning their gaze "toward lost cultures, native chants, old irrational wisdoms".¹⁸ In the writings of New American poets interested in Williams' and Olson's poetics of place, the historical dimension was losing importance, while the horizontal concept of spatiality and culturality became central. This concept of horizontal culturality gave birth not only to poetic experimental practices, but also to micro-social, alternative communities, linked to the specific constructs of the locality as a place of living. One should mention here the *Kitkitdizze* family house of Gary Snyder, built at the foot of Sierra Nevada, the *Spirit House* of Amiri Baraka in Newark, and the town of Bolinas. Poets Gary Snyder and Jerome Rothenberg revised the tradition of the poetics of place, expanding and opening the

prostora i tijela ne treba promatrati kao tematske jedinice nego treba istražiti kako su *ozakonjeni* i *izvedeni* u njegovu pisanju – kako su formalno otjelovljeni, posebno u njegovoj sintaksi.¹⁷ Za razliku od antropologa koji svojim spisima uvjerava čitatelja da je njegovo svjedočenje o drugim kulturama direktno iz prve ruke, Olsonove rečenice svojom fragmentarnošću dovode u pitanje svaku moguću koherentnu naraciju i autentičnost koherentnog svjedočenja. Olsonovo je naslijeđe omogućilo da tijekom 50-ih i 60-ih godina pjesnici postanu antropolozi/etnolozi i okrenu se prema „izgubljenim kulturama, indijanskim pjevanjima, oralnim iracionalnim mudrostima“ („toward lost cultures, native chants, old irrational wisdoms“).¹⁸ U radu novih američkih pjesnika zainteresiranih za Williamsovu i Olsonovu poetiku mjesta, vertikalna, povijesna dimenzija postala je manje važna, dok je horizontalna koncepcija prostornosti i kulturalnosti postala središnja. Suglasno konceptu horizontalne kulturalnosti nastale su ne samo pjesničke eksperimentalne prakse nego i mikrodrštvene alternativne zajednice povezane sa specifičnim konstrukcijama lokaliteta kao mjesta življenja. Izdvajaju se, na primjer, obiteljska kuća *Kitkitdizze* Garyja Snydera sagrađena u podnožju Sierra Nevade, *Spirit House* Amirija Barake u Newarku ili grad Bolinas. Pjesnici Gary Snyder i Jerome Rothenberg revidirali su tradiciju poetike mjesta i u mnogo većoj mjeri nego njihovi prethodnici proširili i otvorili kontekst poezije. Pisanje više nije bilo isključivo

tekstualna praksa nego se poezija izvodila u rasponu od performansa preko rituala do zvučne poezije te do građenja novih životnih prostora (staništa). Na taj je način poništena razlika između književnosti, performansa, rituala manjinskih zajednica i svakodnevnog života (Indijanci, Afroamerikanci, komune mladih). Istodobno se kanon svjetske književnosti proširio uvođenjem pjesničke fenomenologije nezapadnoga drugog, odnosno alternativnoga zapadnog drugog. Rothenberg je doprinio artikuliranju etnopoetike, iz koje je nastala i ekopoetika, koja se danas povezuje sa Snyderovim radom. Etnopoetika je transkulturalno istraživanje poetika koje su prakticirane ili se još uvijek prakticiraju izvan zapadnih kultura. Zasnovana je na interkulturalnom pristupu. Ekopoetika je usmjerena na kritičko bavljenje zapadnjačkim eksploatatorskim odnosom prema prirodi.

Snyderov ekološki aktivizam usmjeren na specifična geografska mjesta realiziran je strukturom kuće *Kitkitdizze*. Da bi se omogućio život u skladu s prirodom, *Kitkitdizze* je sagrađena kao otvoreni prostor gdje ne postoji čvrsta arhitektonska granica između unutrašnjosti kuće i vanjskog prostora prirode. Možemo se zapitati: što se u ovom kontekstu dogodilo s poezijom? Snyder je poeziju, posebno zbirkom *Turtle Island* (1974.), ostvario kao praksu unutar ekološkog aktivizma i povezo je sa samim mjestom svakodnevnog života. Rothenberg je radio na terenu s indijanskim plemenom Seneca. Autorski identitet izgradio je na zamislama pjesnika antropologa i etnologa. Posebno su značajne antologije u kojima je predstavio poeziju američkih starosjedilaca, ali i „primitivnu“ poeziju iz cijelog svijeta. Nije se bavio konstruiranjem doslovne alternativne društvene formacije (kuće, komune, plemenske



