

Kako umjetnost djeluje u krizi? Zajedništvo i prijateljstvo kao umjetničke koncepcije

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How Does Art Act in Crisis? Togetherness and Friendship as Artistic Concept

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IZVORNI ZNANSTVENI RAD

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SAŽETAK: Na temelju teza Hannah Arendt i posebno Judith Butler, u tekstu se promišlja o „krizi” u suvremenoj umjetnosti u uvjetima ideološke prekarizacije. Postoje li savezništva u razmišljanju i djelovanju? Metodom slobodne navigacije kroz recentnu umjetničku praksu nailazi se na geste koje je moguće dovesti u vezu s oblicima savezništva, zajedništva i prijateljstva.

KLJUČNE RIJEČI: zajedništvo, prijateljstvo, kriza, političko, performativnost

„Korištenje slobode nije nešto što proizlazi iz mene ili tebe, već iz onoga što je između nas, iz savezništva koje smo sklopili u trenutku kada smo zajedno počeli prakticirati slobodu, iz savezništva bez kojega ta sloboda i ne postoji.”¹

Judith Butler

Ovaj citat potječe iz aktualne knjige Judith Butler *Notes Toward a Performative Theory of Assembly*. Knjiga Judith Butler ovdje se, među ostalim, naslanja na razmišljanja Hannah Arendt o teoriji demokracije. Arendt je u svojim tekstovima naglašavala kako je osnova političkog djelovanja savezništvo u razmišljanju. Tek savezništvo među ljudima (prijateljima) dopušta osobi da sebe uopće doživi kao političkog aktera i omogućuje stvaranje nekog oblika političkog djelovanja.² Butler ovdje ide dalje i pita se može li možda već sam (čak i tih) susret *tijela* u prostoru biti izraz političkog pozicioniranja – još i prije negoli se uopće do kraja formuliraju zajednički politički stavovi i stvore konkretne političke agende. Teze Hannah Arendt i posebno Judith Butler potaknule su me – iako bi to možda moglo izgledati spekulativno – na promišljanje o „krizi” u suvremenoj umjetnosti o kojoj mnogi govore i na traženje polazišta za odgovor na pitanje: koje umjetničke koncepcije u ovom trenutku mogu biti djelotvorne kako bi, u vrijeme sve jače ekonomski, ali i ideološki uvjetovane prekarizacije umjetnosti, ponovno pronašle put do savezništva

PRINZ GHOLAM, DVOJICA PRIJATELJA,
2002., TIŠAK-U, BOJIL, 60 X 37 CM

PRINZ GHOLAM, DIE ZWEI FREUNDE (TWO FRIENDS),
2002. C-PRINT, 60 X 37 CM.

17

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ABSTRACT: Based on Hannah Arendt's thesis, and especially Judith Butler's body of work, the paper examines "the crisis" in contemporary art under the conditions of precarization. Are there any alliances in thought or action? By using the method of free navigation through recent art practices, it is possible to find gestures which can be associated with forms of alliances, community and friendship.

KEYWORDS: community, friendship, crisis, political, performativity

“Freedom does not come from me or from you; it can and does happen as a relation between us or, indeed, among us.”¹

Judith Butler

The previous quote is taken from Judith Butler's current book, *Notes Toward a Performative Theory of Assembly*. In her book, Butler, among other things, refers to Hannah Arendt's theory of democracy. In her writings, Arendt emphasizes that the foundation for political action lies in sharing the same thoughts with another. Only a relation between people (friends) makes it possible to think of oneself as a political actor at all and makes forms of political action possible.² Butler takes things further from here, and wonders whether the instance of *bodies* appearing together in space (even in silence) could be taken as an expression of political positioning – even before common political attitudes are formed and specific political agendas developed. Arendt's, i.e. particularly Butler's theses encouraged me – at the risk of seeming abstract – to face the "crisis" in contemporary art that has been invoked so many times on different occasions, and to look for a starting point to get closer to answering the following question: Which artistic concepts can in times of the growing economic but also ideological precarization of art lead to reestablishing the relation between thought and action and emphasizing it – a kind of relation which can also be understood

u razmišljanju i djelovanju te ga naglasile – savezništva koje se može shvatiti i u političkom smislu? Ovaj esej nastao je kao rezultat slobodne navigacije u prostoru suvremene umjetnosti. U njemu postoji nekoliko glasova i tijela koja se manifestiraju u umjetničkom radu i koja – po mojemu mišljenju – suptilno stvaraju geste, koje se mogu povezati s određenim oblicima savezništva, zajedništva i prijateljstva. Egzemplarno pokazuju da unutar neke vrste nametnutog samodistanciranja prema ekscesima sadašnjosti i njezine umjetnosti (ponovno) kruže umjetničke prakse, koje ofenzivno traže priključke, savezništva, oblike prijateljske povezanosti. Fotografija *Dvojica prijatelja* iz 2002. godine umjetničkog dvojca Prinz Gholam, koja prikazuje (za kameru postavljen) motiv istoimene slike Ernsta Ludwiga Kirchnera, možda već naznačuje kamo moramo usmjeriti pogled kako bismo se ponovno više povezali te zajedno slobodno i politički motivirano djelovali. U idućih pet bilješki iscrtavat ću sve manje i manje krugove te ću se, polazeći od općenitih opažanja o aktualnoj situaciji (u umjetnosti), probijati do vrlo specifičnih umjetničkih djela koja možda ne predstavljaju svjesno kalkuliranu reakciju na krizni moment u umjetnosti, ali se, po mojem mišljenju, mogu iščitati i tumačiti također u tom smislu.

MLADEN STILINOVIĆ,
JOŠ TRI DANA DO KRAJA UMJETNOSTI, 2002.

