

**Čini li nas ljubav  
pokretljivima ili  
stuporoznima?**

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**Does love make us  
mobile or numb?**

*Tko je taj, dakle,  
zaljubljeni,  
koji govori  
i koji kaže?*  
(parafraza R. Barthesa)

Prema Hanni Arendt, riječi nisu samo medij u kojem mislimo nego i medij koji živimo. Riječ ljubav često se izgovara, no recentno doba kao da više ne shvaća složenost njezina značenja. Je li točna tvrdnja Zygmunta Baumana da smo počeli zaboravljati kako voljeti i što teorija može ponuditi u svrhu obrane uzoraka (ljubavnog) ponašanja čija je stabilnost ugrožena?

Lica koja gledaju u nas ili mimo nas često su bijesna. Uvjeravaju nas da je sve što smo znali krivo, da je nastupilo novo doba, da su oni bolji, a drugi bezvrijedni. I zato ih treba odcijepiti, ograditi zidom i žicom. Posvuda oko nas bukti mržnja, gnjevni i ostrašćeni povici protiv nekog, protiv prava pojedinaca da odlučuju o vlastitom životu. Gdje je nestala ljubav? Je li ljubavni diskurs danas krajnje osamljen, kako tvrdi Barthes? Postajemo li slabiji ako žudimo za ljubavlju ili je izražavamo u javnosti? Je li danas aktualna jedino ljubav prema samome sebi, planetarno obznanjena nevjesto dorađenim *selfiejem*?

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*So, who is  
this lover  
who speaks and says?*  
(paraphrasing Roland Barthes)

Words, according to Hanna Arendt, are not only a medium in which we think, but also a medium which we live. The word love is often spoken, however, it seems that the complexity of its meaning is no longer understood in recent times. Was Zygmunt Bauman right when he argued that we have begun to forget how to love and what can theory offer to defend the pattern of the (love) behaviour whose stability is now threatened?

The faces that stare at us or walk pass us are often furious. They are trying to convince us that everything we know is wrong, that a new age has arrived. We are persuaded that they are better, while others are worthless and therefore should be fenced off by a wall or wire. Everywhere around us hatred is raging, together with angry and zealous shouts aimed against someone, against the right of individuals to make decisions about their own lives. Where has love disappeared? Is the lover's discourse nowadays one of extreme solitude, as Barthes claims it to be? Are we becoming weaker if we long for love or express it in public? Is the only true love today the one that we feel towards ourselves, planetary declared through an unskillfully edited *selfie*?

Jednako kao i umjetnosti, i ljubav nas potiče da interpretiramo ono što zamjećujemo, naslućujemo, priželjkujemo. A to ne mora biti uгода ni sreća. Jer ljubav su i prekidi i dijeljenje i igre moći.

Trasirajući porijeklo sintagme *oceanski osjećaj* koja se 1930. pojavljuje na samom početku studije *Nelagodnost u kulturi*, Kaja Silverman Freudovu upotrebu termina ljubav čita u kontekstu njegova otvorenog pisma Albertu Einsteinu napisanog u osvit Drugog svjetskog rata. Zaključuje pritom da Freudovo zazivanje pojma ljubavi ne govori ni o seksualnosti ni o emociji koja se u nama razvija kad nekome drugome dopustimo da utjelovi naš ideal, već bi to bila njegova riječ za psihičku potvrdu našeg praiskonskog srodstva s drugim stvorenjima i stvarima, afirmacija koja se otvara direktno spram oceanskog osjećaja. Konsonantno tome Rosi Braidotti, detektirajući neuralgične točke i jalovost humanističkih znanosti, danas artikulira pojam *posthumanoga*, odnosno nužnost otklona od dominantne paradigme humanocentrizma čije reperkusije prijete destrukcijom ukupnog ekosustava.

