

**FLANERIZAM KAO
PERFORMATIVNA
METODA I MOTIV
U SUVREMENOJ
UMJETNOSTI**

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**FLÂNEURISM AS A
PERFORMING METHOD
AND MOTIF IN
CONTEMPORARY ART**

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SAŽETAK: Korištenje semiotike grada i transformacija simboličkog sustava gradske informatike česte su metode i teme suvremene umjetnosti. Odjeća i arhitektura spadaju u domenu javnog prostora i urbane *mise en scène* te podliježu zakonitostima komunikacijskog kodiranja u suvremeno doba te su stoga pogodni motiv i materijal umjetnosti u javnom prostoru, umjetnosti poimane kao beuysovska „društvena skulptura“ koja ujedinjuje stvarni prostor i njegovu simboličnu nadogradnju te umjetnosti poimane „kao život“ i kao ponašanje (tzv. bihevioralna umjetnost). Flanerizam, filozofijski i antropološki fenomen, bitan je za razumijevanje modernog i suvremenog urbaniteta i društvene proceduralnosti i stoga je u tekstu doveden u vezu s umjetnošću performansa i performativnim elementima umjetničke strategije korištenja vlastitog tijela, ili tijela drugih ljudi, nastavljajući se na lakanovsku tezu o značenju slike tijela u konstruiranju identiteta subjekta, u suvremenoj, primarno procesualnoj, akcijskoj, *body-art* i videoumjetnosti. Figura *flâneura*, inherentnog nihilizma i nužno u svezi s urbanim prostorom opulentnog društva, prisutna je u izvedbenim umjetnostima u rekreaciji svakodnevnih ne-činjenja kao što su hodanje, stajanje, koračanje u realnom, linearnom ili nekronološkom (engl. *cut-and-paste*) vremenu.

KLJUČNE RIJEČI: *flâneur*, umjetnost u javnom prostoru, simulacija, mapiranje, intermedij

Na primjeru baroknog slikarstva i barokne muzike uočeno je da se ista stilska obilježja ne pokazuju istovremeno u raznim umjetnostima.¹ Tumačiti umjetničko djelo kao pokušaj kojim umjetnik nastoji da se izrazi jednako je opravdano kao i smatrati ga u sebe zatvorenim, neosobnim oblikovnim sustavom. Za Freuda, umjetnost, kao i neuroza, znače neuspjeh prilagođavanja društvenoj stvarnosti. Prema tome je neuspjeh u životu za njega preduvjet umjetničkog stvaranja. Takvo je stajalište u međuvremeno osporeno Beuysovom idejom umjetnosti kao (engl.) *social sculpture*, u društvu kritičke, odgovorne, aktivne, pa čak i aktivističke.

Kako je moderno doba definirao Einstein,² nema znanstvene istine, već samo privremenih, stalno ubrzavajućih sekvenci reprezentacija. U takvom svijetu gajimo novi senzibilitet za brzo nestajuće, *nepostojane* slike: filma, televizije, videoinstalacije, kompjuterski generirane slike, a u arhitekturi sekvence, disjunkcije, dislokacije i dekonstrukcije. U društvima u kojima prevladavaju moderni uvjeti proizvodnje, život je predstavljen kao golemo akumulacija *prizora*. Sve što je nekada bilo neposredno doživljavano, udaljeno je u predstavu. U suvremenom megalopolisu više nema perspektivnih osi poput bulevara, niti oblikovanja grada u skladu s antropomorfnom simetrijom i drugim proporcijским načelima, nego umjesto toga vlada fragmentacija, parcelizacija, atomizacija kao i

SUMMARY: Using the semiotics of the city and transforming the symbolic system of urban informatics are common methods and themes deployed by contemporary art. Clothing and architecture belong to the domain of public space and urban *mise en scène*, and are therefore subjected to the laws of communication encoding. Thus, they are suitable as motifs and materials for art in public space: art understood as the Beuysonian “social sculpture” that unites actual space and its symbolic superstructure, and art understood “as life” and as behaviour (the so-called “behavioural art”). Flâneurism, as a philosophic and anthropological phenomenon, is essential for understanding modern and contemporary urbanity and social procedurality, and therefore this text brings it into a relationship with the art of performance and the performing elements in the artistic strategy of using one’s own body or those of other people, based on Lacan’s hypothesis on the significance of the image of the body in construing the subject’s identity in the context of contemporary art, primarily processual art, action art, body art, and video art. The figure of the *flâneur*, of inherent nihilism and necessarily related to the urban space of opulent societies, has been present in the performing arts in the recreation of everyday non-doings such as walking, standing, or strolling in real, linear, or non-chronological (cut-and-paste) time.

KEYWORDS: *flâneur*, art in public space, simulation, mapping, intermediality

Baroque painting and music have shown us that the same stylistic features do not necessarily occur in all forms of art simultaneously.¹ Interpreting an artwork as the artist’s attempt at expressing himself or herself is equally justified as considering it as an impersonal and closed system of design. For Freud, both art and neurosis signified failure to adapt oneself to the social reality. According to him, failure in life is a precondition for artistic creation. This view has meanwhile been challenged by Beuys’ idea of art as social sculpture, which is critical, responsible, active, and even activist within its society.

As Einstein² defined the modern age, there is no scientific truth, only temporary representations, ever-accelerating sequences of representation. In such a world, we are cultivating a new sensibility for the quickly disappearing, *transient* images: film, television, video installations, computer-generated images, and in architecture for sequences, disjunctions, dislocations, and deconstructions. In societies dominated by the modern conditions of production, life presents itself as a vast accumulation of *spectacles*. Everything that was once experienced directly has now been distanced into a spectacle. In a modern metropolis, there are no longer axes of perspective, such as boulevards, no urban planning in accordance with anthropomorphic symmetry and other principles of proportion; instead, there is fragmentation, disintegration, atomization, and

slučajno nizanje slika koje nisu ni u kakvom odnosu jedna prema drugoj, osim u odnosu kolizije. Istodobno, slike prodiru u svakodnevni, privatni i intimni život ljudi, posreduju čovjekove želje i stremjenja, a javnost privatnog (što je također jedna od osnovnih karakteristika suvremene umjetnosti) postaje novom društvenom vrijednošću. Kako primjećuje Barthes: mi živimo prema *poopćenom imaginarnom*.³

*Flâneur*⁴ je neprevodiva francuska imenica izvedena iz glagola „lutati“, ili, kako ga definira Baudelaire u kontekstu modernoga grada, *flâneur* je *gentleman* koji hoda gradom kako bi ga doživio iz kritičke perspektive. Flanerizam je, kao filozofijski i antropološki fenomen, bitan za razumijevanje modernog i suvremenog urbaniteta i društvene proceduralnosti, koncepta društvenog prostora kao „viđenog“ i „svjedočenog“ osjetilima *flâneura* te potom konceptualiziranog kako bi ga se doživjelo i razumjelo;⁵ odnosno, figura *flâneura* ključna je u razumijevanju modernoga grada⁶ jer je suštinski proizvod moderniteta i istodobno pokušaj „viđenja“ moderniteta, historijskog i političkog; metafora metode.⁷ Dok prolazi gradom, *flâneurov* stav je pasivan, ali perceptivan: on se osamljuje dok biva uronjen u gomilu.⁸

Iako je flanerizam prije estetska no kognitivna kategorija, aktivirajući Kantovu definiciju „bezinteresnog sviđanja“, u širem razmatranju pojma preteča je, ali i nastavak avangardne tradicije

zauzimanja za društvenu dimenziju umjetnosti poimajući je kao društvenu kritiku, odgovarajući hegelovskom *obliku* umjetnosti kao otkrivanja oblika duha. Flanerizam, svojevrsan poziv na negiranje svijeta svojom individualnošću, otponac je za razumijevanje reifikacijskih procesa opulentnog društva. S njime je povezano uspostavljanje kulta *individualnosti*, sposobnost uspostavljanja nadzora nad vlastitim tijelom, nad vlastitim fizičkim izgledom, oblikovanja vlastitoga lika.⁹

U renesansi je ulična scena kao tema u umjetnosti podrazumijevala akciju, događanje, organizaciju vremena i prostora, suprotno konceptu *flânerie*. Motiv slučajnog susreta prilikom jutarnje šetnje na Courbetovoj slici *Bonjour, Monsieur Courbet* iz 1854. sekvenca je stvarnosti, prema načelu trijezne jednostavnosti, što postaje paradigmom suvremene umjetnosti. A. G. Matoš koristi pojam artizam (nasuprot avangardi) kako bi istaknuo potrebu za emancipacijom umjetnosti od svih neumjetničkih sadržaja, a vezuje se uz flanerizam. Ulica i gomila pouzdani su lijekovi protiv dosade, reći će Matoš¹⁰ za kojega je pariški *boulevard* svijet za sebe i najbolji teatar. Pariz je arhetipski moderni grad, ishodište fenomena flanerizma: za razliku od prolaznika koji zna kamo i zašto ide, *flâneur* je umjetnik, a „svrha mu je flaniranje – *l'art pour l'art*“.¹¹ Flanerizam je oblik osjećanja i spoznavanja svijeta temeljen na ritualu prolaženja gradom izvan svakodnevnih rutina i bez

a *random* flow of images that have no relation to each other apart from that of collision. At the same time, images have penetrated into the everyday, private and intimate lives of people, transmitting human desires and cravings, while the publicity of private sphere (likewise a basic feature of contemporary art) has become a new social value. As Barthes has observed, we live according to a *generalized image-repertoire*.³

*Flâneur*⁴ is an untranslatable French noun derived from the verb “to stroll”. As defined by Baudelaire in the context of the modern city, the *flâneur* is a *gentleman* sauntering through the city in order to experience it from a critical perspective. As a philosophical and anthropological phenomenon, flâneurism is essential for understanding modern and contemporary urbanity and social procedurality, the concept of social space as “seen” and “witnessed” by the *flâneur*’s senses and then conceptualized in order to be experienced and understood;⁵ in other words, the *flâneur* is a key figure in understanding the modern city⁶ as it is essentially a product of modernity and at the same time an attempt at “seeing” the modernity, both historical and political; it is a metaphor for the method.⁷ As the *flâneur* strolls through the city, his stance is passive, yet perceptive: he distances himself from the crowd while being immersed in it.⁸

Even though flâneurism is an aesthetical rather than cognitive category, since it activates Kant’s definition of “disinterested liking,”

in a wider consideration of the term it seems to be both the predecessor and the continuation of the avantgarde tradition of endorsing the social dimension of art as a social critique, which corresponds to Hegel’s *form* of art as a discovery of the spiritual form. As a sort of invitation to negate the world with its individuality, flâneurism is a trigger for grasping the reification processes of the opulent society. A related process is the establishment of the cult of *individuality*, the ability of controlling one’s body and one’s physical appearance, of shaping one’s own figure.⁹

In the Renaissance, the street scene as a subject of art implied action, eventfulness, and organization of time and space, which is contrary to the concept of *flânerie*. The motif of an incidental encounter during the morning stroll in Courbet’s painting *Bonjour, Monsieur Courbet* (1854) is a sequence of reality, guided by the principle of sober simplicity, which has become the paradigm of contemporary art. A. G. Matoš has used the term “artism” (as opposed to avantgarde) to emphasize this need of emancipation of art from all non-artistic subjects, and it is related to flâneurism. The street and the crowd are the best medicine against boredom, as Matoš would say,¹⁰ and indeed, the Parisian boulevard was for him a world in itself and the best of all theatres. Paris is an archetypical modern city, the very source of the phenomenon of flâneurism: unlike the passerby, who knows

imperativa praktične nužnosti.¹² Na primjeru ponovno Pariza, koji je „pejzaž sastavljen od samog života“,¹³ kao društveni pandan geografskom Vezuvu, Benjamin 1927. primjećuje trend ubrzanog fokusiranja modernog društva na robu i potrošnju. Simptom takvog društva je i flanerizam, umjetnost „sporang hodanja“ kao instrument urbanog mapiranja na ulici modernoga grada (koji je sam „mnemotehničko pomagalo usamljenog hodača“).¹⁴ Pješak svojom šetnjom, tj. prolaženjem i aktivnostima te interakcijama u njemu oblikuje javni prostor.¹⁵ Nakon što je, početkom 20. stoljeća, fotografska kamera minijaturizirana, zahvaljujući izumu *laica* filma, prema Susan Sontag, ona, lako nosiva, postaje atributom *flâneura* kojim on bilježi kretanje grada, mnoštvo fizionomija javnog duha, ispovijesti, antipatije i klicanja gomile. Prema Sontag,¹⁶ on „je ovisan o užitku promatranja“, on je *connoisseur* empatije, smatrajući svijet „pitoresknim“. *Flâneur* je tako aristokrat gomile, savršen gledatelj, nestrastveni promatrač koji u rasapu čovjeka u velikome gradu zadržava pravo na nerad, lijenost, slobodno i rasonodno vrijeme, a svojom ležernom pojavom oponira radnoj etici modernoga društva, podjele rada i specijalizacije. On je promatrač, u opreci s obrascima ponašanja svih ostalih ljudi na ulici u kapitalističkom društvu: koji ili žure ili kupuju. Benjamin opisuje *flâneura* kao neinvoviranog no visoko percipitvno buržujskog diletanta, kao produkt modernog života i industrijske revolucije koji se javlja istodobno s figurom turista.