MLADEN STILINOVIĆ, DREI TAGE BIS ZUM ENDE DER KUNST
(THREE DAYS TILL THE END OF ART), 2002

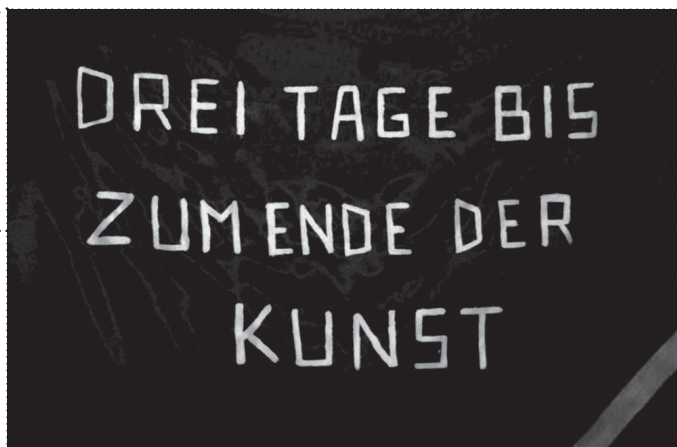
as political? This essay is the result of free navigation in the field of contemporary art. In it, a few voices and bodies are to be found, manifesting themselves in artistic works, which – as I see it – subtly express gestures that can be associated with forms of connectedness, being together, or friendship. They demonstrate, for instance, that, although there is a need for a kind of imposed alienation from the excesses of the present and its art, artistic practices still look for connections, bonds, and forms of close relations. The photograph *Die zwei Freunde* (*Two Friends*) from the year 2002 by the the artistic couple Prinz Gholam, which re-enacts Ernst Ludwig Kirchner's painting of the same name, may already give an indication of where we have to turn our gaze in order to come together again and act together freely and politically engaged.

In the following five notes, I will go from more general observations of the current situation (in art) and work my way through to specific artistic pieces, pieces that do not necessarily represent a consciously created response to the crisis in art, but pieces that nevertheless can be read and interpreted in this context.

1. bilješka: KRIZA

U članku objavljenom u *Frankfurter Allgemeine Sonntagszeitung* od 8. siječnja ove godine, pod naslovom „Što biste još htjeli od umjetnosti?“, Niklas Maak u svjetlu aktualne „veličanstvene umjetničke“ 2017. godine i velikih izložbi *documenta 14*, *Venecijanskog bijenala*, *Skulptur Projekte Münster* i velikih sajmova piše: „Sada se već mogu raspoznati znakovi veće krize: prvi put je uopće zamislivo, da bi ‚suvremena umjetnost‘ mogla izgubiti svoj status sredstva protuteže i sredstva preispitivanja, kako bi se na kraju svela na nešto što teži ka moći, estetizira, nevažno, ornamentalno i korumpirano – nešto što je umjetnost prije svoje moderne samomistifikacije u rubnu, kritičnu, egzistencijalnu, frivolnu i neugodnu već jednom bila, to jest u samoinscenirajuće oruđe moći usklađeno sa sustavom: dvorsku umjetnost.“³

Razloge za etiketiranje suvremene umjetnosti kao „dvorske umjetnosti“ Maak s jedne strane vidi u logikama ekonomskog korištenja, koje su počele djelovati najkasnije od financijske krize



Note No. 1: CRISIS

In an article published in the Sunday edition of the German *Frankfurter Allgemeine Zeitung* on 8 January this year, titled “Was wollt Ihr denn noch von der Kunst?” (“What do you still want from art?”), Niklas Maak writes the following about the upcoming 2017, the “Super Year of Art”, and its large-scale exhibitions such as *documenta 14*, the Venice Biennale, *Sculpture Projects Münster* and many more: “Meanwhile, there are signs of a major crisis: for the first time it seems plausible that ‘contemporary art’ could lose its given positive status as counterbalancing and challenging, and in the end become something mostly authority-pleasing, aesthetic, irrelevant, ornamental and corrupt – something that it, prior to its modern self-mythification as marginal, critical, existential, frivolous, and uncomfortable, once was, namely a system-conforming self-representative tool of power: court art.”³ Maak finds the reasons for describing contemporary art as “court art” in the logic of (commercial) exploitation, which began

2008. i s kojima je umjetnost kao imovinska vrijednost i predmet špekulacije postala atraktivna ulagačima. Uslijedila je eksplozija cijena na tržištu umjetnina i istovremeno stalno smanjivanje javnih sredstava za umjetnost, zbog čega muzeji više nisu mogli u punom opsegu ispunjavati svoje zadatke kao obrazovne i istraživačke ustanove. Muzeji (sada i europski), suprotno tome, postaju sve ovisniji i ovisniji o sponzorima i prisiljeni su ulaziti u saveze s privatnim pokroviteljima i njihovim politikama kolekcioniranja (posebno velikih djela po narudžbi). S druge strane Maak krizu u suvremenoj umjetnosti svodi i na to da su se „pozicije” sve više i više rastakale u „fetišima interdisciplinarnog, konsenzualnog, pragmatično-sinergijskog”.⁴ Umjetnost se više ne može prepoznati kao neka vrsta protuteže, nego je sve češće prisiljena „biti potpuno identična sa svijetom” – u odnosu na koji bi (zapravo) trebala stvarati utopijske alternative.

Veći dio onoga što Maak u svojem tekstu opisuje kao krizu zasigurno je točno. Zašto bi se, na koncu, u području umjetnosti,

ali prije svega na tržištu umjetnina i njegovoj isprepletenosti s javnim institucijama zrcalilo nešto različito od onoga što se može primijetiti u cijelome društvu? I ovdje – da se tako prozaično izrazim – 1 % ljudi drži bogatstvo u svojim rukama i ima sredstva oblikovanja, dok je ostalih 99 % suočeno sa svojom sve jačom prekarizacijom te jedva može sebe i svoj rad učiniti vidljivima. Sigurno je jedno: suvremena je umjetnost i na jednom i na drugom kraju pod pritiskom.