U ruhu istrošenosti od prekomjerne upotrebe, riječ ljubav postala je nešto što nerijetko budi zazor. Međutim, ovdje se valja prisjetiti riječi kojima je Gertrude Stein komentirala svoj čuveni stih u kojemu se riječ ruža u predikatnoj formi ponavlja četiri puta. Riječ je, dakako, o nadasve ljubavnoj pjesmi *Sacred Emily*, napisanoj davne 1913. godine. Umjetnica čija

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Love, just as much as art, inspires us to interpret what we perceive, sense and long for, which does not have to be pleasure or happiness – for love also includes break-ups, divisions and power plays.

By tracing the origins of the phrase *oceanic feeling*, first used in 1930 at the very beginning of the study *Civilisation and its Discontents*, Kaja Silverman reads Freud's use of the term love in the context of his open letter to Albert Einstein, written in the wake of World War II. She thus concludes that Freud's invocation of love does not speak of sexuality or emotions that well up inside us when we allow someone else to incarnate our ideal; it was rather his word for the psychic affirmation of our primordial kinship with other creatures and things, an affirmation which opens directly onto the oceanic feeling. Correspondingly, by detecting the weak points and the ineffectuality of humanities, Rosi Braidotti articulates the notion of the *posthuman*, that is, of the necessity to depart from the dominant paradigm of anthropocentrism which threatens to destroy the entire eco-system.

Worn out due to its excessive use, the word love has become something that often provokes repulsion. However, it is worth recalling the words which Gertrude Stein used to comment on her famous verse in which the word rose is repeated four times. Of course, we are referring to the love poem *Sacred Emily*, written back in 1913. The artist, whose "revolution of poetic language" has made a far-reaching impact on the re-conceptualisation of the very notion of



je „revolucija poetskog jezika” dalekosežno utjecala na rekonceptualizaciju samog pojma umjetnosti svoj je iterativni postupak komentirala ovako: „Slušajte, ja nisam budala, ali znam da je u tom stihu u engleskoj poeziji ruža nakon nekoliko stotina godina po prvi put postala crvena.” Stein je, dakako, umjetnički jezik poimala „stvarnom stvari”, a ne imitacijom „zvukova, boja ili emocija”. Jezik je za nju bio i ostao *intelektualna rekreacija*. Zahtijevala je od svakoga tko se bavi umjetnošću da se bavi jezikom kao mjestom koje u sebi sadrži *svu povijest vlastite intelektualne rekreacije*. Stoga, zajedno s njom, u eri *postistine* pokušajmo istražiti performative riječi ljubav koji sežu s onu stranu estradizacije, spektakularizacije i nadasve komercijalizacije.

Stoti broj *Života umjetnosti* podijeljen je u tri cjeline, upotpunjen vizualnim esejem Dorothy Cross. Reprodukciju njezine skulpture *Lover Snakes* nimalo slučajno objavljujemo u funkciji korica ovog sveska. Poput svih ostalih umjetničkih, nedvojbeno intermedijskih radova, i ovaj nas konfrontira s vlastitim kulturalno ukorijenjenim predrasudama i zazorima. Između tijela dviju isprepletenih taksidermiziranih zmija Dorothy Cross umeće minuciozno izrađeni zmijoliki srebrni relikvijar na čijim se krajevima nalaze dva recipijenta od kojih svaki sadrži po jedno zmijsko srce. Da, i zmija, poput nas, ima srce i njezino je postojanje nesvedivo na ono što u različitim kulturama simbolizira njezina slika.

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art, described her iterative method as follows: “Now listen! ...Yes, I’m no fool; but I think that in that line the rose is red for the first time in English poetry for a hundred years”. Stein, perceived the language of art as a “real thing” and not as an imitation of “sounds, colours or emotions”. For Stein, language was always *an intellectual recreation*. She demanded everyone who considered themselves artists to engage language as a place that contains *all the history of its intellectual recreation*. Therefore, together with Stein and in the *post-truth* era, let’s try to explore the performatives of the word love which reach beyond the entertainment industry, spectacles and, above all, commercialisation. The hundredth issue of *Život umjetnost* is divided into three parts, complemented by Dorothy Cross’s visual essay. By no means without careful consideration, the reproduction of her sculpture *Lover Snakes* is published on the cover of this issue. Like all her other intermedia artworks, this one also confronts us with our own culturally rooted prejudices and repulsions. Between the bodies of two entangled stuffed snakes, Dorothy Cross inserts minutely made silver reliquaries containing, at each of its ends, a snake’s heart. This work testifies to the fact that a snake, like us, has a heart and that its existence cannot be reduced to what its image symbolizes in various cultures. The section *Politics of Love* contains five contributions. Maren Lübcke-Tidow chose the subject of alliances, friendship and community in the age of precarious work to