ROBERT SMITHSON,
NON-SITE, 1969.,
MUSEUM FÜR GEGENWART,
HAMBURGER BAHNHOF, 2011.
FOTO: PROVISIONAL
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ŠUVAKOVIĆ

ROBERT SMITHSON,
NON-SITE, 1969.,
MUSEUM FÜR GEGENWART,
HAMBURGER BAHNHOF, 2011.
PHOTO: PROVISIONAL
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Paterson is a hybrid book, somewhere between epics, poetry, and historiography, oriented towards the complexity of living on the ground in order to pluralize and multiply models of the past that cannot be reduced to a single dominant history. Williams and Olson showed that the local histories and their narratives do not have a single, coherent texture, but are based on multiple flows of narration and identification with cultural spaces. Such plural and hybrid space acquires more meanings and potential cultural references than a common one. Olson enjoys the status of the first poetic ethnographer and archaeologist after World War II. In the years 1950/1951, he participated in archaeological excavations and explorations in Mexico. Thus, he extended not only the temporality of research in specific sites, but also the notion of poetry. He went all the way back to the archaic by referring to the pre-Socratics, or the civilizations of the Maya and the Aztecs, at the same time pointing to the absolute present. He emphasized

context of poetry far more than their predecessors. Writing was no longer an exclusively textual practice; instead, poetry was performed in various modes, ranging from performances to rituals to sound poetry, and even by constructing new dwellings. In this way, the difference between literature, performance, the rituals of minority communities, and the everyday life (Indians, Afro-Americans, youth communes) was abolished. At the same time, the canon of world literature was expanded by introducing the poetic phenomenology of the non-Western Other, or rather the alternative Western Other. Rothenberg attributed to the articulation of ethno-poetics and generated the eco-poetics, nowadays associated with Snyder's work. Ethno-poetics is a transcultural research of those poetics that used to be practiced, or still are, outside of the Western cultures. It is based on an intercultural approach.

Eco-poetics aims at a critical treatment of the Western exploitation of nature. Snyder's ecological activism, directed at specific geographic places, was realized in the structure of his *Kitkitdizze* house. In order to facilitate living in accordance with nature, *Kitkitdizze* was built as an open space, with no firm architectural boundary between the interior and the natural exterior. We may ask ourselves: what happened to the poetry in this context? Snyder conceived his poetry, especially the collection *Turtle Island* (1974), as a practice within his ecological activism, linking it to his very place of everyday life. Rothenberg was involved in fieldwork with the Indian tribe of Seneca, building his artistic identity on the ideas of poetic anthropologists and ethnologists. In his seminal anthologies, he presented the poetry of the Native Americans, as well as "primitive" poetry from all over the world. He was not involved in constructing a truly alternative

zajednice), „prostor“ je za njega značio prostor antologije kao zbirke dokumentarnoga poetskoga materijala s referencijama na različite lokalitete. Antologijama poezije, poput *America: A Prophecy*, revidirao je visoko modernistički kanon, predstavljajući američku prošlost tako da ona obuhvati mnoge prakse, poput performansa i rituala, u pjesmama majanskih, asteških, indijanskih, afroameričkih i *chicano* suradnika i suradnica. Rotenbergove antologije su multikulturalne, ali ne u današnjem smislu riječi. U njegovim antologijama ne dolazi do reduktivne i unificirajuće konsolidacije različitih kulturalnih identiteta. Njegovim radom identiteti se usložnjavaju i proširuju, djelomično i zato da bi se pokazalo kako pjesnički eksperiment nije isključivo svojstven samo zapadnoj avangardi. On, na primer, u antologijama usporedno stavlja pjesme američkih starosjedilaca i pjesme suvremenih eksperimentatora upućujući na inovativne i nenormativne upotrebe jezika. Pjesnička praksa Amirija Barake bila je povezana s novom američkom poezijom. Šezdesetih se kretao od *bjelačkog* Greenwich Villagea ka *crnačkom* Harlemu, da bi se na kraju vratio u rodni grad Newark. Sudjelovao je u osnivanju pokreta Crne umjetnosti (*Black Arts Movement*) koji se zalagao za autentičnost afroameričke umjetnosti i kulture. Pisanje je želio povezati s afričko-američkom zajednicom i svim aspektima njezine oslobođene društvenosti. Nastavlja i transformira Williamsovu i Olsonovu poetiku mjesta usmjeravajući je prema određenim, prije svega, rasnim životnim formama. Njegova *Spiritualna kuća* u Newarku