Stoga se sama po sebi nameće refleksija o tome što uopće možemo suprotstaviti toj „krizi” o kojoj piše Maak. Koje su geste djelotvorne u koncepcijskom pristupu „krizi”, koja nije samo kriza umjetnosti? Nije li tako da je u tom kriznom trenutku ponajprije bitno reaktualizirati specifični habitus (političnih) umjetnica i umjetnika te ne samo preispitati njihovo razmišljanje, njihov jezik, njihovo „bivanje sa slikama” i njihovo djelovanje kao umjetničkih subjekata, nego prije svega iznova sondirati njihov egzistentni potencijal miješanja u društvenu stvarnost, da bi mu se uopće omogućio nastup?

SVEN JOHNE, IZ: ANOMALIJE RANOG 21. STOLJEĆA.
NEKOLIKO OGLEDNIH PRIMJERA, 2015. SNIMIO LEONHARD HILZENS AUER



SVEN JOHNE, FROM: ANOMALIEN DES FRÜHEN 21. JAHRHUNDERTS.
EINIGE FALLBEISPIELE (ANOMALIES OF THE EARLY 21ST CENTURY. CASE STUDIES), 2015.
PHOTO: LEONHARD HILZENS AUER

to take hold no later than the financial crisis in 2008, making art attractive to the investors as an asset and a venture. The subsequent exploding prices on the market at the same time coincided with further reductions in public funding, in view of which museums could no longer act as educational and research institutions to a full extent. Quite on the contrary: museums (the European ones now as well) became increasingly dependent on sponsorships and were forced to sign deals with private sponsors and follow their policies on collecting art (especially larger commissioned pieces). On the other hand, Maak also believes that the reason for crisis in contemporary art could lie in the fact that “positions” have more and more dissolved into the “fetishes of interdisciplinarity, consensus, and pragmatic synergy.”⁴ Art is no longer seen as a counterbalance, but is increasingly being compelled to “become perfectly identical with the world” – the world to which it should deliver utopian alternatives. Much of what Maak addresses as crisis in his text is certainly

true. Why should something else apply to the field of art, and above all its market and its relation to public institutions, than what can be observed in society as a whole? Even here – if I were to put it so prosaically – the 1% hold the assets in their hands and have the power of decision, while the remaining 99% are faced with their progressive precarization and can hardly acquire any more visibility for themselves and their work. One thing is certain: contemporary art is under pressure at both ends. What remains to be considered, therefore, is how this “crisis” Maak writes about can be dealt with. What gestures could conceptually deal with the “crisis”, which is not just a crisis in art? Is it not so that, at this critical moment, it is above all necessary to reinvent a specific habitus of the (political) artists, not only to question their thinking, their language, their “being with images” and their actions as artistic subjects, but above all to explore their existing potential of interference in social reality, and to give it a stage?

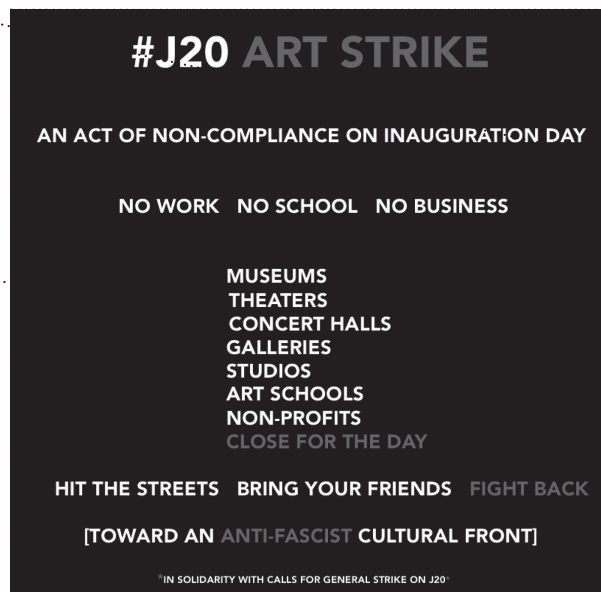
2. bilješka: USKRAĆIVANJE

Kako bi mogla izgledati pozornica za taj nastup, kakve su geste potrebne, koje koncepcije mogu biti djelotvorne da bi taj potencijal ponovno postao vidljiv? Jedan je impuls siguran: uskraćivanje. Kao model. Jer: „U određenom trenutku znamo da moramo uskratiti javne događaje. Taj otpor je apsolutan, kategorički. Ne raspravlja niti izlaže svoje razloge. Šutljiv je i usamljen i ostaje takav čak i kada se, kao što mora, dokazuje pred svima [...] Ono što ostaje jest nepokoreni otpor, prijateljstvo toga sigurnog, nepokolebljivog i strogog „ne“, koje ujedinjava i povezuje.”⁵ Blanchot se ovdje nadovezuje na one (povijesne i krizne) trenutke, u kojima se, onkraj možda slabog ili uopće nepostojećega kolektivnog identiteta i sve te heterogenosti različitih glasova i grupacija, i usprkos svemu, počinju formirati zajednice, pri čemu napominjem da se sada neću baviti tumačenjem kompleksnog pojma „zajednice”.⁶ Postavlja se pitanje kako tu gestu uskraćivanja, taj „Ne!” o kojem se govori u

citatu učiniti produktivnim i kako to „nepokolebljivo ne!” izgleda u trenutku kada se – kao što piše Blanchot – „dokazuje pred svima”.