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U Drugom carstvu u Francuskoj 24-satni *flânerie* bila je popularna forma fingiranja noktambulizma, mjesečarenja. *Flâneur* se zanima za fantazmagoriju javnog prostora, grada koji se otkriva iza vela mase, gdje se sve manifestacije jedinstvene osobnosti pretvaraju u robu. Zaključno, *flâneur* svojim besciljnim lutanjem u radnim satima dana, egzibicionističkim rasipanjem vremena, utjelovljuje stav da ultimativna izočnost utilitarne vrijednosti može postati društveni iskaz, odnosno ismijava ideologiju kapitalizma. Françoise Meltzer definira *flâneura* kao osobu koja uživa u neradu: riječ „rad“, „posao“ mu je dana kao antonim.¹⁸ Mladen Stilinović, međutim, smatra da nema umjetnosti bez lijenosti, zaključujući kako su se dva najvažnija umjetnika 20. stoljeća bavila pitanjem lijenosti, u praksi i teoriji: Duchamp i Maljevič. O lijenosti izjavljuje: „ja želim skinuti žig srama s njenog čela i da je učinim ne majkom svih poroka, već majkom savršenstva“.¹⁹ *Flâneur* obitava na ulici, u smislu da se osjeća kod kuće među pročelnim zidovima zgrada, na kojim su emailirani cimeri barem jednako prikladni ukras zidova kao što je to štafelajna slika u ulju za salon stana, objašnjava Benjamin: grad je katkad krajolik, katkad je soba.²⁰ *Flâneur* je svećenik *geniusa loci*, po Hesselu,²¹ proširujući sam pojam prebivanja – koje se u postindustrializmu manifestira kao nomadski život, pri čemu je tijelo jedino zaklonište na koje se možete osloniti (opisan je

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where he is going and why, *flâneur* is an artist and “his purpose is flâneuring – *l'art pour l'art*“.¹¹

Flâneurism is a form of emotion and perception of the world that is based on the ritual of strolling through the city outside of everyday routines and imperatives of practical necessity.¹² Again using the example of Paris, which is a “landscape composed of pure life”¹³ and a social counterpart of the natural Vesuvius, Benjamin observed in 1927 that the modern society was increasingly focused on commodity and consummation. One of the symptoms of such a society is flâneurism, the art of “slow walking” as an instrument of urban mapping in the streets of modern cities (which itself serves as a “mnemotechnical auxiliary of the solitary walker”).¹⁴ By passing through the city and engaging in various activities and interactions, the pedestrian creates public space.¹⁵ When the photographic camera was made miniature in the early 20th century, owing to the invention of *Laica* film, according to Susan Sontag, it became easily transportable and thus a crucial attribute of the *flâneur*, who now used it to document the movement of the city with its many physiognomies of the public spirit, confessions, antipathies, and acclamations of the crowd. According to Sontag,¹⁶ he was dependent on the “joys of watching,” a *connoisseur* of empathy who considered the world “picturesque”.¹⁷ Thus, the *flâneur* is the aristocrat of the crowd, the perfect spectator, the impassionate

observer who, despite the dissolution of man in a big city, retains his right to idleness, laziness, free time, and entertainment, while his leisurely appearance opposes the working ethics of the modern society with its division of labour and its specialization. He is the observer in opposition to the behavioural patterns of all other people who walk the streets in the capitalist society, either hurrying or shopping. Benjamin has described the *flâneur* as uninvolved, yet highly perceptive bourgeois dilettante, a product of modern life and the industrial revolution, who emerged parallel to the figure of the tourist. During the Second French Empire, non-stop *flânerie* was a popular form of feigning somnambulism, sleepwalking. The *flâneur* was interested in the phantasmagoria of public space, the city that revealed itself behind the veil of the masses, where all manifestations of unique personality were being transformed into commodity. Therefore, the *flâneur*, with his aimless walks during the working hours and his exhibitionist squandering of time, embodies the attitude that the absence of all utilitarian value can become a social statement, since it mocks the ideology of capitalism. Françoise Meltzer has defined the *flâneur* as a person enjoying his idleness: the word “work” is its given antonym.¹⁸ Mladen Stilinović claims that there is no art without laziness, concluding that the two most important artists of the 20th century were involved in the issue of laziness, both theoretically and practically:

terminom „urbani nomad“, objašnjenim kasnije u tekstu). „Mi se više ne osjećamo ljudima katedrala i starih vijećnica, mi smo ljudi Grand Hotela, željezničkih stanica, velikih cesta, golemih luka, natkrivenih tržnica, blistavih arkada, preuređenih prostora i raščišćenih slumova.“²² Termin *promenadologie* (njem. također *Spaziergangswissenschaft*, engl. *strollology*) označava poimanje da je percepcija okoliša ovisna o promatračevim prethodnim predodžbama. U kretanju gradom prema odredištu, u mimoilaženju sa sekvencom urbanog krajolika koji nam doliječe u lice, neopazice izlazimo iz sheme svakodnevnog ponašanja, postajući otvoreniji za svijet oko sebe, možda i zato što ga više nikada nećemo vidjeti istog. Prije izuma autobusa, željeznice i tramvaja u 19. stoljeću, nikad ranije ljudi nisu bili u poziciji da se promatraju minutama, pa i satima, a da nikad ne progovore jedni s drugima. U modernom gradu tijela postaju slike, fragmentirane i reflektirane u metafori „jasnog pogleda“.²³ Utjelovljuju, dakle, nepodnošljivu zavodljivost slike u koju je nemoguće ući, no kojoj se nemoguće izmaknuti. Le Corbusier u modernizmu dokida ulicu prijedlogom soliternih naselja, što objašnjava njegova kritika grada (Le Corbusier, 1929):²⁴ „Svaki aspekt ljudskog života pulsira njihovom dužinom... more požude i lica. Bolje je od teatra, bolje nego što čitamo u novelama... Ulica nas iznosi. I kad je sve rečeno i načinjeno, moramo priznati da nam se gadi. Bože nas sačuvaj balzakovskog mentaliteta onih koji bi bili

sretni da ulice ostanu kakve jesu, jer im ti mračni kanjoni pružaju fascinantni spektakl ljudske fizionomije!“²⁵

Danas, figura *flâneura*, pasivnog, pa čak i lijenog promatrača, napustila je domenu ulice i zamijenjena je, s afirmacijom televizijskog medija, njegovim gledateljem u naslonjaču pa je razvoj tehnologije doveo do gubitka sfere privatnog, ali i javnog prostora te mogućnosti razlikovanja privatnog i javnog. Prethodnu, mehaničku eru obilježila je tehnika fragmentacije da bi primarno obilježje aktualnog, elektroničkog („kulture mozaika“)²⁶ razdoblja bila *neposrednost*. Pokretljivosti i hipersenzibilnosti živaca i inteligencije karakteristične za metropolskog čovjeka odgovara „umjetnost koja nije više usredotočena na djelo, nego na iskustvo i proces. Stoga u doba post-postmoderne „slabe misli“,²⁷ flanerizam možemo povezati s kretanjem virtualnim prostorom interneta. Ne na način novih komunikacijskih rituala na „mreži“ pod lažnim identitetom avatara, nego je kretanje virtualnim prostorom interneta nalik na besciljno lutanje gradom, u kojemu šetač nailazi na informacije, slike i događaje za kojima nije izričito tragao. Proustov roman *U potrazi za izgubljenim vremenom/À la recherche du temps perdu* (1913.)²⁸ bilježi učinke modernih izuma na čovjekovo opažanje vremena i prostora, i postaje aktualan upravo danas, u vremenu interneta u kome nam se čini da komuniciramo u trenutku, ali nama i dalje vladaju zakoni vremena.

Duchamp and Malevich. On the issue of laziness, he once said the following: “I want to remove the mark of shame from its forehead and to make it the mother of perfection, not the mother of vice.”¹⁹

The *flâneur*'s natural habitat is the street: he feels at home among the façades of buildings, where enamelled shop signs are at least as adequate a wall decoration as an oil canvas in an apartment salon, as Benjamin explains: the city is sometimes a landscape and at other times a room.²⁰ The *flâneur* is a priest of the *genius loci*, if we quote Hessel,²¹ who has extended the very notion of dwelling – which manifests itself in the post-industrial society as nomadic life, where one's body is the only shelter one can rely on – and is therefore described as an “urban nomad”, which term I will explain later on. “We no longer feel ourselves to be the men of the cathedrals and the ancient moot halls, but men of the Grand Hotels, railway stations, giant roads, colossal harbours, covered markets, glittering arcades, reconstruction areas and salutary slum clearances.”²² The term *strollology* (in German *Spaziergangswissenschaft*) reflects the idea that the perception of surroundings depends on the pre-existing images in the observer's mind. While moving through the city towards our destination, passing by a sequence of urban landscapes flying into our face, we imperceptibly leave the logic of our everyday behaviour behind and become more open for the world

around us, perhaps also because we will never see it again in quite the same form. Before the invention of buses, trains, and trams in the 19th century, people were never in a position to face each other for minutes, perhaps even hours, without ever becoming engaged in a conversation. In the modern city, bodies become images, fragmented and reflected in the metaphor of “crystal gaze.”²³ Thus, they embody the unbearable seduction of images that one cannot enter, yet cannot avoid either. Le Corbusier abolished the street in modernism by proposing solitary neighbourhoods, which is explained by his critique of the city (Le Corbusier, 1929):²⁴ “Every aspect of human life pullulates throughout their length... a sea of lusts and faces. It is better than the theatre, better than what we read in novels... The street wears us out. And when all is said and done we have to admit it disgusts us. Heaven preserve us from the Balzacian mentality of [those] who would be content to leave our streets as they are because these murky canyons offer them the fascinating spectacle of human physiognomy!”²⁵

Today, the *flâneur* as a passive and even lazy observer has left the domain of the street; with the assertion of television, he has been substituted by the spectator sitting on the sofa, and thus the advancement of technology has caused the loss of both private and public space, or even the possibility of distinguishing between private and public. The preceding, mechanical era was

U suvremeno doba, „urbani nomad“, termin Yeohlee Teng, označava utjecaj urbanog okoliša na dizajn odjevnih predmeta koji su jednostavni, u kojima je lako putovati, mijenjati mjesto i koji nositelju pružaju osjećaj, gotovo sigurnost skloništa, umjesto tradicionalnog poimanja prostora doma. I tu su sučeljene dvije vrlo vidljive i sveprisutne discipline vizualne kulture, i efemerne svakodnevice: moda i arhitektura, kao takozvana „druga“ i „treća“ čovjekova koža, začete na dvodimenzionalnoj plohi tekstila, papira ili ekranu te oprostovene, postajući tijelom. Arhitektura i odijelo nastaju iz potrebe, koja od pred-povijesnoga doba ima estetska, simbolička, programska i ekonomska značenja, otjelovljena u materijalu. Figura „urbanog nomada“ oponira društvenim uzusima moderne o kojima će ironijski napisati Baudelaire u kritici Salona 1845.: „heroizam modernog života okružuje nas i pritišće na nas... Slikar, istinski slikar za kojim tragamo, bit će onaj koji zna uhvatiti epsku kvalitetu života današnjice, učiniti da vidimo i razumijemo... kako smo veliki i poetični u našim kravata i kožnim čizmama na patentni zatvarač“.²⁹ Stoga je za Benjamina posljednji lik *flâneura* oronula figura „čovjeka-sandviča“.