ili neostvareni projekt društvenih stanova za Afroamerikance nazvan *Kawaida Towers* razlikuju se od Snyderova projekta *Kitkitdizze*. Dok je Snyder projektom staništa nazvanog *Kitkitdizze* postavljao ljude u bliski kontakt sa životinjskim i vegetacijskim carstvom ostvarujući ekopoetičke vizije, urbani ambijenti Barake *Spiritualna kuća* i *Kawaida Towers* zamišljeni su s namjerom da Afroamerikance postave u međusobni društveni kontakt, kao i kontakt s afričkom kulturom od koje su povijesno i geografski bili nasilno odvojeni. Olsonov model pjesnika kao *radnika na terenu* koji je referirao ka kozmologiji, Snyder je transformirao u diskurs ekopoetike, a Baraka ga je transformirao u diskurs crnog nacionalizma.¹⁹ Mada se *Spiritualna kuća* i *Kawaida Towers* referiraju na afričke tradicije, one se ne odnose na arheologiju afričkog identiteta na lokaciji grada Newarka. Grad je za Baraku značajan zbog aktualne afroameričke populacije koja ga naseljava i uobličuje u rasni i nacionalni prostor. Baraka poeziju shvaća kao akciju, kao instrument u kultivanju konkretnoga društvenog projekta. U povijesti američke poezije 60-ih karakterističan je fenomen grada Bolinas. Američki pjesnici iz velikih gradova našelili su se u provincijalni grad Bolinas, time je ostvareno kretanje od metropole prema periferiji. U Bolinasu su pjesnici-gradani bili dominantne javne figure koje su sudjelovale u politici vođenja grada. Dok su pjesnici i zajednice pjesnika u velikim gradovima Amerike bili dio alternativne supkulture, u Bolinasu su osvojili javnu sferu grada.²⁰ U projektu „Bolinas“ ostvaruju se fantazmi toga vremena:

CARL ANDRE, *EQUIVALENT VIII*, 1966.,
TATE MODERN, LONDON, 2010.

FOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

CARL ANDRE, *EQUIVALENT VIII*, 1966.,
TATE MODERN, LONDON, 2010.

PHOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

CARL ANDRE, *TWENTY-THIRD STEEL CARDINAL*, 1974.,
STEDELJIK, AMSTERDAM, 2011.

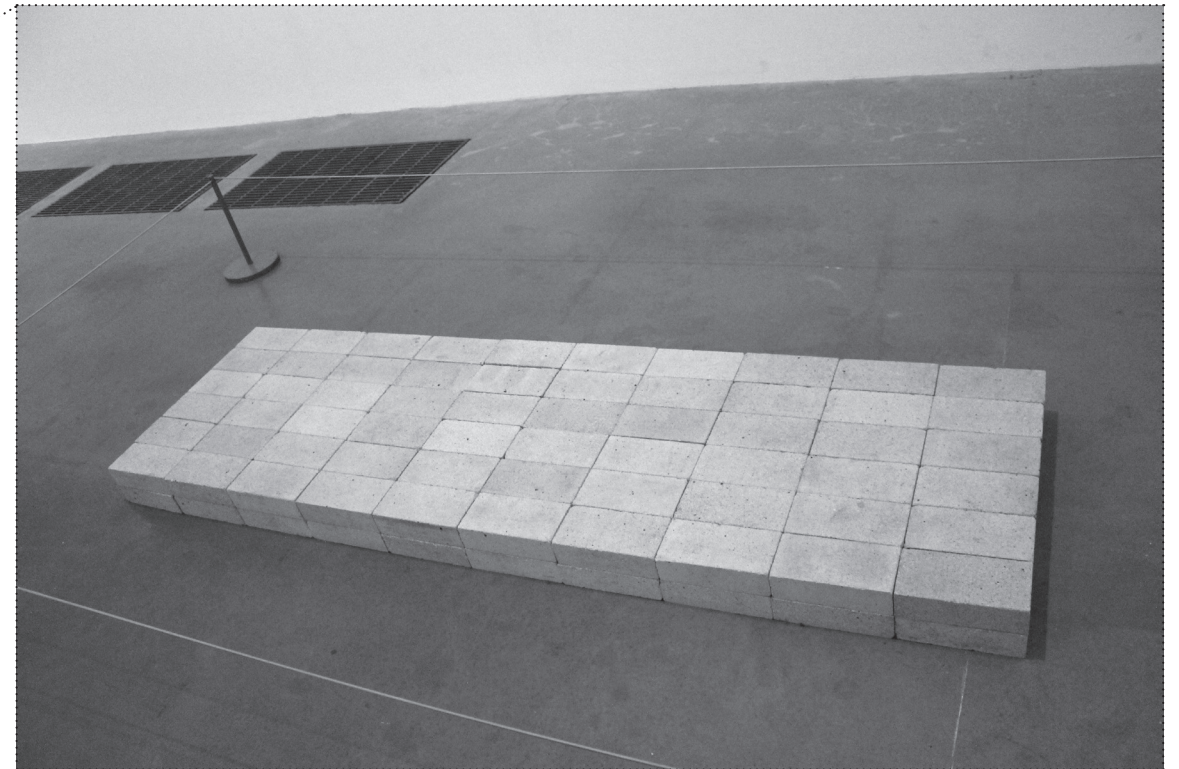
FOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