Cjelinom *Politike ljubavi* obuhvaćeno je pet priloga. Maren Lübbke-Tidow izabire temu savezništva, prijateljstva i zajedništva u eri prekarnog rada i piše o pojmu slobode koja se ostvaruje „između nas”, provjeravajući svoja razmišljanja u kontekstu umjetničkih koncepcija koje mogu biti djelotvorne u vrijeme naglašenih društveno-ekonomskih promjena. Kroz praksu sjevernoirске umjetnice i performerice Sandre Johnston, obilježenu uz ostalo nasiljem, Christa-Maria Lerm Hayes propituje odnos javnog života i učestalosti konflikata u toj sredini, navodeći pritom niz poetsko-povijesnih podataka. Važnost je njezina teksta u inzistiranju da znanstvena metoda – humanistička, kao i ona umjetnička – podrazumijeva propitivanje svega, što je gotovo nužno dovodi do niza literarnih predložaka koji sinkrono odjekuju u interpretaciji umjetničina opusa.

Osvrćući se na posljednje, 25. izdanje *Slavonskog biennala* pod nazivom *Granice vidljivosti*, Valentina Radoš govori o iskustvu suradnje na izložbi usidrenoj u sadašnjem trenutku krize humanosti, kad je ljudska potreba da stvari učini vidljivima umjetnost (ponovno) stavila u poziciju posljednjih slobodnih zona otpora. Iščitavajući *moćnost ljubavi* referirajući se na tekst Alaina Badioua, Stéphanie Jamet rekapitulira vlastito viđenje ljubavi u nizu literarnih i umjetničkih djela, predlažući osobnu ljubavnu „tipologiju”. Danteova *Božanstvena komedija* poslužila je Borisu Gunjeviću za izvedbu teze o krijesnici kao putu i načinu spoznaje,

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write about the notion of freedom established “between us”, verifying her ideas in the context of artistic concepts which can be effective in the time of pronounced socio-economic changes. Based on the practice of a Northern Irish artist and performer Sandra Johnston marked by violence, among other things, Christa-Maria Lerm Hayes examines the relationship between public life and the continuity of conflict in that region, thereby noting a number of poetic-historical facts. The relevance of her paper lies in the claim that the scientific method – arising from humanities as well as art – entails questioning of everything, which leads the author, almost by necessity, to literary models synchronously reverberating in the interpretation of the artist’s oeuvre.

In regard to the latest 25<sup>th</sup> edition of the Slavonian Biennale entitled *Borders of Visibility*, Valentina Radoš writes about the experience of collaborating on an exhibition grounded in the contemporary moment of the crisis of humanity, when the human need to make things visible has (again) positioned art as one of the last free zones of resistance. Based on Alain Badiou’s text and *the possibility of love*, Stéphanie Jamet revisits her own view on love in a series of literary and visual arts works, proposing her love “typology”. Using Dante’s *Divine Comedy* as a foundation of his thesis, Boris Gunjević presents fireflies as a way and means of cognition, virtue and metaphysics. The “small lights” are thereby not just fragile bearers of grace, but the way of resistance to the imposed structures and orders.

kreposti i metafizike. „Mala svjetla” pritom nisu tek krhke nositeljice milosti, već način otpora prema nametnutim strukturama i poredcima.