Što se tiče „treće“ kože, i ona, svaka arhitektura, spada u domenu „javnog“ (ne postoji „privatna“ arhitektura – postoji samo „intimni“ i „kolektivni“ prostor). James Joyce je u *Uliksu*³⁰ različitim tjelesnim organima pripisao različite oblike gradskih

zidina, ulica, općinskih zgrada i medija, odnosno načinio je paralelu između grada i ljudskog tijela. *Povijesni determinizam* arhitekturu promatra kao puku prezentaciju, sliku odnosno odraz određenog društveno-povijesnog trenutka. U filmskim radovima Ursule Mayer žene prolaze povijesnim interijerima i u njima dodiruju objekte i elemente arhitekture, preispituju identitet prostora, ali i vlastiti, u kontemplaciji osobne povijesti, postavljajući pitanje psihološke konstrukcije sjećanja, množine proživljenih slika prizvanih u sjećanje doživljajem prostora ili stvari u njemu. Odnos subjekta i objekta može se definirati kao „zadovoljstvo promatranja“ ili „zadovoljstvo bivanja promatranim“. Tijela protagonistica postaju slike. Tijelo je istinska mjera za arhitekturu, po Sorkinovoj definiciji arhitekture; koja je stoga shvaćana kao izgrađeni društveni krajolik koji nastaje (i nestaje) u funkciji omogućavanja ozbiljenja čovjekove biti koju zahvaća, a čiji je topos povijestan. Stoga bismo se, dakle, u smislu relevantnosti psihičke dimenzije arhitekture, usudili (hipotetski) govoriti o arhitektonskom prostoru kao volumenu prepletenom mrežom sadržaja i odnosa.

Cindy Sherman pripada pokretu simulacionista koji, pod snažnim utjecajem Lefebvreove kritike svakodnevice, polaze od postavke da je sva stvarnost, i privatna i društvena, danas prošla kroz filter medija (simulacija ne zamjenjuje stvarno iskustvo, već sama njime postaje). U serijalu *Bez naziva/Untitled Film Stills*

marked by the technology of fragmentation, whereas the primary feature of the current, electronic era (the “mosaic culture”²⁶) is *immediacy*. The mobility and hypersensitivity of nerves and intelligence, so typical of the metropolitan man, are adequately paired by art that no longer focuses on the artwork, but rather on the experience and the process. Therefore, in the age of postmodern “weak thought”²⁷ flâneurism may be compared with moving through the virtual space of the internet. Not in the way of the new, “online” communication rituals under the false identity of an avatar, but in the sense of moving through virtual space like strolling aimlessly through the city, where the stroller comes across information, images, and events that he has not explicitly looked for. Proust’s novel *À la recherche du temps perdu* (1913)²⁸ documents the effects of modern inventions on human perception of time and space, and it is again becoming topical today, in the age of the internet, where we feel as if communicating within a single moment, yet remain subjected to the laws of time.

In our times, the “urban nomad”, a term introduced by Yeohlee Teng, denotes the impact of urban environment on the design of clothing, which is simple, suitable for travelling and changing places, clothing that gives us the feeling of security, almost of a refuge, instead of the traditional understanding of homely space. Here we see juxtaposed two very evident and omnipresent

disciplines of visual culture and ephemeral everyday life: fashion and architecture as the so-called “second” and “third” human skins, one conceived on the two-dimensional surface of the fabric, paper, or screen, another spatialized and transformed into a volume. Architecture and clothing result from the need that has had aesthetic, symbolic, programmatic, and economic meanings since the prehistoric times, embodied in a material form. The figure of the “urban nomad” opposes the social customs of modernism, which Baudelaire ironically commented upon in his critique of the Salon in 1845: “The heroism of modern life surrounds us and presses upon us... The painter, the true painter for whom we are looking, will be he who can snatch its epic quality from the life of today and can make us see and understand... how great and poetic we are in our cravats and our patent-leather boots.”²⁹ For Benjamin, therefore, the last figure of *flâneur* is the worn-out figure of the “sandwichman.”

As for the “third” skin, it belongs to the domain of “public” like any other architecture (there is no “private” architecture – there is only “intimate” versus “collective” space). James Joyce attributed various forms of city walls, streets, municipal buildings, and media to various bodily organs in his *Ulysses*,³⁰ drawing a parallel between the city and the human body. *Historical determinism* has viewed architecture as mere representation, an image or reflection of the particular socio-political moment. In films by

umjetnica pozira na crno-bijelim fotografijama, kostimirana-preobražena u Drugu, krećući se urbanim krajolicima koji podsjećaju na scene iz filmova talijanskog neorealizma ili američkog *film noir*. Stvarnost je sama postala, kako ponovno možemo zaključiti, novi materijal umjetnosti. Situacionizam Deborda uz flanerizam vezuje tri središnja koncepta, franc. *dérive* u doslovnom prijevodu „plutanje“ ili „lutanje“ koje kasnijim mapiranjem otkriva prostorne namjernosti, *détournement* i „prizor“.³¹ *Dérive* je tehnika privremenog prolazanja kroz različite ambijente, po načelima psihogeografije koja „razotkriva kompulzivne struje unutar samoga grada, zajedno s neodređenim granicama zabrane prolaza i nepodignutim vratima mogućnosti“.³² Grad, dakle, izaziva reakcije od fascinacije do nelagode. U naših književnika realista prelazak junaka iz ruralne sredine u urbanu redovito je interpretiran kao degeneracija.³³ Ante Kovačić se u romanu *U registraturi* (1888.) povodi za idejama Rousseaua (razložanima na kraju teksta), za kojega

je grad izvor svih zala. Stvarnom se svijetu, svojim vizijama „drugačijih prostora“, opiru Lefebvre, pozivom na društveno „Pravo na grad“, Foucault heterotopijama, Deleuze i Guattari – predlažući nomadizam.

Naspram koncepta *flânerie*, 1970-ih umjetnik *land-arta* pokušava nadići otuđenje, komodifikaciju i ponajprije uništenje prirode, nostalgičan je za „neuljudenim“ krajobrazima, u društvu urbane kulture koje prezire i iz kojega se povlači.³⁴ U suvremenoj umjetnosti, na primjer u radu Hamisha Fultona koji poduzima hodanje u spiralama i linijama i sl., česta je strategija reaktualizacije landartističkih ideja, u upotrebi termina *entropijski pejzaž*, tj. u naglašavanju konstantne promjene stanja urbanog prostora.³⁵ Urbanim krajolikom *flâneur* hoda na način bodlerovskog „ladanja“ grada³⁶ i benjaminovskog „botaniziranja asfalta“³⁷ – „slobodno i naizgled bez cilja, no istovremeno posjedujući znatiželjno čuđenje i sposobnost apsorpiranja djelatnosti kolektiva, često nazivanog ‘gomilom’“.³⁸

CINDY SHERMAN, „FOTOGRAFIJA IZ FILMA BEZ NAZIVA #23“, 1978.,
C/B ANALOGNA FOTOGRAFIJA



CINDY SHERMAN, „UNTITLED FILM STILL #23“, 1978,
B/W ANALOGUE PHOTOGRAPH

URSULA MAYER, „KRISTALNI POGLED“, 2007.,
SUPER 16" FILM PREBAČEN NA DVD, C/B, 8'



URSULA MAYER, „THE CRYSTAL GAZE“, 2007,
SUPER 16" FILM TRANSFERRED TO DVD, B/W, 8'

Ursula Mayer, women walk through historical interiors and touch objects and architectural elements, exploring the identity of space as well as their own while contemplating personal histories, raising the question of the psychological construction of memory through a multitude of past images, recalled with the experience of space or objects within it. The relationship between subject and object may be defined as “the joys of watching” or “the joys of being watched.” The protagonists’ bodies become images. The body is the actual measure of architecture, according to Sorkin’s definition, and architecture is thus understood as a constructed social landscape that emerges (and disappears) in order to enable the actualization of its human essence, the *topos* of which is historical. Therefore, in terms of relevance of the psychological dimension of architecture, we may even speak (hypothetically) of architectural space as a volume interspersed with a network of content and relations.

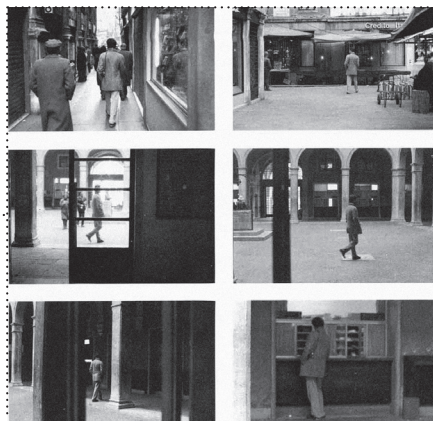
Cindy Sherman belongs to the Situationist movement, which is

strongly influenced by Lefebvre’s critique of everyday life and starts from the premise that today all reality, both private and social, passes through the filter of the media (whereby simulation does not substitute the real experience, but is itself turned into one). In her series of *Untitled Film Stills*, the artist appears personally in black-and-white photographs, dressed and masked as the Other, moving through urban landscapes reminiscent of Italian neo-realistic cinema or American *film noir*. We may again claim that the reality has become a new material for art. Debord’s Situationism has been linked to *flâneurism* through three key concepts: the *dérive*, which literally means “floating” or “wondering”, which with later mapping reveals spatial intentionalities, *détournement*, and the “spectacle”.³¹ *Dérive* is a technique of transitory movement through various ambiances according to the principle of psycho-geography, which “uncovers compulsive currents within the city along with unprescribed boundaries of exclusion and unconstructed gateways of opportunity.”³²

Sophie Calle, konceptualna umjetnica „asocijalne društvenosti“ (termin F. Fukuyame, koji sâm poseže za pojmom Kanta, kojim on opisuje ljudsku prirodu kao takvu), definira sebe „narativnom umjetnicom“, intimnu sferu života tretirajući kao *javno dobro*. Svojim umjetničkim projektima postavlja parametre i zadaje pravila, i zatim pušta da nastaju slučajno, bez daljnje autorske kontrole. Tako u gotovo behaviorističkom projektu *Venecijanski apartman/Suite Vénitienne* iz 1980. „radi užitka samog čina praćenja“, umjetničkim riječima, ona slijedi slučajno odabranog poznanika³⁹ na njegovu putovanju Pariz–Venecija (na itineraru vlaka Orient-Express). Prati ga kroz grad, čeka pred hotelom i intervjuira ljude koje on susreće. Postaje namjerno nepažljiva, muškarac ju primjećuje i zabranjuje da ga dalje slijedi. Njegov identitet nam nije otkriven. Njegovo lice je skriveno ili je izvan fokusa na snimci; autorica je tijekom potjere, međutim, najviše zaokupljena vlastitim emotivnim reakcijama na nove situacije. Baudrillard u ovom umjetničkom projektu, temeljenom na

procesu, uočava recipročan gubitak volje i progonjene osobe i progoniteljice. Slično čini E. A. Poe u svom djelu *Čovjek u gomili*,⁴⁰ prati starca koji izlazi iz kafea, dalje kroz grad. Koncept „promatranja“ je korijenska metafora posredovanja između subjekta i društvenog objekta, ono dakle nije samo empirijsko, već je temeljeno na susretu sa znakovima čija je Baudrillardova „znakovna vrijednost“ primarna vrijednost „simulirane kulture“ potrošačkoga svjetonazora.⁴¹ „Promatrač je *princ* čiji se posjed sastoji od njegova incognita.“⁴² U *Sjeni/La Filature* 1981. Sophie Calle biva praćena, događa se zamjena uloga, promatrač postaje promatrani: u potrazi za vlastitim identitetom uredila je da je neprekidno slijedi privatni detektiv dogovorno unajmljen od njezine majke. Na primjeru fotografskih dokaza istine koja je fikcija postavlja pitanje relativnosti istine. Video je medij gibljivih slika, često brze izmjene slika poput slobodnih asocijacija – koje već spomenuti Freud uspoređuje s pokušajem da se opiše krajolik u prolaženju vlakom.