3. bilješka: OKUPLJANJE

Krajem prošle godine objavljene su dvije knjige: već spomenuta *Notes Toward a Performative Theory of Assembly* Judith Butler i *Here is information. Mobilise!*, knjiga odabranih tekstova Iana Whitea koje je uredio Mike Sperlinger.⁷ Iako dolaze iz različitih smjerova – Butler je filozofkinja, White je umjetnik, autor i kurator, oboje u središte svojih razmišljanja stavljaju *tijelo u njegovoj tjelesnoj pojavnosti* i promišljaju o njegovim potencijalima za promjene kada se nađe u istom prostoru s drugim tijelima – čak i kad još nisu do kraja formulirane nikakve zajedničke agende, odnosno upravo tada. Butler vrlo jednostavno i bitno ukazuje na to da „tijela kada se okupe na trgovima, ulicama ili drugim javnim prostorima (uključujući virtualne), ostvaruju pluralno i performativno pravo na *pojavlivanje*, pravo koje pomiče tijelo u središte političkog polja”.⁸ Takvoj vrsti



Note No. 2: NON-COMPLIANCE

What should such a stage look like, which gestures should we use here, which concepts, to make this potential more visible again? One thing for sure: non-compliance. As model behavior, because: “At a certain moment, we know that we have to refuse to comply with public events. This non-compliance is absolute, categorical. It does not discuss, nor does it explain its reasons. It is silent and isolated, and it stays that way even when it asserts itself in front of everyone, as it must [...] That which remains is the unyielding non-compliance, the friendship of this sure, unshakable and austere *no* that unites and binds.”⁵ Blanchot refers here to those (historically critical) moments at which, in spite of possibly weak or even non-existent collective identity and heterogeneity of different voices and groupings, communities begin to form. This is not a question of the intricate notion of “community”.⁶ It is rather a question of how to make this

non-compliance, this “No!” addressed by the quotation, productive and to think about what this “unshakable *no*” looks like when it “asserts itself in front of everyone”, as Blanchot puts it.

Note No. 3: ASSEMBLY

Two books were published at the end of last year. Judith Butler’s already mentioned *Notes Toward a Performative Theory of Assembly*, and Ian White’s writings edited by Mike Sperlinger, *Here is information. Mobilise!*⁷ As two people coming from different backgrounds – Butler as a philosopher, White as an artist, author and curator – they place *the body in its physical manifestation* at the center of their reflections and consider its potential for change when it encounters other bodies in a particular space – even at the moment when there are still no common agendas. Butler suggests very simply and fundamentally that “when bodies assemble on the street, in the square, or in other forms of public space (including

„utjelovljenog djelovanja” Butler pripisuje „ekspresivnu funkciju” koja ima potencijal za sudjelovanje u proizvodnji politike, funkciju koja tu politiku može dirnuti, čak i postati dio nje te je promijeniti. Sve ono što je Ian White kao (performativni) umjetnik, kustos i autor učinio tijekom svojeg prekratkog stvaralačkog razdoblja eksplicitno je dugovao tendenciji ka većoj neposrednosti – ne u smislu površnosti ni autentičnosti. Njegova predodžba o „live-trenutku” jednog njegovog performansa (kao i drugih) bila je vođena idejom da taj trenutak nije samo objavljivanje ili prezentacija nečeg već mišljenog ili učinjenog što se daje na promatranje, nego da se u procesu javnog djelovanja stvaraju „provizorne zajednice”, kako ih je nazivao, koje svoj temelj za djelovanje pronalaze u svojoj (zajedničkoj) čistoj tjelesnoj egzistenciji. Umjesto „provizornih zajednica” Judith Butler možda točnije govori o „improvizacijskim zajednicama” – ali oboje naglašavaju važnost prisutnog tijela i njegovu „političku performativnost” povezanu s time, tijela koje *samim sobom* na kocku stavlja svoju vrijednost i svoju slobodu te ih izlaže. Promatrajući pokret Occupy Wall Street, proteste u parku Gezi, demonstracije na trgu Tahrir, događanja na Majdanu, Tea Party i Pegidu, Butler zaključuje kako „zajedničko djelovanje može biti utjelovljen oblik preispitivanja (...) moćnih dimenzija vladajućih predodžbi o političkome”,⁹ dok Ian White kao umjetnik *u svojem području* ide dalje i u odnosu na Douglasa Crimpa¹⁰ eksplicitno

POLICIJSKA INTERVENCIJA ZA VRIJEME AKCIJE
OCCUPY MUSEUMS, NEW YORK CITY, 2011.
SNIMIO ANDRÉ TOHEN / KRM IMAGES.

POLICE INTERVENTION DURING
OCCUPY MUSEUMS ACTIONS, NEW YORK CITY, 2011.
PHOTO: ANDRÉ TOHEN / KRM IMAGES.

virtual ones) they are exercising a plural and performative right to appear, one that asserts and institutes the body in the midst of the political field”.⁸ She attributes an “expressive function” to such a “physical act”, a function that has the potential to be involved in the production of politics, to touch it, to become a part of it – and to change it.

Everything that Ian White has done as a (performing) artist, curator and author in his far too short life can be explicitly attributed to the tendency for immediacy – but immediacy neither in the sense of volatility nor in that of authenticity. His notion of the “live moment” in one of his (or other) performances was guided by the idea that this moment is not just the release or presentation of something already conceived or made only brought to perception, but that in the process of this public act the “provisional communities”, as he called them, come to existence that find their foundation for action in their (common) pure physical existence. Instead of “provisional communities”, Judith Butler speaks of “improvisational assemblies” – but both emphasize the importance of a present body and its “political performativity” in this context, the body which showcases its value and freedom and compromises them *by being present*. In reference to Occupy Wall Street, Gezi Park, Tahrir, Majdan, Tea Party, and Pegida, Butler observes that “collective action can be an embodied form of challenging the (...) powerful dimensions

poziva na (i tjelesno) nastanjanje „ruševina institucija”, pa makar kao „hrpa koja se osipa (raspada)”.¹¹ Samo se smetanjem, odnosno uskraćivanjem mogu poljuljati čvrste hijerarhije i povijest ili se još više – mogu dovesti do kolapsa: „Propast: političkih režima, privatnog vlasništva, ‘pasivne’ recepcije (naređivanja), narativa, hijerarhijskog reda, institucije, isključenja, laži.”¹² Misli Judith Butler i Ian Whitea možda je moguće prepoznati u akcijama koje se trenutačno događaju, primjerice u *Women’s Marchu* ili *J20 Art Strikeu*, na koje je povodom inauguracije Donald Trumpa pozvala velika skupina umjetnica i umjetnika u SAD-u, „da se suprotstave normalizaciji trampizma – toksičnoj mješavini bjelačke nadmoći, mizoginije, ksenofobije, militarizma i oligarhijske vladavine”.¹³ Ova vrsta cezure trebala bi predstavljati i prvi vidljiv korak prema van, „kako bi se iznova potaknule ove (umjetničke) aktivnosti, kako bi se ti prostori ponovno uspostavili kao mjesta koja će proizvesti otporne oblike razmišljanja, gledanja, osjećanja i djelovanja”.¹⁴