Dio časopisa objedinjen podnaslovom *Nijedna ljubav na svijetu ne može nadomjestiti Ljubav*, a što je citat Marguerite Duras, francuske književnice i posve osebujne filmske redateljice čiji je opus postao simbolom ljubavnog diskursa, sadrži esej u kojemu Ingrid Šafranek detektira ležišta tog diskursa te opisuje tranzicije i putanje pojedinih njegovih razina kroz pojedina umjetničina književna i filmska djela. Ingrid Šafranek pritom uspostavlja inventivan metodološki okvir unutar kojega izlučuje motive, narative i filmske razrade Marguerite Duras, koje se u teoriji ženskog pisma smatraju stožernim strategijama. Ljubavni odnos u tumačenju Alaina Badioua zajedno s teorijom Marcela Maussa te kontekstom teorije darovanoga dragocjenog predmeta okosnice su priloga Sunčice Ostoić o umjetničkom radu Zorana Todorovića. Niz afektivnih stanja, odnosi koji se razvijaju ovisno o gledatelju i radikalni postupci s vlastitim tijelom i prema njemu u tekstu se problematiziraju kroz pojmove trajanja i susreta, ljubavi i (tek) zadovoljstva. Osobit spoj činjeničkog i fikcije, prepoznat u djelu *Dvostruka igra* Sophie Calle, postaje temeljem intertekstualne rasprave Emily Watlington. Ispisan u formi kritičkog pregleda filološke teme (djela *Leviatan* Paula Austera) i vizualnog teksta francuske umjetnice,

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The contributions to the second part of the magazine are united under the subheading *No love in the world can take the place of Love*, a quote by Marguerite Duras, a French writer and a unique film director whose oeuvre became the symbol of a lover's discourse. This part, among others, contains an essay by Ingrid Šafranek who locates the foundations of this discourse and describes the transitions and trajectories of its particular levels based on Duras's literary and cinematic works. Ingrid Šafranek thereby sets up an inventive methodological framework for analysing Marguerite Duras's motifs, narratives and filmmaking procedures, considered as core strategies in the theory of women's writing. Love relationship as conceived by Alain Badiou, in convergence with Marcel Mauss's theory and the theory of a gift as a priceless object are the basic postulates of Sunčica Ostoić's paper on Zoran Todorović's artwork. A series of affective states, established relationships dependent on the audience and the radical procedures of/on one's body, are discussed in the text through the concepts of duration and encounter, love and (mere) pleasure. A particular mixture of reality and fiction in Sophie Calle's work *Double Game* is the basis of Emily Watlington's intertextual analysis. Written as a critical review of a literary text (Paul Auster's *Leviathan*) and a visual text by the French artist, Watlington's essay offers an interconnection of relationships and motifs employing the comparative method and reconstructing performative practices. The theory of the gaze applied to Dalibor

njezin esej preplet je odnosa i motiva uz primjenu komparatističke metode i rekonstrukcije performativnih praksi. Kontekst teorije pogleda primijenjen na rad Dalibora Martinisa *Pogled na drugi pogled (View to Another View)* istražen je i predstavljen u tekstu Lane Skender. Autorica u skladu s temeljnim aspektima promatranja u vizualnim umjetnostima „disciplinira” gledatelja osvještavajući mogućnost više različitih pogleda, kritizirajući ideju o „nevinom oku” i priklanjajući se tezi o viđenju kao kompleksnoj i društveno uvjetovanoj radnji. Prošle godine u zagrebačkoj Galeriji HDD održana je izložba posvećena 50. obljetnici časopisa *Život umjetnosti*. Njegova evolucija s aspekta grafičkog oblikovanja, o kojoj piše Maroje Mrduljaš, te s druge strane uređivačke osobitosti i mijene koje su utjecale na ulogu časopisa u kontekstu povijesti umjetnosti kao znanstvene discipline – a o čemu doznajemo iz razgovora koje je vodila Marija Borovičkić – predstavljeni su u *Retroviziji*. Ovi prilozima, upotpunjeni grafičkim prikazima Studija Bilić\_Müller koji od 2008. godine dizajnira časopis, poslužili su nam za obilježavanje još jednog važnog događaja – objavljivanja stotog broja koji smo, unatoč i usprkos mnogim okolnostima, posvetili temi ljubavi. Uz navedeno, stoti broj posljednji je koji Sandra Križić Roban potpisuje kao glavna i odgovorna urednica, simbolički zaključujući pet desetljeća sjajnoga izdavačkog pothvata. Jedan od najdugovječnijih i najutjecajnijih časopisa koji se sustavno bavio suvremenom umjetničkom