SOPHIE CALLE, „VENECIJANSKI APARTMAN“, 1980., MULTIMEDIJSKI PROJEKT (UMJETNIČKA AKCIJA-PROCES, FOTOGRAFSKA DOKUMENTACIJA, KNJIGA UMJETNIKA)



SOPHIE CALLE, "SUITE VÉNITIENNE", 1980, MULTIMEDIA PROJECT (ART ACTION-PROCESS, PHOTO DOCUMENTATION, ARTIST BOOK)

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HAMISH FULTON, „ŠETNJA 3“, 2010., HAPPENING, BOULOGNE SUR MER, TURNER CONTEMPORARY



HAMISH FULTON, "WALK 3", 2010, HAPPENING, BOULOGNE SUR MER, TURNER CONTEMPORARY

Thus, the city provokes various reactions, from fascination to uneasiness. With Croatian literary realists, the hero's passage from the rural environment into the urban one has been regularly interpreted in terms of degeneration.³³ In his novel *U registraturi / At the Registrar* (1888), Ante Kovačić followed the ideas of Rousseau (I will come back to this later on), for whom the city is a source of all evil. The real world is opposed by Lefebvre's visions of "different spaces," with his call for the social "right to the city," Foucault's heterotopias, and Deleuze and Guattari's – proposal of nomadism.

Unlike the concept of *flâneurie*, the land-artists of the 1970s were nostalgic of "uncultivated" spaces, by means of which they tried to overcome alienation, commodification, and especially destruction of nature in the society of urban culture that they despised and fled.³⁴ In contemporary art, for example in the work of Hamish Fulton, known for his walks in spirals and lines, a common strategy has been to re-actualize the ideas of land art

in the use of the term *entropic landscape*, that is, by emphasizing constant change in the state of urban space.³⁵ The *flâneur* walks the urban landscape in the way of Baudelaire's "countryside" in the city³⁶ and Benjamin's "botanizing on the asphalt"³⁷ – "freely and seemingly without purpose, but simultaneously with an inquisitive wonder and an infinite capacity to absorb the activities of the collective – often formulated as 'the crowd'..."³⁸ Sophie Calle, a conceptual artist of "antisocial sociability" (a term by F. Fukuyama, who has borrowed it from Kant, who used it to describe the human nature as such) who defines herself as a "narrative artist", treats the intimate sphere of life as a *public good*. In her art projects, she establishes parameters and defines rules, and then lets them evolve spontaneously, without any further control. Thus, in an almost behaviouristic project called *Suite Vénitienne* (1980), she followed a randomly chosen acquaintance on his journey from Paris to Venice (the itinerary of Orient-Express) "for the pleasure of the very act of following."³⁹

U *Otmici/Rapture*, dvokanalnoj videoinstalaciji Shirin Neshat iz 1998. gdje se ističe nemogućnost postojanja umjetničkog djela kao vlastitog, fiksnog entiteta, nego se ono uvijek isprepliće s rodnim i društvenim identitetom umjetnika, islamske žene se kreću pustinjским krajolikom prema moru, one dakle hodaju bez praktične svrhe i podižu dlanove ornirane kaligrafijom, a muškarci su prikazani unutar zidina tvrđave, naprotiv djelatni, izvode ritualnu abluciju i borbu. Oni u bijelim košuljama agresivno određuju granice vlastita prostora, žene su obavijene crnim velovima u neomeđenoj pustinji iskazujući složenost islamske ženskosti upravo zbog njezine prividne društvene potisnutosti. „Muškarci na početku filma istražuju svoje novo okruženje, dok su žene pasivne. Ali situacija se ubrzo mijenja: žene prihvataju rizik svoje inicijative te izvan prostora ograđenog zidom u malim čamcima izlaze na more. Scena porinuća čamaca u more evocira neizvjesnost s kojom se susreću žena koje bježe u egzil

SHIRIN NESHAT, „BEZ NAZIVA (OTMICA)“, 1998.,
DVOKANALNA VIDEOINSTALACIJA, C/B FILM 16" SA ZVUKOM, 9'



SHIRIN NESHAT, "NO TITLE (RAPTURE)", 1998, TWO-CHANNEL
VIDEO INSTALLATION, B/W 16" SOUND FILM, 9'

She followed him through the city, waited for him in front of his hotel, and interviewed people whom he met. As she became intentionally careless, the man noticed her and forbade her to follow him any further. His identity has not been revealed and his face is always hidden or out of focus; during her pursuit, the artist was, however, mostly concerned with her own emotional reactions to new situations. In this processual art project, Baudrillard has observed a reciprocal loss of will both in the pursued person and in the pursuer. Something similar was done by E. A. Poe in his *Man in the Crowd*:⁴⁰ he followed an old man from a cafe through the city. The concept of "observation" is a root metaphor serving as an intermediary between the subject and the social object; thus, it is not merely empirical, but based on an encounter with signs whose "symbolic value" (Baudrillard) is the primary value of the "simulation culture" of the consumerist worldview.⁴¹ "An observer is a *prince* who is everywhere in possession of his

iz kulturoloških razloga".⁴³ No u egzilu, u pretpostavljeno zapadnu kulturu, ponovno je muški pogled oblikovao kulturne proizvode i tradicije, isključujući žensku perspektivu: „Žene ne mogu naprosto hodati, šetati, a sasvim se sigurno ne mogu skitati. One su u javnosti sa svrhom, kao što je kupovina ili pratnja djece".⁴⁴ Jedina je razlika spram islamskoga društva: žene, iako ne gledaju, bivaju promatrane, objekt su „muškog optičkog zadovoljstva".⁴⁵

Za videoinscenaciju *Vizitacije* (1995.) u ekstremnom *slow-motionu* s novozavjetnom temom *Susreta kod Zlatnih vratiju* Bill Viola nalazi uporište u kasnogotičkoj istoimenoj Giottovoj slici, kao i manirističkoj, Pontorma, transmedijalno ih interpretirajući. Odjeća protagonistica je suvremena interpretacija antičke drapirane nošnje (na osobi desno uzorak suknje priziva *opus tessellatum* i ornament meandra). Izvorno Baudelaireovo oživotvorenje *flâneura* na jedan je način slavljenje estetizacije društvenog života,⁴⁶ radi čega „Čak i Senet, koji općenito žali zbog smanjivanja uloge

SOPHIE CALLE, „PRAĆENJE“, 1981.,
FOTOGRAFSKA DOKUMENTACIJA UMJETNIČKE AKCIJE-PROCESA



SOPHIE CALLE, "LA FILATURE", 1981,
PHOTO DOCUMENTATION OF THE ART ACTION-PROCESS

incognito".⁴² In *La Filature* from 1981, Sophie Calle was herself followed, in a reversal of roles: the observer had become the observed: in search of her own identity, she arranged for a private detective, hired by her mother, to follow her continuously. On the example of photographic evidence of the truth which was fiction, she raised the issue of the relativity of all truth.

Video is a medium of moving images, often with their fast exchange like free associations – which Freud has compared to an attempt to describe a landscape from a moving train. In *Rapture*, a two-channel video-installation by Shirin Neshat from 1998 that emphasizes the impossibility of an artwork as a personal, fixed entity, which is always intermingled with gender and social identity of the artist, Islamic women are moving through a desert landscape towards the sea, walking without any particular purpose, raising their palms decorated with calligraphy, while men are shown within the fortified walls, active,

javnog čovjeka, *flâneura* smatra šminkerskim pasivcem⁴⁷. Tema videorada Cristiana Alexe *Desetsekundni parovi/10 Second Couples* jest slučajnost kao bitan aspekt ljudskih odnosa. Efemerni susret i razilaženje ljudi na ulici, protežni motiv urbanog života, potenciran je režiranim susretanjem djevojke (snimane s leđa)⁴⁸ s drugim prolaznicima, koje sustiže i s njima usporedno korača i hvata ih i drži za ruku te slijedi scena otpuštanja ruke, ubrzavanja i novog susreta, što se repetitivno odvija duž bloka između ikoničkih Pete i Šeste avenije u New Yorku.⁴⁹ Usporeno snimljen (engl. *slow-motion*) u jednom kadru, video zadržava performativnu kvalitetu. Po Debordovu konceptu „prizora“ ili spektakla, što se tiče prevladavajućeg načina na koji se ljudi odnose jedni prema drugima, prolaznik gradom stavlja se u poziciju prizora-promatrača, što se povezuje s konceptom reifikacije i fetišizma robe kapitalističkog poretka u kojemu je grad mjesto svačijeg uzajamnog uprizorenja, ali i separacije, otuđenja i nesudjelovanja.⁵⁰ Alexa, uspostavljajući efemerne kontakte među prolaznicima, društveni život ne poima kao „prizor“, već kao proces stalne interakcije. *Flâneur* tako postaje sastavnim dijelom društvene gomile, jer prema njoj više ne uspostavlja distancu. Braco Dimitrijević u serijalu *Prolaznik kojeg sam slučajno sreo*, koji nastaje od 1971. godine, izvodi ulične akcije s fotografiranjem slučajnih prolaznika, i potom izlaganjem njihovih fotoportreta u javnom prostoru, subvertirajući praksu



BILL VIOLA, „VIZITACIJA“, 1995., VIDEO I ZVUČNA INŠTALACIJA IZ SERIJE BURIED SECRETS PRVI PUTA IZLOŽENE U PAVILJONU SAD-A NA 46. BIJENALU U VENECIJI; U VLASNIŠTVU MOMA-E IZLOŽENO KAO OFF-SITE INŠTALACIJA U KATEDRALI GRACE

BILL VIOLA, „THE GREETING“, 1995, VIDEO AND SOUND INSTALLATION FROM THE SERIES BURIED SECRETS. FIRST EXHIBITED AT THE US PAVILION AT THE 46TH VENICE BIENNIAL; AS PART OF MOMA'S COLLECTION EXHIBITED AS AN OFF-SITE INSTALLATION AT THE GRACE CATHEDRAL