4. bilješka: TIJELO

Kada Judith Butler i Ian White u fokus svojih razmišljanja stavljaju tijelo i njegovu performativnost koja postaje djelotvorna u „improvizacijskim okupljanjima” kako bi njime istražili potencijale za promjene, onda je neizbježno na toj pozadini retrospektivno sagledati, primjerice, koncepciju *9. berlinskog bijenala* (2016.) i

PLAKAT ZA J20 ART STRIKE
POSTER: J20 ART STRIKE

of dominant political ideas”,⁹ while Ian White as an artist goes even further *in his field*, and in relation to Douglas Crimp¹⁰ explicitly prompts to occupy (physically as well) “the ruins of the institutions”, even if only as a “crumbling (disintegrating) lot”.¹¹ It is only by disruption, by non-compliance, that fixed hierarchies and history can be shaken, or even destroyed: “The collapse of: political regimes, private ownership, ‘passive’ reception (being told), narrative, hierarchical order, the Institution, exclusion, lies.”¹² Butler’s and White’s thinking possibly come together in some of the actions that are currently being observed, such as Women’s March and the J20 Art Strike, and on the occasion of Donald Trump’s inauguration a large group of artists and critics in the United States have pleaded “to combat the normalization of Trumpism—a toxic mix of white supremacy, misogyny, xenophobia, militarism, and oligarchic rule.”¹³ This kind of turning point should also represent a first visible step outwards “to motivate these (art) activities anew, to reimagine these spaces as places where resistant forms of thinking, seeing, feeling, and acting can be produced.”¹⁴

Note No. 4: BODY

If Judith Butler and Ian White made the body and its performativity in “improvisational assemblies” the central point of their reflections in order to explore the potential for change, it is

usporediti je s koncepcijom aktualne *documente 14* (2017.), koliko se do sada o njoj moglo zaključiti. Dok je na jednoj strani (na *Berlinskom bijenalu*) tijelo – isto tako i našel – većinom prikazano još samo kao prazna ljuštura bića (pod diktatom „imperativa optimiziranja života”, o kojem je govorio još Foucault), dotle na drugoj strani *documenta 14* sa svojim shvaćanjem susretanja i spajanja naglašava upravo tijelo i njegov jezik te (ponovno) potvrđuje njihovo pravo na pojavljivanje i sudjelovanje. Slično kao *Bijenala*, *documenta 14* pritom se opršta od pitanja politike identiteta ili poimanja kolektivno podrazumijevajućeg identiteta, ali za razliku od *Bijenala* daje prostora momentima dinamičnih veza jer pita: „Kako možemo pronaći put jedni do drugih? I što možemo pokrenuti ako pronađemo taj put i jedni druge? Kako možemo *drugačije* oblikovati javno?”¹⁵

Performansi prvog tjedna *documente 14* u Ateni i Kasselu jesu vidljiv odraz pokušaja mijenjanja predodžbe o sebi – kako u formatu velikih izložbi i njihovim konvencionalnim načinima prenošenja tako i u njihovu pristupu samoj umjetnosti koji

je još jače nego proteklih godina nošen idejom stvaranja savezništava. Očito je i razumljivo nastavljajanje na pionirski rad posebno umjetnica 60-ih i 70-ih godina prošloga stoljeća, koje su svojim strategijama samoovlaštenja tijela dale vrlo važan impuls etabliranju performansa kao nove umjetničke forme – koja se uvijek kritički pozicionirala prema uvriježenim načinima recepcije jedne umjetničke scene koja je postajala sve elitnijom, generirajući jednako takva djela – i njezinim ekonomski uvjetovanim ciklusima korištenja, te su bile zainteresirane za političko sudjelovanje i jasno prekidanje tih ciklusa. Sa svojim performansima – i ne samo s njima – *documenta 14* u Ateni i Kasselu izložba je u čijem su središtu tijelo i glas. I to ne samo jer je inzistirala na analognome nego i zato što su se od njezina početka do kraja sva djela, bilo da je riječ o grafici, slikarstvu, kiparstvu, filmu, fotografiji, zvuku i performansu, odnosila na tijelo i njegovu (stvaralačku) gestiku.

Kada je, dakle, Niklas Maak u nedjeljnom izdanju *Frankfurter Allgemeine Zeitung*a zapitao „Što biste još htjeli od umjetnosti?”,

PRINZ GHOLAM,
MY SWEET COUNTRY, 2017.,
PERFORMANS, STARA ATENSKA AGORA –
AGRIPIŃ ODEION, ATENA, DOCUMENTA 14,
SNIMIO ANGELOS GIOTOPOULOS.



SHANNON EBNER, AGITATE, 2010.
C-OTISCI, SVAKI 160 X 121 CM,
LJUBAZNOŠĆU WALLSPACE GALLERY,
NEW YORK.