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Martinis's artwork *View to Another View* is explored and presented in Lana Skender's text. In accordance with the basic postulates of perception in visual arts, the author "disciplines" the viewer by unveiling the possibility of multiple gazes, criticizing the concept of "the innocent eye" and adhering to the thesis of seeing as a complex and socially conditioned activity.

Last year, an exhibition commemorating 50 years of publishing *Život umjetnosti* was held in HDD (Croatian Designers Society) Gallery in Zagreb. The magazine's evolution in regard to graphic design, addressed by Maroje Mrduljaš, and the editorial specificities and alterations which influenced the role that the magazine played in the context of art history as an academic discipline – examined in a series of interviews led by Maria Borovičkić – are presented in the section *Retrovision*. These contributions, accompanied by Bilić\_Müller Studio's outline, the duo who has designed the magazine since 2008, were used to mark yet another important event – the publication of the 100<sup>th</sup> issue which we have dedicated to the subject of love in the teeth of numerous circumstances. In addition to the aforementioned, the 100<sup>th</sup> issue is the last one in which Sandra Križić Roban is the acting editor-in-chief, thereby symbolically concluding the five decades of an outstanding publishing venture. One of the longest-running and most influential magazines which



praksom i kultivirao teorijski i kritički diskurs, otvoren za sva područja vizualne kulture, zajedničko je djelo generacija urednika i članova uredništva, kritičara, teoretičara, esejista i nadasve umjetnika koji su svi zajedno, svatko u svoje vrijeme i u skladu s interesima i mogućnostima, omogućili kulturalni, kontekstualni i interdisciplinarni pristup raznorodnim fenomenima vizualnih umjetnosti.

Zaključujući uvodnik, vratimo se Barthesu, no bez *tamnih naočala*. Naša „neumjerenost“, ako postoji, odabrana je iz uvjerenja da umjetnost mora biti viđena. Ona proizlazi iz *malu* strasti koju nismo željele potpuno sakriti, jer iz turbulencija koje izazivaju umjetnička događanja nastaje mnogo toga što smo proteklih godina, pa i desetljeća, ponudili čitateljima. Sva potencijalna „pretjerivanja“ naša su istina i snaga koje ostavljamo budućim akterima, jer časopis je, uz ostalo, platforma beskrajin dolazaka i odlazaka. Razumijevanje povijesti vezano je uz naše razumijevanje sadašnje stvarnosti, ako je vjerovati Ricoeuru. Ostaje nam nadati se, da svojom uredničkom koncepcijom nismo ponudile previše sjećanja s jedne strane, a s druge previše zaborava; da smo postigle ravnotežu između pokretljivosti i stuporoznosti.

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systematically addressed contemporary art practices and cultivated theoretical and critical discourses, open to all fields of visual culture, is a joint endeavour of generations of editors and editorial boards, critics, theorists, essayists and, above all, artists, who together, during their own time and in accordance with their interests and opportunities, fostered the cultural, contextual and interdisciplinary approach to heterogeneous visual arts phenomena.

In conclusion, let us again turn to Barthes, but this time without putting on *dark glasses*. Our “excessiveness”, if it exists, has been utilized based on our belief that art has to be seen. It arises from *a little bit of* passion, which we did not want to completely conceal, because the turbulences caused by artistic events are the source of many things that we offered to our readers during the past years, decades even. All potential “exaggerations” are our truth and strength which we leave to future actors because a magazine is, among other things, a platform of infinite arrivals and departures. The understanding of the past is linked to our understanding of the present reality, according to Ricoeur. We can only hope that, within our editorial concept, we did not offer too much remembrance, on the one hand, or too much forgetfulness, on the other hand. We hope that we have managed to achieve balance between mobility and numbness.