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performing ritual ablution and fighting. Wearing white shirts, they aggressively define the boundaries of their own space, while the women, wrapped in black veils and moving through the limitless desert, express the complexity of Islamic femininity as resulting from its apparent social suppression. “In the beginning of the film, men explore their new environment, while women are passive. But the situation soon changes: women accept the risk of their initiative outside of the walled space and sail out to the sea in small boats. The scene of pushing the boats into the sea evokes uncertainty that a woman fleeing into exile for cultural reasons is faced with.”⁴³ However, in this exile, presumably in the Western culture, it is again the male view that shapes cultural products and traditions, excluding the female perspective: “Women cannot simply walk, they do not stroll, they certainly do not loiter. They are *in public* with a function, such as is provided by markets and shops and meeting children.”⁴⁴ The only difference with regard to the Islamic society is that women, even though not looking, are looked at as objects of “male optical gratification.”⁴⁵ For his video-staging of *Visitation* (1995) in extreme slow-motion, based on the subject of Encounter at the Golden Gate, Bill Viola found his source in Giotto's late-Gothic painting of the same name, as well as Pontormo's mannerist one, interpreting them transmedially. The protagonists' clothing is a modern interpretation of the ancient draped garment (the pattern of the

skirt worn by the person to the right recalls the *opus tessellatum* and the meander). Baudelaire's original creation of the *flâneur* in a way celebrated the aestheticization of social life,⁴⁶ because of which even Sennett, who generally lamented the decrease in the role of public man, considered the *flâneur* as a passive dandy.⁴⁷ *10 Second Couples*, a video piece by Cristian Alexa, focuses on chance as an essential aspect of human relationships. The ephemeral encounter and parting of people in the street, and the pervasive motif of urban life, have been enhanced in the staged encounter between a girl (seen from the back)⁴⁸ and various passersby, whom she catches up with and walks parallel to them, taking and holding their hands, after which she lets go of them and hurries towards new encounters, repeated along the block between the iconic Fifth and Sixth Avenues in New York.⁴⁹ Shot in slow motion and in a single frame, this video retains the quality of a performance. According to Debord's concept of the “spectacle”, which refers to the way in which people mostly relate to each other, the person strolling through the city puts himself or herself into the position of a spectacle-observer, which is linked to the concept of reification and fetishism of commodity in capitalism, where the city is a site of mutual spectacularization of everyone, but also of everyone's separation, estrangement, and nonparticipation.⁵⁰ When establishing these ephemeral contacts between passersby, Alexa does not understand social life

isticanja likova partijskih vođa i uopće koncepciju slave i bivanja javnom osobom. Iako precizno navodi okolnosti nastanka fotografije, navedena je godina i sat sa sekundom, no ne i dan-datum susreta. Korištenje semiotike grada, transformacija simboličkog sustava gradske informatike, uistinu spadaju među najzanimljivije metode i motive suvremene umjetnosti. Francis Alÿs u videoradu *Stráža/Guards* (2004.) angažira – koristi kao tijelo umjetnosti – britansku kraljevsku stražu u punoj ceremonijalnoj odjeći: 64 stražara *Coldstream Guards* trebala su odjenuti uniforme u Buchingamskoj palači, kao što to čine svaki dan, i onda se, po umjetnikovim uputama, raspršiti ulicama povijesnog središta Londona i koračati sami uskim ulicama. Kad bi se slučajno sreli, nastavili bi hodati dalje u paru do susreta sa sljedećim vojnikom ili grupom vojnika. Njihova samodisciplina, iako su vojnici bili preodjeveni za ljetnog dana i prisiljeni izvoditi zaumne postupke u svojevrsnom mapiranju grada, ostala je besprijeckorna. *Flâneur* koji se kreće življenim

FRANCIS ALÿS, „STRAŽA“, 2004.,
VIDEO 27' I OBJEKT, DIO SERIJALA SEDAM ŠETNJI



FRANCIS ALÿS, "GUARDS", 2004, VIDEO 27' AND OBJECT, PART
OF THE SEVEN WALKS SERIES

as a "spectacle", but rather as a process of permanent interaction. Thus, the *flâneur* becomes an integral part of the social crowd, since he no longer maintains distance from it. In his series called *The Passerby that I've Accidentally Met*, started in 1971, Braco Dimitrijević created street actions in which he photographed casual passersby and then exhibited their photo-portraits in public space, thus subverting the practice of placing there the figures of party leaders, and generally the concept of celebrity and a public person. Even though indicating the precise circumstances of taking the photograph, that is, the year and the hour down to the second, he never included the day or date of the encounter. Using the semiotics of the city and transforming the symbolic system of urban informatics are indeed among the most interesting methods and motifs in contemporary art.

In his video piece *Guards* (2004), Francis Alÿs engaged – used as artistic body – the British royal guards in their full ceremonial attire: 64 *Coldstream Guards* were supposed to put on their uniforms at



CRISTIAN ALEXA,
„DESETSEKUNDNI
PAROVI“, 2000.,
C/B VIDEO SA
ZVUKOM, 6'38"

CRISTIAN ALEXA,
"10 SECOND COUPLES",
2000, B/W SOUND
VIDEO, 6'38"



SILVA

KALČIĆ

prostorom, po S. M. Lowu, nije podređen javnom prostoru već ga svojom šetnjom oblikuje i predstavlja.

Rutinska organizacija i upravljanje ljudima kroz „kontroliranu orijentaciju ophođenja u celularne oblike koji su se kretali od izolacije do strateškog grupiranja“ u svim vrstama modernih institucija, pa tako i oružanih snaga, inherentno svjesnom i nesvjesnom planiranju i oblikovanju gradova, polazište je tog i srodnih Aljsovih projekata, temeljeno na kritičkoj teoriji „alternativne geografije“⁵¹ u humanističkim znanostima te iz nje proizašle Jenksove „prijeteće geografije“. U jednokratnom *happeningu Zócalo* (Francis Alj, 1998.) održanom na glavnom trgu Mexico Cityja, Trgu Ustava (španj. *Zócalo*), mjestu političkih ceremonijala, povorka ljudi tijekom 12 sati trajanja *happeninga* slijedila je sjenu stijega za zastave, stvarajući skulpturalnu situaciju i usputno sunčani sat. Umjetnikova nakana bila je ukazati na krizu smisla urbanih rituala. Spencer Tunick će na Zócalu 2007. godine izložiti naga tijela

dobrovoljaca⁵² nalik na štafažu tradicionalne slike, kao *large-scale* umjetničku instalaciju.

Valie Export u performansu *Aus der Mappe der Hundigkeit / Iz registra gubitnika*⁵³ iz 1968. vodi drugog umjetnika, Petera Weibela, središtem Beča na psećoj uzici u besciljnoj šetnji kao tzv. komunikacijski performans, on se kreće četveronoške kao objava „negativne utopije“ čovjekovog uspravljenog položaja i uspravnog hoda. „Povrh toga, statički manirizam *flâneura*; hodanje ukруг, vrznanje, šetanje s puževima, predstavlja suštinski kritičko odbacivanje kasnomodernističke politike brzine, pa je *flâneur* uporno u neskladu.“⁵⁴ Tomislav Gotovac u „egzistencijalnom“ i „ritualnom“ performansu u javnom prostoru, razodjenu i bos (kao „gola činjenica“), s visoko u zrak podignutim rukama, prošetao je glavnim trgom i najdužom ulicom Zagreba te izveo *Ležanje gol na asfaltu, ljubljenje asfalta* (Zagreb, volim te!) 13. 11. 1981. Život za Baudelairea nije umjetničko djelo, ali „ga se ipak može

FRANCIS ALJYS, „ZÓCALO“, 1999., REAL-TIME VIDEO DOKUMENTACIJA JEDNOKRATNOG HAPPENINGA U TRAJANJU OD 12 SATI, ODRŽANOG NA GLAVNOM, TRGU USTAVA/PLAZA DE LA CONSTITUCIÓN, ZVANOM ZÓCALO, U MEXICO CITYJU

VALIE EXPORT, „IZ REGISTRA GUBITNIKA/AUS DER MAPPE DER HUNDIGKEIT“, 1968., FOTOGRAFSKA DOKUMENTACIJA PERFORMANSA U SREDIŠTU BEČA

TOMISLAV GOTOVAC, „LEŽANJE GOL NA ASFALTU, LJUBLJENJE ASFALTA (ZAGREB, VOLIM TE!)“, 1981., FOTOGRAFSKA DOKUMENTACIJA PERFORMANSA U SREDIŠTU ZAGREBA



FRANCIS ALJYS, „ZÓCALO“, 1999, REAL-TIME VIDEO DOCUMENTATION OF A 12-HOUR HAPPENING HELD AT THE MAIN SQUARE OF THE CONSTITUTION/PLAZA DE LA CONSTITUCIÓN, CALLED ZÓCALO, IN MEXICO CITY

VALIE EXPORT, „FROM THE LOSERS' REGISTER/AUS DER MAPPE DER HUNDIGKEIT“, 1968, PHOTO DOCUMENTATION OF A PERFORMANCE IN VIENNA CENTRE

TOMISLAV GOTOVAC, „TO LIE NAKED ON THE PAVEMENT, THE KISSING OF THE PAVEMENT (ZAGREB, I LOVE YOU!)“, 1981, PHOTO DOCUMENTATION OF A PERFORMANCE IN ZAGREB CENTRE

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the Buckingham Palace, as they did every day, and then disperse through the streets of London's historic city centre, walking the narrow streets all by themselves, according to the artist's instructions. When they occasionally met, they went on walking in pairs until they met with another soldier or a group of soldiers. Although fully dressed on a summer day, and forced to perform irrational actions in a sort of urban mapping, their discipline remained flawless. According to S.M. Low, the *flâneur* moving through a lived space is not subjected to public space, but rather shapes and represents it with its walk.

Routine organization and direction of people through the “controlled orientation of communication in cellular forms moving from isolation to strategic grouping” in all types of modern institutions, including the armed forces, are inherent to both conscious and unconscious urban planning and urban design, and they have been the starting point for this and similar projects of Alj's based on the critical theory of “alternative geography” in

the humanist sciences and the ensuing “minatorial geography” of Jenks'.⁵¹ In *Zócalo* (Francis Alj, 1998), a one-time happening that took place on the main square of Mexico City, the square of the Constitution (Spanish *Zócalo*), a site of political ceremonials, a train of people followed the shadow of a flag holder for twelve hours, creating a sculptural situation and also a sundial clock. The artist's intention was to indicate the crisis of meaning in urban rituals. In 2007, Spencer Tunick exhibited naked bodies of volunteers at Zócalo,⁵² resembling a staffage in traditional painting, or a large-scale artistic installation.

In her performance *Aus der Mappe der Hundigkeit* (1968),⁵³ Valie Export led another artist, Peter Weibel, through the city centre of Vienna on a dog leash, aimlessly strolling in a sort of communication performance in which he was moving on all four as a statement on the “negative utopia” of man's erect posture and upright walk. Besides, the static mannerism of the *flâneur*, his walking in circles, strolling, and walking like a snail represents

korisno oblikovati kao umjetničku tvorevinu“.⁵⁵ Po jednadžbi *umjetnost = život* Gotovac reagira na činjenicu da te čovjekom te čini ono što te kao čovjeka razara, civilizacijski obrasci, tj. društveno normiranje kojemu autor suprotstavlja prekoračenje – transgresiju, prekid i subverziju. Tijelo je ovdje primarni medij umjetničke ekspresije.