CARL ANDRE, *TWENTY-THIRD STEEL CARDINAL*, 1974.,
STEDELJIK, AMSTERDAM, 2011.

PHOTO: PROVISIONAL SALTA ENSEMBLE & MIŠKO ŠUVAKOVIĆ

social formation, such as a house, a commune, or a tribal community; instead, “space” was for him the space of anthology as a collection of documentary poetic material, with references to various localities. His anthologies of poetry, such as *America: A Prophecy*, revised the high modernist canon, presenting the American past so that it could encompass many different practices, such as performances and rituals, in the poems of his Mayan, Aztec, Indian, Afro-American, and Chicano collaborators. Rothenberg’s anthologies are multicultural, yet not in the present-day sense of the word. There is no reductive or unifying consolidation of different cultural identities. In his work, the identities become more complex, more extensive, partly in order to show that the poetic experiment is not an exclusive feature of the Western avantgarde. Thus, he juxtaposed the poems of the Native Americans and those of the contemporary experimenters when indicating the innovative and non-normative uses of language. The poetic practice of Amiri Baraka was also linked to New American Poetry. In the 1960s, he moved from the white Greenwich Village to the black Harlem, eventually returning to his native Newark. He participated in the foundation of the Black Arts Movement, which advocated the authenticity of Afro-American art and culture. His wish was to relate his writing to the Afro-American community and to all the aspects of his liberated sociality. He therefore continued and transformed Williams’ and Olson’s poetics of place by shifting it towards specific, primarily racially determined

modes of living. His *Spiritual House* in Newark, or the unrealized project of his social housing for Afro-Americans named *Kawaida Towers*, differed from Snyder’s *Kitkitdizze* project. Whereas Snyder’s idea was to use his *Kitkitdizze* dwelling to bring people in closer contact with the animal and vegetal world by realizing his ekopoetic vision, the urban ambiances of Baraka’s, *Spiritual House* and the *Kawaida Towers*, were envisioned with the aim of bringing the Afro-Americans into a social contact with each other, as well as with the African culture from which they have been historically and geographically separated. Snyder transferred Olson’s model of the poet as a fieldworker, which corresponded to his cosmology, into the discourse of ekopoetics, while Baraka transformed it into the discourse of Black Nationalism.¹⁹ Even though the *Spiritual House* and the *Kawaida Towers* made reference to the African traditions, they do not refer to the archaeology of the African tradition in the locality of Newark. For Baraka, this city is important because of the considerable Afro-American population living there, shaping it into a racial and national space. Baraka believed that poetry is action, an instrument in cultivating a specific social project. In the history of American poetry during the 1960s, the phenomenon of Bolinas should be singled out. American poets from large cities settled down in the provincial town of Bolinas, which corresponded to the tendency of moving from metropolis to periphery. In Bolinas, poets-citizens were the dominant public figures, who took part in the town’s administration. Whereas in large American cities poets and



bijeg iz velikih gradova u provinciju, kontrakulturalno povezivanje s nezapadnim sustavima znanja kao u hipi kulturama i pridavanje centralne važnosti svakodnevnom životu. Postoje bitne i specifične razlike između konkretnih društvenih funkcija poezije u javnoj sferi Bolinas i njezinih funkcija u *Kitkitdizze* Garyja Snydera ili u Newarku Amirija Barake. Međutim, riječ je o bliskim pjesničkim praksama koje poeziju vode prema poetici mjesta. Riječ je o kolektivnim pokušajima ostvarivanja alternativnih ili novih načina života na specifičnim mjestima u ime poezije. Došlo je do stapanja doslovnoga geografskog i fizičkog prostora s alternativnim društvenim mikro i makro formacijama. Poezija je za ove pjesnike i radnike na terenu bila poetički, kulturalni i društveni katalizator političkih procesa suprotstavljenih birokratiziranoj i tehokratiziranoj otuđenoj kulturi visokomodernističkih zapadnih društava. Pjesnički je rad ostvario skok iz idealne autonomije modernizma prema društvenim alternativnim praksama.²¹