SHANNON EBNER, AGITATE, 2010.
C-PRINTS, 160 X 121 CM EACH.
COURTESY: WALLSPACE GALLERY,
NEW YORK.

encouraging to take a look, for example, at the concept of the 9th Berlin Biennale (2016) and compare this with the concept of the current *documenta 14* (2017), at least with what has been shown here so far. Whereas on the one hand (at the Berlin Biennale) the body – our body! – appears only as an empty vessel (as a product of Foucault’s “Imperative of Life Optimization”), the *documenta 14* with its concepts of coming together, on the other hand, exposes the body and its language and exercises its right to appear and to act. Similar to the Biennale, it dismisses questions of identity politics or the idea of a collectively given identity. Unlike the Biennale, however, it gives space to dynamic relationships. For it asks: “How can we come together? And what can we create when we come together? How can we shape the public *in a different manner*?”¹⁵

The performances of the opening week of the *documenta 14* in Athens and Kassel were and still are a visible expression of an attempt at a modified self-image – both in the format of the exhibition and its conventional forms of mediation, as well as in

its approach to art itself, which is more than ever influenced by the idea of forming relations. It is a self-image that is again linked to the pioneering achievements by artists of the 1960s and 1970s, who, with their strategies of self-empowerment related to the body, gave a major impetus to establishing performance as a new art form. An art form that was always critically opposed to the established methods of an increasingly elitist art scene and its economically justified exploitation circuits, and interested in political interference and breaking of these circuits. Because of its performances – but not just because of them – the *documenta 14* in Athens and Kassel is an exhibition that focused on the body and the voice – not just because it was an exhibition that insisted on the analogy, but because all the works, be it graphic arts, painting, sculpture, film, photography, sound and performances were related to the body and its (formative) gestures.

So when in the Sunday edition of *FAZ* Niklas Maak asks “What do you still want from art?” a (preliminary) answer can only be to look for boundaries with Ian White and Judith Butler, to again examine

onda (privremeni) odgovor na to može biti samo iscrtavanje obrisa s lanom Whiteom i Judith Butler i ponovno sagledavanje umjetnosti, koja je *oduvijek* (!), pa tako i danas, pronalazila svoje mjesto u ruševnome – i usmjeravanje pogleda upravo na ona mjesta na kojima se počinju stvarati savezništva.

5. bilješka: PRIJATELJSTVO

Koliko god ustanak bio poželjan i koliko god, u smislu nastajivanja ruševina o kojemu govori Ian White, ponovno počinje biti djelotvoran kao politička praksa: osim velikih gesta uskraćivanja (kao što je pokazao, npr., *J20 Art Strike*) i velikih gesta okupljanja (kako ih, primjerice, vidi Judith Butler), posljednjih sam godina istovremeno uočila radove raznih umjetnica koje svojim slikovnim radovima na prvom mjestu na vrlo suptilan način reflektiraju *pretpostavke* za zajedničko okupljanje. To su umjetnički radovi u čijem su središtu prijateljstvo i povezanost.

Celine Condorelli tako se svojim fotografskim studijama o

vlastitom radu *The Company We Keep* (2013.) već samim naslovom eksplicitno nadovezuje na spomenutu Hannah Arendt i u svojim fotografijama stvara uspjele slike vlastitog poimanja prijateljstva: iz njih se mogu naslutiti oblici zajedništva, one potkrepljuju solidarnost i posvećenost drugome, ali tematiziraju i prijateljstvo kao korektiv. Tek iz prijateljstva proizlaze odlučujući impulsi za duhovni (i umjetnički) rad. Bavljenje temom prijateljstva kod Celine Condorelli rezultira publikacijom *The Company She Keeps* (2014.), koja ne sadrži samo dokumentaciju njezina umjetničkog rada na temu prijateljstva nego i razgovore s prijateljima u kojima je zajedno s njima pokušala odgovoriti na pitanje što znači podijeliti s nekime svoje vrijeme i zajedno raditi. Pritom je jasno da Condorelli shvaća prijateljstvo kao politički projekt čiji cilj je promjena i time jasno određuje formu vlastitoga rada: „Prijateljstvo je temeljni vid osobne potpore, uvjet za zajedničko stvaranje; voljela bih mu pristupiti kao posebnom modelu odnosa u širem smislu zajedničkog života i rada – ali i autonomno – kao modelu promjene, načinu djelovanja u svijetu.



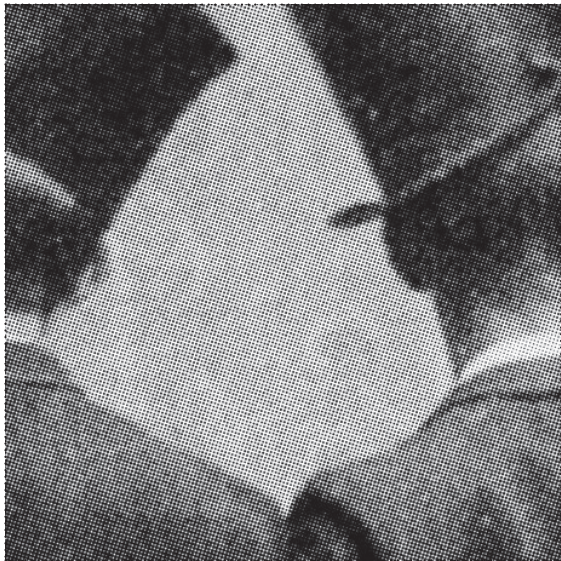
the art that has *always* (!) found its place in the ruinous – and to turn our eyes to where alliances begin to form.

Note No. 5: FRIENDSHIP

As much as the uprising is desired, and the habitation of the ruins as a political practice begins to take effect again in accordance with Ian White: beyond the grand gestures of non-compliance (as was shown, for example, by *J20 Art Strike*) and beyond the grand gestures of the assembly (as those Butler has in mind), last year I also noticed works by various female artists who, with their pictorial work, very subtly reflect the *conditions* under which we can come together. In these works, friendship and relations are at the center of the artistic work.