Ultimativnom razotkrivanju umjetnikova tijela oponira potpuna anonimnost aktera videoscene Slavena Tolja u instalaciji *Zagrebe, volim te!* iz 2008. Prizor u reminiscenciji prethodno spomenutog performansa kaptira lik umjetnika kako šeće središtem grada noseći crni ogrtač i motorističku kacigu sa spuštenim viziorom – crna je ne-boja koja uzima najmanje energije promatraču, i čini njezina nositelja društveno nevidljivim, ili, kako bi to rekao Baudelaire, crno je uniforma demokracije. Druga razina čitanja ovog djela je rekonstrukcija lika s tjeralice, ubojice novinara i vlasnika novinske kuće koja se bavi politikom u senzacionalističkoj maniri. Sastavni dio

ovog rada, u postavi izložbe paralelna projekcija (u dvokanalnoj videoinstalaciji), dokumentarna je snimka iz nadzorne kamere, na kojoj pravi ubojica identično odjeven odlazi s mjesta zločina. Ovim radom umjetnik istražuje ideju nestanka i tranzicije tijela; nastavljajući se na lakanovsku tezu o značenju slike tijela u konstruiranju identiteta subjekta. „Kad Baudrillardov *flâneur* izlazi van i sjeda u automobil, to ne radi zato da bi istraživao promenade gradskog središta. On se odvozi u pustinju, tražeći najstaknutiju oznaku našeg vremena: nestajanje...“.⁵⁶ Toljev dvokanalni videorad, nastao stvaranjem originalnog prizora ponovnim sastavljanjem istih ili sličnih elemenata, objašnjiv je spomenutom metodom umjetničke prakse što ju je Debord nazvao *détournement*, prevodivom riječju „diverzija“, na engl. *diversion*, a deriviranom iz modernističke avangarde. U videoradu Pipilotti Rist *Ever is All Over* iz 1997. žena odjevena poput Dorothy iz *Čarobnjaka iz Oza* u plavo toniranom videokadru, nasmiješena pa čak glasno se smijući, očito dobro

SLAVEN TOLJ, „ZAGREBE, VOLIM TE!“, 2008.,
DVOKANALNA VIDEOINSTALACIJA NASTALA NA TEMELJU VIDEOODOKUMENTACIJE
JEDNOSATNOG PERFORMANSA U SREDIŠTU ZAGREBA



SLAVEN TOLJ, „ZAGREB, I LOVE YOU!“, 2008.,
TWO-CHANNEL VIDEO INSTALLATION BASED ON THE VIDEO DOCUMENTATION
OF AN ONE-HOUR PERFORMANCE IN ZAGREB CENTRE

PIPILOTTI RIST, „IKAD JE POSLUĐA“, 1997.,
DVOKANALNA VIDEO I ZVUČNA INSTALACIJA, 2'38"



PIPILOTTI RIST, „EVER IS ALL OVER“, 1997.,
TWO-CHANNEL VIDEO AND SOUND INSTALLATION, 2'38"

an essentially critical rejection of the late modernist politics of speed, which is why the *flâneur* is in permanent disharmony.⁵⁴ Tomislav Gotovac, in his “existentialist” and “ritual” performance in public space, naked and barefoot (like a “bare fact”), with his arms raised high in the air, walked across the main city square and the longest street of Zagreb, and then performed his *Lying Naked on Asphalt, Kissing the Asphalt (Zagreb, I Love You!)* on November 13, 1981. For Baudelaire, life is not so much a work of art, but “can nevertheless be usefully construed as an artistic creation.”⁵⁵ Following the equation *art = life*, Gotovac reacted to the fact that what makes you a human also destroys you as such, namely the patterns of civilization and social norms, which the artist counters with transgression, rupture, and subversion. The body here functions as the primary medium of artistic expression. The ultimate exposure of the artist’s body was countered by the complete anonymity of Slaven Tolj as the protagonist of a video scene in his installation *Zagreb, I Love You!* (2008). Reminiscent of

the abovementioned performance, it was dominated by the figure of the artist wearing a black cloak and a motorcyclist helmet with the visor lowered, walking through the city centre – black is a non-colour that absorbs the least energy from the observer, and it also makes its wearer socially invisible or, if we quote Baudelaire: black is the uniform of democracy. Another level of reading of this artwork is that it reconstructed a figure from the all-points bulletin, a killer journalist, or the owner of a newspaper agency that deals with politics in a sensationalist manner. An integral part of this artwork, in its exhibition version as a parallel projection (a two-channel video installation) was a recording from a surveillance camera, in which a real killer, identically dressed, was leaving the crime scene. The artist here explored the notion of corporal disappearance and transition, based on Lacan’s hypothesis of the significance of the corporal image in constituting the identity of a subject. “When Baudrillard’s *flâneur* gets up and starts his car, it is not to explore the promenades

raspoložena, šeće pločnikom i drži u ruci metalni cvijet kojim razbija vjetrobranska stakla (tzv. „šajbe“) automobila parkiranih duž ulice. Umjetnica jezikom „lijepote terorizma“ izjednačuje ženu s prirodom, a muškarca sa strojem, ujedno tematizirajući odnos čovjeka-individue (u solidarnosti s drugima – iskazanoj dobrohotnim salutiranjem policajke mimo koje djevojka u plavoj haljinici prolazi) i tehnokratskog društva, prema kojemu je u svojevrsnoj opoziciji. U dvokanalnoj videoinstalaciji sučelice su projicirane snimke pejzaža, polja egzotičnog cvijeća⁵⁷ s konotacijama raja, a projekcija je blago nakošena kako bi se dobile anamorflične distorzije slike, koja time od stvarnog prizora postaje snoviđenje. Djevojka utjelovljuje otpor robnome obliku, pretpostavljenoj nužnosti konzumiranja „te time demotivira razliku između ‘želja’ i ‘potreba’“⁵⁸. Od automobila do televizije, robe koju spektakl *bira da proizvodi* služe i kao oružje za efikasnu obranu uvjeta koji rađaju „usamljenu gomilu“. Po Baudrillardu, u djelu *Sustav objekata* i u drugim

njegovim definicijama simulacije i simulakra te estetizacije svakodnevice, spektakl je kapital akumuliran do stupnja u kojem postaje slika. A tamo gdje nema spektakla počinje *opscenost*. Tamo sve postaje transparentnim i odmah vidljivim, sve je izloženo grubom i neumoljivom osvjetljenju informacije i komunikacije. *Ever is All Over* je primjer za kritičko razmatranje „erozije moderniteta u postmodernističku inačicu, pa i dalje: do refleksivnog razumijevanja funkcije i svrhe, realističke nasuprot hermeneutičkoj epistemologiji“⁵⁹ u kontekstu moderne. Nekoć se je *flâneur* radoznalo uvlačio u radničke četvrti kao *homo spectator*, u zone „prijeteće geografije“. Koja je, po Pipilloti Rist, danas posvuda: simulacija u postmodernom društvu više nije predodžba nekog teritorija, nego je proizvodnja pomoću modela, nečega stvarnog bez podrijetla i stvarnosti: nečeg *hiperrealnog*. Bit je simulacije u tomu što se opire prikazivanju. Grupa 4 u instalaciji *Zastor* (UrbanFestival X, Zagreb, 2010.) slučajnog prolaznika nagoni da sudjeluje u predstavi ako želi ući

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GRUPA 4, „ZASTOR“, 2010., INSTALACIJA U JAVNOM PROSTORU U OKVIRU URBANFESTIVALA X, ZAGREB, OD 1. DO 7. LISTOPADA 2010.

GRUPA 4, „CURTAIN“, 2010, PUBLIC SPACE INSTALLATION, URBANFESTIVAL X, ZAGREB, 1 – 7 OCTOBER 2010

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of the city centre. He drives into the desert, looking for the most prominent mark of our times: the *disappearance*...⁵⁶ Toli's two-channel video, made by constructing an original scene by reassembling identical or similar elements, can be explained with the help of the abovementioned method of artistic practice that Debord has termed *détournement*, which can be translated into English as “diversion” and derives from the modernist avantgarde.

In *Ever Is All Over* by Pipilotti Rist (1997), a woman dressed as Dorothy from *The Wizard of Oz* walks across the pavement, wearing a blue dress in a bluish video frame, smiling and even laughing out loud, obviously in a good mood. In her hands, she is holding a metal flower that she uses to break the windshields of cars parked along the street. Using the language of “the beauty of terrorism”, the artist has identified the woman with nature, and the man with the machine, discussing at the same time the relationship between man as an individual (in solidarity with

others, expressed by the benevolent salute of a policewoman that the girl in blue dress passes by) and the technocratic society, which is a sort of opposition. The two-channel video installation juxtaposes this image with images of landscapes, with fields of exotic flowers⁵⁷ reminiscent of the Paradise, and the projection is slightly slanted in order to obtain anamorphic distortions of the images, which is thus transformed from a realistic scene into a dreamlike vision. The girl embodies resistance against the form of commodity and the supposed necessity of consummation, thus de-motivating the difference between ‘desires’ and ‘needs’.⁵⁸ From car to television, the commodity that the spectacle *chooses to produce* also serves as a weapon for an efficient defence of the conditions that result in a “solitary crowd.” According to Baudrillard in his *System of Objects* and in all his other definitions of simulation and simulacrum, and the anesthetization of everyday life, spectacle is capital accumulated to such an extent that it becomes an image. And where there

na Gornji grad, zanemareni javni prostor koji postaje pozornica inscenirane predstave. Simulacija je strategija realnog, neorelanog, nad-realnog. Zastori su, naime, postavljeni na svakom pješačkom prilazu lokaciji, a scenarij mogućih događanja temeljen je na činjenici da se tuda kreću mahom šetači i turisti, dakle temeljen je na motivu dokolice, flanerizmu. Svi navedeni umjetnički radovi i projekti primjer su metaforičke metodologije analize urbanog okoliša u reafirmaciji figure *flâneura*, koja je posredno i performativna metoda i motiv u suvremenoj umjetnosti. Rousseau⁶⁰ je prvi povezoao hodanje i čovjekov društveno-politički identitet s „iskrenošću“ i „moralnim životom“ seljaka, *versus* „lijenosti“ urbanih elita koje jašu ili sjede. Po romantičarskom konceptu, putnik je lualica koji se odrekao udobnosti doma radi putovanja u beskrajni, a time i neizvjesni svijet, u skladu s antropološkim uvjerenjem po kojemu čovjek više ne vlada, pa čak nije ni u mogućnosti shvatiti svijet u kojemu jest. Arhitektura se u slikarstvu romantizma prikazuje kao ruina, nešto što je građeno s nadom i prepušteno smrti. Danas, takozvana razvijena društva Riesmanove „usamljene gomile“ konzumiraju slike a ne, poput negdašnjih, vjerovanja (*vidjeti* u značenju *vjerovati*); stoga su liberalnija, manje fanatična ali i „lažnija“ (manje „autentična“).⁶¹ Kako je umjetnost uvijek iskaz svoga vremena, i reakcija na njega, s Husserlom „nova fenomenologija“ umjetnosti „nastoji dospjeti do nehotimičnog

životnog iskustva koje svaki čovjek pred-teorijski, odnosno predznanstveno i pred-svjesno osjeća u ili na vlastitom tijelu“.⁶² S umjetnošću moderne, točnije njezinih avangardnih tendencija, slično modernoj znanstvenoj spoznaji koja je ukinula mehanicističku i konačnu viziju klasične znanosti, od estetike umjetničkog djela prelazi se k estetici događaja, a prostor umjetnosti postaje život u njegovu bivanju i neprekidnoj događajnosti, gdje se umjetnost realizira u životnosti života sâmoga. Život sam kao čista aktivnost, kao čisto trajanje, na taj je način u osnovi nedostupan tradicionalnim umjetnostima. Ili, kako bi to rekao Benjamin, *flâneurovo* posljednje putovanje je smrt, ultimativna novost.

¹ Arhold Hauser ističe kako je spomenuta tvrdnja za mnoge prividno najuvjerljiviji argument protiv ideološke uvjetovanosti povijesti umjetnosti, a rješenje ove tvrdnje je u tome da socijalni uvjeti nisu ni u jednom povijesnom razdoblju posve jedinstveni na svim područjima umjetnosti i kulture. – Arnold Hauser, *Filozofija povijesti umjetnosti*, Dragutin Perković (prev.), Matica hrvatska, Zagreb, 1963.