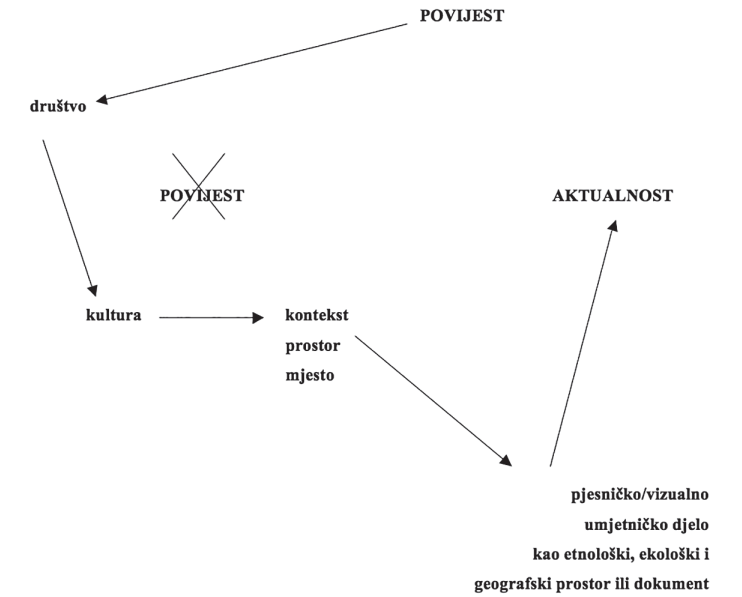
Zaključak: prostorne konsekvencije za komparativne studije poezije i umjetnosti

Strategije i taktike ovako postavljenog mišljenja u širem teorijskom i filozofskom kontekstu ukazuju se kao prelazak s diskursa povjesničara na diskurs etnologa (antropologa, arheologa, turista, putopisca) u pokušaju problemskog i kritičkog preispitivanja same zapadne civilizacije i njezine pozicije u mrežama svjetskih sustava. Michel Foucault je, na primjer, na samom početku

istraživanja iskliznuća povijesti u geografiju, tj. politike vremena u politiku prostora, u jednom razgovoru svoja filozofska istraživanja društvenih i kulturalnih institucija francuskog društva 17. i 18. stoljeća nazvao etnološkim, odnosno novo je etnološko-filozofsko zanimanje odredio sljedećim riječima: „Moguće ju je definirati kao analizu civilizacijskih činjenica karakterističnih za našu kulturu. U tom smislu bila bi riječ o svojevrsnoj etnologiji kulture kojoj pripadamo. Zaista, pokušavam izići iz kulture kojoj pripadamo, kako bi mogao analizirati njezine formalne uvjete i, time, takoreći formulirati njezinu kritiku! Pritom mi, međutim, nije namjerom dezavuirati njezina djela, nego otkriti kako su stvarno nastala, jer analiziram uvjete naše racionalnosti, ja dovodim u pitanje i naš jezik, svoj jezik, jezik što ga analiziram.“²² Na ovaj način predočena hipotetička filozofska etnologija omogućuje istraživanje prostornih kultura ili izabranih institucija i infrastruktura, odnosno zastupničkih konteksta jedne civilizacije u makro i mikro smislu. Zato se metafizici, povijesti i aktualnoj pojavnosti filozofije i estetike, odnosno poezije i vizualnih umjetnosti pristupa na način vanjskog istraživača etnologa-stranca koji prostorni poredak normalnosti oblika života jednog svijeta otkriva i pretvara u arhive znanja. Ovim se izvodi jedan riskantan potez ulaska u svijet drugog i zahtjev za apropiacijom drugog kako bi se reflektirao vlastiti svijet, odnosno samo jastvo etnologa ili istraživača, pjesnika ili vizualnog umjetnika. Posljedica razvijanja Foucaultove ideje o etnologu i primjena na teorije poezije i vizualnih