In her photographic studies on her work, “*The Company We Keep*” (2013), Celine Condorelli explicitly refers to Hannah Arendt, who is mentioned at the beginning, and in her photographs she depicts Arendt’s concept of friendship – forms of togetherness prevail, solidarity towards each other is affirmed,

but friendship as a corrective is also addressed. It is only from this that crucial incentives for intellectual (and artistic) work are derived. Condorelli’s examination of the subject of friendship in her publication “*The Company She Keeps*” (2014) included not only a documentation of her artistic work on the topic, but also conversations with friends who had been working together on the question of what it means to spend time together and work together. In this context, Condorelli clearly understands friendship as a political project that aims at change and thus clearly defines the form of one’s own work: “Friendship is a fundamental aspect of personal support, a condition for doing things together; I’d like to address it as a specific model of relationship in the large question of how to live and work together— and autonomously—towards change, as a way to act in the world. Friendship, like support, is considered here as an essentially political relationship, one of allegiance and responsibility. Being a friend entails a commitment, a decision, and encompasses the implied positionings that any activity in culture entails. In relationship to my practice, friendship



CELINE CONDORELLI, IZ SERIJE STUDIJE ZA
"THE COMPANY WE KEEP", 2013.

CELINE CONDORELLI, FROM THE SERIES STUDIES FOR
"THE COMPANY WE KEEP", 2013.

Prijateljstvo se kao oblik potpore ovdje smatra političkim odnosom, odnosom savezništva i odgovornosti. Biti prijateljem podrazumijeva predanost, odluku te obuhvaća implicitna pozicioniranja bilo kakvog oblika djelovanja u kulturi. U odnosu na moju praksu, prijateljstvo je najvažnije u svojem odnosu prema procesu stvaranja: kao način zajedničkog rada (...) kao oblik solidarnosti: prijatelji na djelu. Također, kao što znamo, zajednički rad može počivati na oblicima solidarnosti i/ili prijateljstva ili ih kao takve stvoriti, pa su istovremeno i uvjet i namjera, motivirajuća djelovanja koja su rezultat, ali i poticaj za rad.”¹⁶

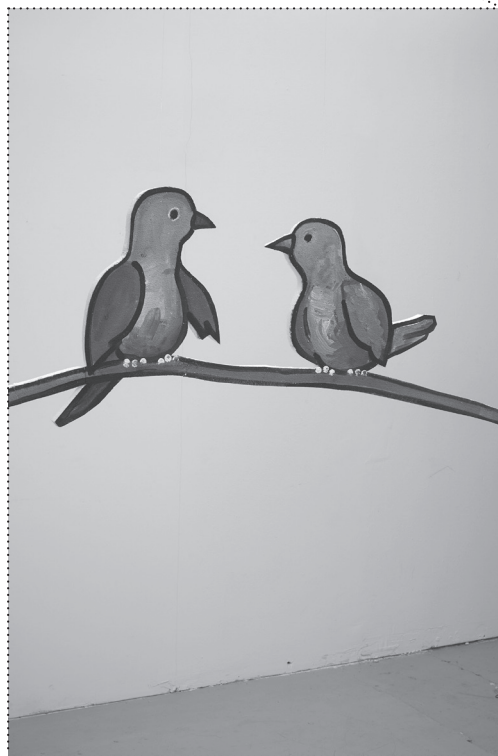
Ako je projekt Celine Condorelli eksplicitno posvećen mehanikama i načinima djelovanja prijateljstva kao određujuće osnovne umjetničkog izražavanja i kao političkog projekta, onda taj pristup nije jednako izravan u novijim portretima Heidi Specker. Unatoč tome se, posebno u stavovima njezine izložbe *in front of* u Berlinische Galerie 2016.,¹⁷ može primijetiti da umjetnica usprkos reduktivnom slikarskom postupku, kojim je zbog gotovo potpunog izostavljanja detalja u okruženju izbjegnuto bilo kakav oblik narativizacije, slaganjem slika u prostoru stvara ozračje u jednakoj mjeri labave kao i duboke povezanosti aktera. Pogledi i geste njezinih protagonista svjedoče o neintencionalnom, usputnom međusobnom razgovoru, usporedivim sa slikom *Dvije ptice*, koju je autorica dodala izložbi: kada se slučajno sastanu i ne poznaju se, ali se možda prepoznaju, ptice mogu početi međusobno komunicirati,

HEIDI SPECKER, DVJUE PTICE, 2016.

HEIDI SPECKER, DIE ZWEI VÖGEL (TWO BIRDS), 2016

is, at its most relevant in relation to a labour process: as a way of working together. (...) as a form of solidarity: friends in action. Also, as we know, working together can both start from and create forms of solidarity and/or friendship, which are therefore pursued as both condition and intent, motivating actions taken and allowing work undertaken.”¹⁶

If Celine Condorelli's project is explicitly devoted to the mechanics and modes of friendship as the defining foundation of artistic expression and as a political project, this is not directly reflected in the new portrait works by Heidi Specker. Nevertheless, especially in the view of her exhibition “in front of” at the Berlinische Galerie 2016,¹⁷ it is clear that the artist, because of a reductive pictorial method, which serves to avoid a form of narrating through extensive renunciation of surrounding details, was able to create an atmosphere of loose and intimate relations among the participants by putting her photographs together in one place. The eyes and gestures of her protagonists testify to a non-intentional, casual conversation, similar to the image “Die zwei Vögel” (“The Two Birds”) the artist added to the exhibition: coincidentally coming together and not knowing, but maybe recognizing each other, the birds may begin to communicate with each other before the common space is abruptly exited again. In his text “(I am) for the Birds”,¹⁸ Ian White states “Here are we, both doing”, but more likely to describe coincident co-existences with



prije nego što naglo ponovno napuste zajednički prostor. „Evo nas, oboje djelujemo”, zaključuje Ian White u svojem tekstu (*I am) for the birds*,¹⁸ ali vjerojatno više zato da bi slikom ptice koja pjeva pored Tebe opisao slučajne koegzistencije koje možda ne možemo uvijek vidjeti, ali usprkos tome često suptilno osjetiti, i koje katkad mogu značiti potvrdu vlastite egzistencije i vlastitoga djelovanja.