² Citirano u: Bernard Tschumi, *Arhitektura i disjunkcija*, AGM, Zagreb, 2004., 177.

³ Kako zamjećuje u romaniziranom eseju *Svijetla komora*. – Ronald Barthes, *Svijetla komora*, Antibarbarus, Zagreb, 2003., 45.

⁴ Walter Benjamin je tvorca pojma *flâneur* (franc.) – Benjamin, 1967., 549–574.

is no spectacle, *obscenity* begins. There everything becomes transparent and immediately visible, and everything is exposed to the rude and relentless light of information and communication. *Ever Is All Over* is an example of critical reflection on the “state of modernity and its erosion into the post-, and onwards to a reflexive understanding of the function, and purpose, of realist as opposed to hermeneutic epistemology”⁶⁰ in the context of modernism. Once upon a time, the *flâneur* was curiously sneaking into the workers’ districts as a *homo spectator* in the zones of “minatorial geography.” Which is, according to Pipiloti Rist, everywhere today: in the post-modern society, simulation is no longer an image of a particular territory, but its production with the help of a model, something real, yet without an origin and without reality: something that is *hyperreal*. The essence of simulation is that it resists representation. In their installation *Curtain* (UrbanFestival X, Zagreb, 2010), Group 4 compelled a casual passerby to participate in their performance in order to get to the Upper Town, a neglected public space that had become a stage for this show. Simulation is a strategy of the real, the neo-real, and the surreal. Curtains were placed on each pedestrian access to the locality and the scenario of possible events was based on the fact that it was mostly tourists and strollers who were using this space, which was thus based on the motif of idleness, of flâneurism. ILL. 15

All these artworks and projects are examples of the metaphorical methodology in analyzing urban environment by reasserting the figure of *flâneur*, which is indirectly also a performative method and motif in contemporary art. Rousseau⁶⁰ was the first to link walking and man’s social and political identity with the “honesty” and “moral life” of the peasant, as opposed to the “laziness” of urban elites, who merely ride or sit. According to the romanticist concept, the traveller is a tramp who has renounced at the comfort of his home in order to roam the endless and thus uncertain world, in accordance with the anthropological belief that man no longer rules the world he lives in, and is even incapable of understanding it. In romanticist painting, architecture is depicted in ruins, as something that was built with hope and then left to die.

Today, the so-called developed societies of Riesman’s “solitary crowd” consume images rather than beliefs (*seeing* as *believing*), as the previous ones did; therefore, they are more liberal, less fanatical, but also more “false” (less “authentic”).⁶¹ As art is an expression of its time, and a reaction to it, for Husserl the “new phenomenology” of art “seeks to reach an unconscious life experience that every man pre-theoretically, that is, pre-scientifically and pre-consciously feels in or on his own body.”⁶² With the art of modernism, or more precisely of his avant-garde tendencies, similarly to the modern scientific knowledge that has

⁵ Chris Jenks, „Gledajte kamo hodate/Povijest i djelatnost flâneura“, u: Chris Jenks (ur.), *Vizualna kultura*, Zagreb, Naklada Jesenski i Turk – Hrvatsko sociološko društvo, Zagreb, 2002., 204 (203-228).

⁶ Po mišljenju Waltera Benjaminu u djelu *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (prevedenom na engl. 1983.) flâneur je simptom alijenacije modernoga grada i trijumfa konzumerističkog kapitalizma, ali i reifikacije žene.

⁷ Jenks (bilj. 5), 208.

⁸ Za razliku od stvarne situacije grada, susret s umjetničkim djelom je način da iskusimo druge načine života, različite od onih u koje smo uronjeni u svojoj konkretnoj svakodnevnici, zahvaljujući mehanizmima mašte, uobrazilje i imaginacije. Prema Heideggeru, opisano u: Gianni Vattimo, *Il pensiero debole*, Feltrinelli, Milano, 2010., 22.

⁹ Flâneur je socijalni arhetip vagabonda, dandy; Oscar Wilde definira dandizam kao: „od svojega života učiniti umjetničko djelo“.

¹⁰ Krešimir Nemeč, Čitanje grada/Urbanost iskustvo u hrvatskoj književnosti, Biblioteka Otvorena Knjiga, Naklada Ljevak, Zagreb, 2011., 84 (citirajući: Antun Gustav Matoš, *Sabrana djela*, Mladost, Zagreb, 1973., 202).

¹¹ Isto (V: *Pjesme. Pečalba*).

¹² Flâneur nužno nije commuter.

¹³ Po Hofmannsthalu, u: Anthony Vidler, *Warped Space/Art, Architecture, and Anxiety in Modern Culture*, MIT Press, Cambridge, Massachusetts, 2001., 76.

¹⁴ Po Kracaueru, u: Isto, 79.

¹⁵ „Urbani prostor prožet je društvenim odnosima; on ne samo da je poduprt društvenim odnosima, već ih također stvara i stvoren je njima.“, Lefebvre, 1991.

¹⁶ Susan Sontag, *O fotografiji*, Naklada EOS, Osijek, 2007., 46.

¹⁷ „Upućen u radosti gledanja i stručnjak za empatiju, flâneur svijet vidi 'živopisnim'“, u prijevodu s engl. Ivane Rončević.

¹⁸ U djelu *Double Vision: Baudelaire's Modernity* iz 2011. Metzger definira Baudelairea kao arhetipa flâneura i dandyja čiji grijeh je *acedia* (lat. *lijenost*), i stoga feminiziranog, budući da je arhetipski maskulini tip – onaj radnika. U *Cvjetovima zla/Les Fleurs du Mal* trajektorij Baudelaireovih slučajnih susreta na pariškim ulicama pomiče se od nedostizanja estetskog ideala, preko nedostizanja idealne ljubavi do samoisključenja, kad postaje samo promatrač. U kasnijim pjesmama u prozi, flâneurova izdvojenost također nestaje, alegorijsko otuđenje (*Étranger*, franc.) je nepostignuti model.

¹⁹ *Pohvala lijenosti*, 1993. prvi put pročitana u galeriji Opus Operandi, Gent, 2. 5. 1993.; prvi put objavljena 1993. u časopisu *Kolo* br. 11–12.

²⁰ Oko 1840. u Parizu je nakratko zavladao bizarna moda držanja kornjače (franc. *tartue*), kao kućnog ljubimca. Kornjaču biste izvodili u šetnju prateći njezin spori korak u novom arhitektonskom programu arkade. Passage des Panoramas bila je prva od 30 pariških arkada, otvorena 1800. Kod nas je primjer tipologije arkada Oktogon Josipa Vancaša iz 1899., a dobar je primjer tog arhitektonskog programa i Galerija Vittorio Emanuele II u Milanu iz 1877. godine. Arkada će ubrzo također, kao i kornjača, izaći iz trenda, zamijenjena robnom kućom koja preuzima modus flânerie za prodaju robe.

²¹ Anthony Vidler, *Warped Space/Art, Architecture, and Anxiety in Modern Culture*, MIT Press, Cambridge, Massachusetts, 2001., 74.

²² Antonio Saint'Elia, *Poruka za novi grad/Messaggio per Città Nuova*, iz Manifesta futurističke arhitekture, 1914.

²³ Ian White, „Crystal Gazes“, tekst za Muzej suvremene umjetnosti, Lentos, Linz, 2007. (izvor: <http://www.ursulamayer.com/texts.html>; pristup 28. veljače 2013.)

abolished the mechanistic and final vision of classical science, we have moved from the aestheticism of an artwork to the aestheticism of event, while the space of art has become life in its being and its incessant eventfulness, where art is realized in the liveliness of life itself. Life itself, as pure activity, pure duration, has thus essentially become inaccessible for the traditional arts. Or, as Benjamin would say: the flâneur's last journey is death as the ultimate novelty.

¹ Arnold Hauser emphasized that, for many, this statement is apparently the most convincing argument against the ideological determination of art history, and the solution is the fact that in no historical period have the social conditions been quite the same in all fields of history and culture. – Arnold Hauser, *Philosophy of Art History* (London: Routledge & Kegan Paul, 1959).

² Cited in: Bernard Tschumi, *Architecture and Disjunction* (London: MIT Press, 1996), 223.

³ As he has observed in his novel-like essay *Camera Lucida*. – Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Vintage, 1993), 118.

⁴ Walter Benjamin coined the term flâneur from French – Walter Benjamin, „Baudelaire, or The Streets of Paris,“ in: *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (New York: Belknap Press, 2002), 10-11.

⁵ Chris Jenks, „Watching Your Step: The History and Practice of the flâneur,“ in: idem, *Visual Culture*, 142-160.

⁶ According to Walter Benjamin in his *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (first translated into English in 1973), the flâneur is a symptom of alienation in the modern city and the triumph of consumerist capitalism, but also a symptom of the reification of the woman.

⁷ Jenks (as in n. 5), 155.

⁸ Unlike the real situation in the city, an encounter with the work of art is a way for us to experience other ways of life, different from those we are immersed in while living our specific everyday lives, owing to the mechanisms of imagination and fantasy. Heidegger as described in: Gianni Vattimo, *Il pensiero debole* (Milan: Feltrinelli, 2010), 22.

⁹ Flâneur is the social archetype of the vagabond or the dandy: Oscar Wilde has defined dandyism as “transforming one's life into a work of art.”

¹⁰ Krešimir Nemeč, Čitanje grada/Urbanost iskustvo u hrvatskoj književnosti [Reading the city: Urban experience in Croatian literature] (Zagreb: Naklada Ljevak, 2011), 84 (quoting Antun Gustav Matoš, *Sabrana djela* [Collected works] (Zagreb: Mladost, 1973), 202).

¹¹ Ibidem (Vol. V: *Pjesme. Pečalba*).

¹² The flâneur is never a commuter.

¹³ According to Hofmannsthal as quoted in: Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT Press, 2001), 75.

¹⁴ Kracauer, ibidem, 78.

¹⁵ “Urban space is suffused with social relations; it is not only supported by social relations but it is also producing and produced by social relations.” Lefebvre, 1991.

¹⁶ Susan Sontag, *On Photography* (Harmondsworth: Penguin, 1977), 55.

¹⁷ “Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world ‘picturesque.’”

²⁴ Za Le Corbusiera, ulica je opasno mjesto, življeni kaos, stoga on predlaže decentraliziranje grada i ukinuće ulice. „Grad koji postiže brzinu, postiže uspjeh“, reći će. „Ulica modernoga grada generala je novu vrstu terora, onu dosade“, prema Benjaminu citirano u: Anthony Vidler, *Warped Space/Art, Architecture, and Anxiety in Modern Culture*, MIT Press, Cambridge, Massachusetts, 2001., 76.

²⁵ Le Corbusier, „La Rue/Ulica“, u: *L'Intransigent*, svibanj, 1929.; ponovno objavljeno u: Le Corbusier, Willy Boesiger, Pierre Jeanneret, *Le Corbusier et Pierre Jeanneret, Oeuvre complete 1910-1929*, Zürich, H. Girsberger, 1937., 112–115.

²⁶ Prema Abrahamu Molesu.

²⁷ Odnos između modernog i postmodernog mišljenja Gianni Vattimo opisuje kao odnos između jake i slabe misli. Umjetnost koja ne njeguje kritičku svijest i društveni angažman, koja nije „društvena skulptura“, može se zaključiti da predstavlja takvu Vattimovu „slabu misao“ (tal. *pensiero debole*).

²⁸ Kolač madlenice umočen u lipov čaj, motiv epifanijske vizije, u Proustu pobuđuje „nehotično sjećanje“ – autor otkriva snažnu koleraciju između diskursa sjećanja i pokreta. Putovanje, kao i umjetnost, kako o njoj govori Hegel, ima „karakter prošlosti“, putovanje je sučeljavanje s „građanskom religijom obrazovanja“, Gadamerovim riječima, i njezinim ceremonijalom uživanja (sa slavljenjem svetkovine, kao i s flanerizmom, dijeli stanje „ne raditi“).