umjetnosti znači da se dijakronijsko interpretiranje zamjenjuje sinkronijskim, tj. primjenama kulturalnih interpretativnih aparata. Zamjena dijakronijskog sinkronijskim izvedena je projekcijom „vremenskih osi“ i „vremenskih trajektorija“ u prostorne mape, a to znači mreže odnosa značenja, vrijednosti ili identiteta unutar nekih od mogućih suvremenosti. U teorijama umjetnosti povijesno interpretiranje poezije i vizualnih umjetnosti u vremenu zamijenjeno je kontekstualnim uokvirenjem, tj. umrežavanjem pjesničkih i umjetničkih praksi u trenutku ili neposrednom intervalu prostorne globalne suvremenosti. Zamisao konteksta predočena je kao koncept sinkronijske materijalne prakse kojom se proizvodi svakidašnji, a to znači suvremeni okvir događanja – pjesničko i umjetničko djelo prepoznato je kao događaj o kome treba svjedočiti u odnosu na okvir izvođenja ili je sam taj okvir prenesen medijskim posredovanjima kao svjedočanstvo o kontekstualiziranom događaju u aktualnosti. Cjelokupna aparatura teorijskog bavljenja umjetnošću premještena je s umjetničkog djela na kulturalni kontekst kao kulturalnu, a zatim društvenu praksu. Gubljenje univerzalne zapadne povijesti bio je nužan efekt uspostavljanja *liberalnog principa* nad koncepcijama složenih povijesnih razvoja/revolucija, emancipatorskih projekata ili ispunjenja povijesnih težnji.

Dijagram transformacija od povijesti do prostora



communities of poets were part of the alternative subculture, in Bolinas they conquered the public sphere.²⁰ Thus, the Bolinas project realized the phantasms of the time: fleeing the big cities and settling down in the province, which established a countercultural connection with the non-Western systems of knowledge, same as in the hippy culture, and attached central importance to everyday life. There are essential and specific differences between the social functions of poetry in the public space of Bolinas and in Gary Snyder's *Kitkitdizze* or Amiri Baraka's Newark. Nevertheless, these poetic practices come close to each other in taking the poetry towards becoming the poetics of space. They are all collective attempts at pursuing alternative or new ways of life in specific places, in the name of poetry. The literal geographic or physical space merged there with alternative social micro and macro formations. For these poets and fieldworkers, poetry was a poetic, cultural, and social catalyser of political processes as opposed to the bureaucratized and technocratized, alienated culture of the high-modern societies of the West. Thus, poetic work made a leap from the ideal autonomy of modernism towards alternative social practices.²¹

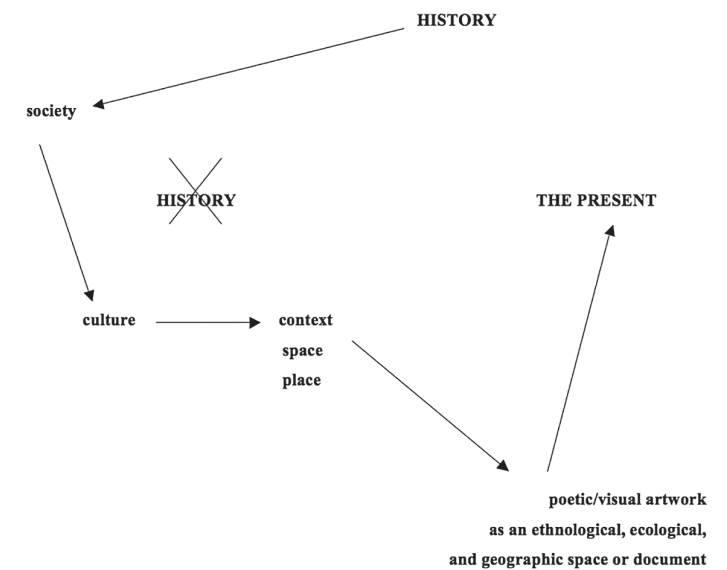
Conclusion: Spatial Consequences for the Comparative Studies of Poetry and Art

The strategies and tactics of this type of reflection in a wider theoretical and philosophical context manifest themselves as a shift from the discourse of historians to that of ethnologists

(anthropologists, archaeologists, tourists, or travelogue writers) in an attempt at pursuing a problem-oriented and critical investigation of the Western civilization and its position in the networks of global systems. Thus, at the very beginning of his research on the slip of history into geography, that is, of the politics of time into the politics of space, Michel Foucault called his philosophical research on the social and cultural institutions in the French society of the 17th and 18th centuries “ethnological”, defining this new ethnological-philosophical interest as follows: “It may be defined as an analysis of civilization facts that are characteristic of our culture. In that sense, it would be a sort of ethnology of the culture to which we belong. Indeed, I am trying to step out of the culture to which we belong in order to analyse its formal conditions and thus, so to say, formulate its critique! Thereby, however, my aim has not been to disavow its doings, but to discover how they came to be in the first place, as I am analysing the conditions of our rationality, questioning even our language, my language, the language that I am analysing.”²² This hypothetical philosophical ethnology, thus presented, makes it possible to explore spatial cultures or selected institutions and infrastructures, that is, the representative contexts of a civilization in its macro and micro aspects. In order to achieve this, metaphysics, history, and the current manifestation of philosophy and aesthetics, or poetry and visual arts for that matter, are approached in the role of an external researcher, a foreign ethnologist who explores the spatial order normal life forms in a particular world, transforming them into archives of knowledge. This means performing a risky move of entering the world of the other

and appropriating it in order to reflect on one's own world, or rather on the very self of the ethnologist or the explorer, the poet or the visual artist. Elaborating Foucault's idea of the ethnologist and applying it to the theories of poetry and visual arts means substituting the diacronic interpretation through a synchronic one, that is applying the cultural instruments of interpretation. This substitution of the diacronic through the synchronic is performed by means of projecting the “temporal axes” and “temporal trajectories” onto spatial maps and into the networks of relations of meanings, values, and identities within some of these possible contemporaneities. In art theories, the historical interpretation of poetry and the visual arts in time has been substituted through establishing contextual frameworks, that is, nets of poetic and artistic practices in a given moment or an immediate interval of spatial global contemporaneity. The idea of concept has been represented as a concept of synchronic material practice that produces the everyday, or rather contemporary frame of events – the poetic and artistic work being recognized as an event to be witnessed in relation to the framework of its performance; or rather, the very *framework* has been transmitted through the media as a testimony of the contextualized event in the present. The entire apparatus of theoretical dealing with art has been transposed from the artwork to the cultural context as a cultural and then social practice. Losing the universal Western history has been a necessary consequence of establishing the *liberal principle* over the concepts of complex historical developments/revolutions, emancipatory projects, or fulfilments of historical aspirations.

Diagram of transformations from history to space



proširenja pojma/pojavnosti umjetničkog djela (eksperimentalna poezija, minimalna umjetnost, procesualna umjetnost, performans, *land art*, *earth works*, horizontalna plastika). Univerzalni se zapadni povijesni diskurs gubio u umnogostručivanju suvremenosti gdje je umjetničko djelo moglo biti i pjesnički tekst, vizualni poredak pjesničkih znakova, ali i slika, skulptura ili grafika, ali i instalacija (*installation*), događaj (*event*), odnosno bilo koji predmet, situacija ili događaj prirode i društva (*ready made*) unesen u polje umjetničkih kao kulturalnih i društvenih praksi. Umjetničko djelo više se nije moglo razumjeti/prosuditi na osnovi samoga imanentnog poretka čulne ili konceptualne determinacije fenomenološke pojavnosti djela nego se u objašnjenje (razumijevanje, pa i doživljaj) moralo uključiti složeno mnoštvo okružujućih potencijalnosti kulture i društva, tj. kontekstualnih – kulturalnih, etnoloških, geografskih – determinacija. Razvoj poezije i vizualnih umjetnosti nije se više mogao pratiti na osnovi formalnih „lirskih“ ili „likovnih“ kriterija i njihovih evolutivnih ili revolucionarnih preobražaja.

JEROME ROTHENBERG I GEORGE QUASHA, 1973.
FOTO: LJUBAZNOŠĆU JEROMEA ROTHENBERGA



JEROME ROTHENBERG AND GEORGE QUASHA, 1973.
PHOTO: COURTESY OF JEROME ROTHENBERG

This processes of abolishing history, which could here be treated only in passing and which have been presented by the above diagram, can be traced in the poetic and artistic practices of the 1950s, 1960s, and 1970s. At that time, the notion/manifestation of artwork was extended (experimental poetry, minimal art, processual art, performance, land art, earth works, horizontal sculpture). The universal Western historical discourse was lost in the multiplication of contemporaneities, where an artwork could be a poetic text, a visual sequence of poetic signs, and even a painting, sculpture, print, or drawing, or an installation, event – that is, any object, situation, or ready-made from nature or the society, inserted into the field of art in terms of cultural and social practices. An artwork could no longer be understood/evaluated on the basis of the immanent order of sensory or conceptual determination of the phenomenological manifestation of the work as such; instead, its explanation (understanding, and even experiencing) had to include a complex set of surrounding potentialities of culture and the society, that is, of contextual – cultural, ethnological, geographical – determinations. The evolution of poetry and the visual arts could no longer be observed on the basis of formal “lyrical” or “visual” criteria and their evolutionary or revolutionary transformations.