²⁹ Baudelaire 1981., 32.

³⁰ Marshall McLuhan, *Razumijevanje medija/Mediji kao čovjekovi proizvođači*, Golden marketing – Tehnička knjiga, Zagreb, 2008., 113.

³¹ Po interpretaciji Jenksa (bilj. 5), 218–221. Zadržavam nezgrapnosti prijevoda teksta na hrvatski jezik, gdje su neki pojmovi navedeni na izvornom francuskom jeziku bez prijevoda, a neki samo u hrvatskoj verziji.

³² Jenks (bilj. 5), 219.

³³ Krešimir Nemeč, *Čitanje grada/Urbano iskustvo u hrvatskoj književnosti*, Biblioteka Otvorena Knjiga, Naklada Ljevak, Zagreb, 2011.

³⁴ Roemer Van Toorn, „No More Dreams? The Passion for Reality in Recent Dutch Architecture... and Its Limitations“, u: *Harvard Design Magazine*, jesen 2004.–zima 2005., br. 21, 22–31 (izvor: <http://www.roemervantoorn.nl/nomoredreams.html>, zadnji pregled 28. veljače 2013.).

³⁵ U listopadu 1974. Georges Perec sjedio je ispred Café de la Mairie na Place Saint-Sulpice u Parizu, i bilježio sve što zamjećuje: „Što kad se ništa ne događa osim vremena, ljudi, automobila i oblaka?“. Iz romana *Pokušaj iscrpnog opisa jednog mjesta u Parizu/Tentative d'épuisement d'un lieu parisien* prvi puta objavljenog u časopisu *Cause commune* 1975.

³⁶ Prema Jenks (bilj. 5), 210.

³⁷ Prema Jenks (bilj. 5), 211.

³⁸ Jenks (bilj. 5), 208.

³⁹ Denotiranog kao Henri B.

⁴⁰ *Flâneur* je netko napušten u gomili, i u tom smislu poprima status robe. Prema Christopher Rollason, *Walter Benjamin's Arcades Project and Contemporary Cultural Debate in the West*. (izvor: <http://www.wbenjamin.org/passageways.html>; zadnji pregled 28. veljače 2013.)

⁴¹ Prema Jenks (bilj. 5), 217.

⁴² Charles Baudelaire, *The Painter of Modern Life and Other Essays*. Phaidon: London, 1964. Citirano u: Jenks (bilj. 5), 207.

⁴³ Enesa Mahmić, „Rapture“ Shirin Neshat“, 2012. (izvor: <http://www.film.ba/eseji/627-enesa-mahmic-rapture-shirin-neshat>, zadnji pregled 28. veljače 2013.).

¹⁸ In her work on *Double Vision: Baudelaire's Modernity* from 2011, Meltzer defines Baudelaire as the archetypal *flâneur* and *dandy*, whose vice is *acedia* (Lat. for “idleness”) and who is therefore effeminate, since the archetypal masculine type is – the worker. In *Les Fleurs du Mal*, the trajectory of Baudelaire's chance encounters in the streets of Paris goes from not reaching the aesthetic ideal to not reaching the ideal love and then to self-exclusion, when he becomes a mere observer. In his later prose poems, the *flâneur's* exclusion also disappears and the allegoric alienation (*étranger*) remains an unfulfilled model.

¹⁹ His *Praise of Laziness* (1993) was first read at Opus Operandi gallery in Gent (May 2, 1993) and first published in 1993, in *Kolo* magazine 11–12.

²⁰ Around 1840, a bizarre fashion of keeping a tortoise (*tartue*) as a pet swept over Paris. People would take their tortoises for a walk, adjusting their own steps to the animals' slow movements in the new architectural settings of arcades. Passage des Panoramas was the first among the 30 arcades of Paris, inaugurated in 1800. In Zagreb, an example of the arcade typology is Oktogon, designed by Josip Vančaš in 1899, and another fine example of this architectural programme is Galeria Vittorio Emanuele II in Milan (1877). Both the arcade and the tortoise soon came out of fashion, substituted through department stores, which borrowed the concept of *flânerie* in order to sell goods.

²¹ Anthony Vidler (as in n. 13), 73.

²² Antonio Saint'Elia, “Messaggio per Città Nuova,” from the *Manifesto of Futurist Architecture* (1914).

²³ Ian White, “Crystal Gazes,” text for the Museum of Contemporary Art Lentos, Linz, 2007 (source: <http://www.ursulamayer.com/texts.html>; last accessed on February 28, 2013).

²⁴ For Le Corbusier, street was a dangerous place, a living chaos, and he therefore proposed to decentralize the city and abolish the street. “A city made for speed is made for success,” he said. According to Benjamin, the streets of the modern city “engendered a new type of terror,” that of boredom. Cited in: Anthony Vidler (as in n. 13), 76.

²⁵ Le Corbusier, “La Rue,” *L'Intransigent* (May, 1929), reprinted in: Le Corbusier, Willy Boesiger, and Pierre Jeanneret, *Le Corbusier et Pierre Jeanneret, Oeuvre complete 1910-1929* (Zurich: H. Girsberger, 1937), 112–115. Cited in: Anthony Vidler (as in n. 13), 60.

²⁶ According to Abraham Moles.

²⁷ Gianni Vattimo has described the relationship between modern and postmodern thinking as that between strong and weak thought. Art that fails to cultivate critical awareness and social engagement, and that is not “social sculpture”, may be taken as representing such “weak thought” of Vattimo's (*pensiero debole*).

²⁸ A madeleine dipped into tea or tisane, a motif of epiphany, triggers Proust's “involuntary memory” – the author discovers powerful correlation between the discourse of memory and movement. Travel, same as art as described by Hegel, has “the character of the past”: it means countering the “bourgeois religion of education”, in Gadamer's words, and its ceremonial of pleasure (which shares the state of “not working” with festivity and with *flâneurism*).

²⁹ Baudelaire, “The Salon of 1845,” trans. Jonathan Mayne in: *The Mirror of Art: Critical Studies by Baudelaire* (New York: Doubleday Anchor Books, 1956), 36–37.

³⁰ Marshall McLuhan, *Understanding Media: The Extensions of Man* (London: Routledge & Kegan Paul, 1964), 134.

³¹ As interpreted by Jenks (as in n. 5), 153.

³² Jenks (as in n. 5), 154.

- ⁴⁴ Jenks (bilj. 5), 214.
⁴⁵ Isto.
⁴⁶ Prema Jenks (bilj. 5), 209.
⁴⁷ Kako navodi Jenks, mnoge kritike *flâneura* izrastaju iz činjenice da ga je nemoguće kategorizirati. Simmel, naprotiv, tvrdi da *flâneur* nije običan prolaznik na ulici. – Jenks (bilj. 5), 208.
⁴⁸ U urbanom pejzažu djevojka se ističe crnom i bijelom odjećom, koja daje ultimativni koloristički kontrast, akromatskog minimuma i maksimuma.
⁴⁹ Na 14th Street.
⁵⁰ Jenks (bilj. 5), 220.
⁵¹ Prema Jenks (bilj. 5), 205. Temeljeno na napisima Shieldsa i Soje.
⁵² Njih oko 18.000.
⁵³ U neprevodivoj igri riječi na njem., prispodobivoj izrazu „pseći život“ kao denotaciji društvenog neuspjeha.
⁵⁴ Jenks (bilj. 5), 212, 213.
⁵⁵ Jenks (bilj. 5), 209.
⁵⁶ Citat iz Zigmund Bauman, *Intimations of Postmodernity*, Routledge, London, 1992., 154.
⁵⁷ Lat. *Kniphofia uvaria*.
⁵⁸ Jenks (bilj. 5), 212.
⁵⁹ Jenks (bilj. 5), 211.
⁶⁰ Jean-Jacques Rousseau, *Sanjarije usamljenog hodača/Rêveries du promeneur solitaire*, nedovršeni autobiografski zapisi objavljeni 1782.
⁶¹ Ronald Barthes, *Svijetla komora*, Antibarbarus, Zagreb, 2003., 145.
⁶² Milan Galović, *Doba estetike*, Biblioteka Tvrda, Antibarbarus, Zagreb, 2011., 187.

- ³³ Krešimir Nemeč, *Čitanje grada/Urbano iskustvo u hrvatskoj književnosti* [Reading the city: Urban experience in Croatian literature] (Zagreb: Naklada Ljevak, 2011).
³⁴ Roemer Van Toorn, “No More Dreams? The Passion for Reality in Recent Dutch Architecture... and Its Limitations,” *Harvard Design Magazine* (Fall 2004 - Winter 2005), 21, 22-31 (source: <http://www.roemervantoor.nl/nomoredreams.html>, last accessed on February 28, 2013).
³⁵ In October 1974, Georges Perec was sitting in front of Café de la Mairie at Place Saint-Sulpice in Paris and wrote down everything he observed: “What happens when nothing happens other than the weather, people, cars, and clouds?” From his novel *Tentative d'épuisement d'un lieu parisien*, first published in *Cause commune* (1975).
³⁶ Cf. Jenks (as in n. 5), 147.
³⁷ Benjamin, *Selected Writings*, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA: Harvard University Press, 2003, vol. 4 (1938-1940), 201.
³⁸ Jenks (as in n. 5), 146.
³⁹ Named Henri B.
⁴⁰ *Flâneur* is someone who has been abandoned in the crowd and thus acquires the status of commodity. Cf. Christopher Rollason, *Walter Benjamin's Arcades Project and Contemporary Cultural Debate in the West*. (<http://www.wbenjamin.org/passageways.html>; last accessed on February 28, 2013).
⁴¹ Cf. Jenks (as in n. 5), 153.
⁴² Charles Baudelaire, *The Painter of Modern Life and Other Essays* (London: Phaidon, 1964). Cited in: Jenks (as in n. 5), 146.
⁴³ Enesa Mahmić, “‘Rapture’ Shirin Neshat,” 2012 (source: <http://www.film.ba/eseji/627-enesa-mahmic-rapture-shirin-neshat>, last accessed on February 28, 2013).

- ⁴⁴ Jenks (as in n. 5), 150.
⁴⁵ Ibidem.
⁴⁶ Cf. Jenks (as in n. 5), 153.
⁴⁷ As Jenks has indicated, many critiques of the *flâneur* result from the fact that he cannot be categorized. Simmel, however, claims that the *flâneur* is not an ordinary passerby. – Jenks (as in n. 5), 156.
⁴⁸ In this urban landscape, the girl stands out with her black and white clothes, which gives the impression of utter colouristic contrast, that of achromatic minimum and maximum.
⁴⁹ In the 14th Street.
⁵⁰ Jenks (as in n. 5), 155.
⁵¹ Cf. Jenks (as in n. 5), 158. Based on writings by Shields and Soja.
⁵² Around 18000 of them.
⁵³ It is a word play, as “dog’s life” is identified with social failure.
⁵⁴ Jenks (as in n. 5), 150.
⁵⁵ Jenks (as in n. 5), 147.
⁵⁶ Quoted from: Zigmund Bauman, *Intimations of Postmodernity* (London: Routledge, 1992), 154.
⁵⁷ Lat. *Kniphofia uvaria*.
⁵⁸ Jenks (as in n. 5), 149.
⁵⁹ Jenks (as in n. 5), 148.
⁶⁰ Jean-Jacques Rousseau, *Rêveries du promeneur solitaire*, unfinished autobiographic notes published in 1782.
⁶¹ Barthes (as in n. 3), 145.
⁶² Milan Galović, *Doba estetike* [The age of aestheticism] (Zagreb: Antibarbarus, 2011), 119.