¹ Robert T. Tally Jr., *Spaciality*, Routledge, London, 2013., 41.

² Navedeno u: *Ibid.*, 16.

³ *Ibid.*, 43–44.

⁴ Elaine Baldwin et al. (ur.), *Introducing Cultural Studies*, Peking University Press, Beijing, 2004., 141.

⁵ *Ibid.*, 145.

⁶ Carl Andre, „Artist’s Statement“, u: *Artforum*, New York, October 1966.; *Artforum*, New York, June 1970., 55–61.

⁷ Carl Andre, Phyllis Tuchman, „Sculpture as Place“ (1970), u: James Meyer (ur.), Carl Andre, *CUTS. Texts 1959-2004*, The MIT Press, Cambridge, MA, 2005., 183.

⁸ Johanna Drucker, „Visual editing/framing and reading“, u: *Graphesis. Visual Forms of Knowledge Production*, Harvard University Press, Cambridge, MA, 2014., 45–48.

⁹ Craig Dworkin (ur.), *Language to Cover a Page. The Early Writings of Vito Acconci*, The MIT Press, Cambridge, MA, 2006.

¹⁰ Robert Smithson, *A Heap of Language* (crtež olovkom, 1966.), izvor: Nancy Holt (ur.), *The Writings of Robert Smithson*, New York University Press, New York, 1979., 104.

¹¹ Miwon Kwon, „Genealogy of site specificity“, u: *One Place after Another. Site-Specific Art and Locational Identity*, The MIT Press, Cambridge, MA, 2004., 11.

¹² Lytle Shaw, „Docents of Discourse: The Logic of Dispersed Sites“, u: *Boundary 2*, vol. 36, Iss. 2, Fall 2009., special Issue „Amerian Poetry After 1975“, edited by Charles Bernstein, 28.

¹³ Lytle Shaw, *Fieldwork: From Place to Site in Postwar Poetics*, The University of Alabama Press, Tuscaloosa, 2013., 6.

¹⁴ Fraza *novi američki pjesnici* (New American poets) odnosi se na pjesnike uključene u čuvenu antologiju *The New American Poetry* koju je 1960. uredio Donald Allen, a koja je obuhvatila pjesničke škole Black Mountain Collegea, New York School, Beats, San Francisco Renaissance. Ova antologija počinje poezijom Charlesa Olsona, ali ovog autora Lytle Show tretira i kao izdvojenog, u smislu da je on autor koji proizvodi tekstove, ali je i utemeljitelj jednoga specifičnog diskursa, odnosno uspostavlja pravila proizvodnje novih tekstova. Vidi: Dubravka Đurić, *Jezik, poezija, postmodernizam*, Oktoih, Beograd, 2001.

¹⁵ Shaw, bilj. 12, 28.

¹⁶ Shaw, bilj. 13, 22–23.

¹⁷ *Ibid.*, 48–49.

¹⁸ Hugh Kenner, navedeno u: Shaw, bilj. 13, 48.

¹⁹ Shaw, bilj. 13, 91–92.

²⁰ *Ibid.*, 117.

²¹ *Ibid.*, 118–119.

²² Paolo Caruso, „Gespräch mit Michel Foucault“, u: Michel Foucault, *Von der Subversion des Wissens*, München, 1974., 13.

¹⁷ *Ibid.*, 48–49.

¹⁸ Hugh Kenner, quoted in Shaw, *Fieldwork* (as in n. 13), 48.

¹⁹ Shaw, *Fieldwork* (as in n. 13), 91–92.

²⁰ *Ibid.*, 117.

²¹ *Ibid.*, 118–119.

²² Paolo Caruso, „Gespräch mit Michel Foucault,“ in Michel Foucault, *Von der Subversion des Wissens* (Munich: Hanser Verlag, 1974), 13.