Općenito se u portretima Heidi Specker često pojavljuju životinje. Njihova čista i istovremeno nenamjerna prisutnost u slici provocira akciju, provocira neposredno i intuitivno skretanje pogleda prema njima i komunikaciju. Životinje koje se stalno pojavljuju raštrkane po slikama ovdje povezuju aktere, jednako kao i (umjetničke) razglednice i knjige koje pojedinci, protagonisti Heidi Specker, vrlo često drže u rukama – one ih označavaju kao aktere jedne grupe u interakciji sa specifičnim stvarima koji možda s drugima dijele stavove proizašle iz slika i knjiga te o

njima razgovaraju. Kroz te detalje u slikama, kroz poglede, geste i specifične kulturne kodove kao što su odjeća, frizura i sl. slike počinju biti temelj za međusobne razgovore. Tako se pojedinačni protagonisti koji zrače velikom količinom urbano kodiranog individualizma mogu shvatiti kao dio grupe, labavo povezane samo idejama. Djeluju poput neke vrste nijemih svjedoka u prostoru: slučajno spojeni, ali istovremeno jasno povezani, okrenuti jedan prema drugome i složni u mislima, mogu formirati grupu. Ili već jesu grupa? Možda za to nije potreban konkretan čin, možda je već pojedinačno slikovno predstavljanje u prostoru dovoljno kako bismo prepoznali da vrlo jednostavno možemo iskoristiti svoju slobodu u smislu u kojem o njoj govori Judith Butler. Unutarnji savez već je sklopljen.

Ruke su na slikama Heidi Specker uvijek u fokusu njezinih portreta. Ponekad rade samo ono što je nužno za život: drže cigaretu, šalicu ili pametni telefon, drže knjigu, sliku ili glazbeni

HEIDI SPECKER, *S. B.*, 2016.



HEIDI SPECKER, *S. B.*, 2016.

HEIDI SPECKER, *RUKE*, 2016.



HEIDI SPECKER, *HÄNDE (HANDS)*, 2016

the picture of the bird singing beside you, co-existences which are not always directly seen, but are nevertheless often subtly perceived, and which sometimes provide an assurance of one's own existence and of one's own action.

Animals are very much present in Heidi Specker's portraits. Their pure, yet unintentional presence in the images provokes action, direct and intuitive attention and communication. The animals scattered throughout the images connect the participants with each other, just like the (art) postcards and books, which Specker's often isolated protagonists hold in their hands and which identify them as protagonists of a group, clash with certain things, and share the ideas which may have been taken from the images and books with others, as well as communicate with them. Through these isolated details in the respective images, through looks and gestures, as well as through specific cultural codes such as clothes and hairstyles etc., the images begin to

form a conversation among themselves. Thus, the individual protagonists, who radiate a high degree of urban-coded individualism, can be understood as a part of a group united by the ideas. They appear as a sort of a dumb witness in space: coincidentally coming together, but at the same time clearly connected and recognizing each other. They could form a group based on the quiet agreement of thought. Or have they formed it already? The act itself may not be necessary, the singular pictorial representation in space is sufficient to recognize that we can easily make use of our freedom in accordance with Butler. The inner relationship is already formed.

Hands are always at the focus of Heidi Specker's portrait shots. Sometimes they only do something essential to life: they are holding a cigarette, a mug or a smartphone, they are holding books, pictures or musical instruments. Often, however, they show forms of contact with their gestures, forms of attention for

instrument. Ali te ruke često svojom gestikulacijom pokazuju i forme uspostavljanja kontakta, forme pažnje prema drugome kojeg još ne vidimo, forme okretanja prema nekome, ali ponekad i opuštene utonulosti u sebe u kontaktu s drugima.

Ruke su također sastavni element serije fotografija koju je Josephine Pryde snimila u protekle dvije godine i objedinila pod nazivom *Za mene* (2014. – 2016.). Serija zaista prikazuje isključivo ruke koje dodiruju bilo vlastito tijelo bilo tijelo neke druge osobe. Ruke su često u labavom kontaktu s predmetima, dodiruju površine istovremeno samo usput i ciljano: ruka na tastaturi, na bloku za bilješke, na komadu odjeće, na dijelu tijela, na pametnom telefonu. Pryde tim slikama, koje su snažno prožete

vrlo senzibilnim ozračjem, pokazuje da je tijelo, tj. da su dijelovi tjelesnih osjetila – ovdje opipa – u traženju predmeta i kontakta s njima, ali i sa stvarnošću prožetom digitalnim. U svojim brižljivo komponiranim fotografijama decidirano ukazuje na to da mi svojim osjetilima upravljamo tim predmetima – da je, na primjer, korištenje novim tehnologijama uvijek povezano s nama i našim tijelima te da ostaju povezane s našim osjetilima. Karikirano bi se moglo reći da Josephine Pryde tim novim radovima baš usprkos otuđenju ponovno upisuje tijelo u nove tehnologije, štoviše, da naglašava njegovu dominaciju nad novim tehnologijama! Čovjek sa svojim tijelom nije samo nijemi primatelj poruka koje stvara tehnologija i kojima se podčinjava nego jednako tako odašilje poruke i oblikuje – ima potencijal za interakciju. Taj je uvijek prisutan element naglašen odlukom Josephine Pryde da svojim slikama prida vrlo osobne naslove poput *Dar za mene*, *Za mene*, *Prijatelj*, *Za tebe i mene*, *Za nas* itd. Time tematizira neku vrstu povezanosti, možda čak i ortaštva. Istovremeno slike svjedoče o tome kako se gestikulacijski spektar ruku neprestano širi. One pokazuju kako se ruke upotrebljavaju danas. Slike prikazuju neki oblik analize tijela i novih znakovnih sustava koji se prenose putem tijela, neki oblik semiotike koja je zajedno s pametnim telefonom postala dio naše svakodnevice. Promatrajući slike Josephine Pryde sjetila sam se Ketty La Rocca i njezinih „tjelesnih znakova”. Ruke na fotografijama Josephine Pryde

JOSEPHINE PRYDE, IZ SERIJE ZA MENE, 2014. – 2016.
LJUBAZNOŠĆU UMJETNIČICE I GALERIJE NEU IZ BERLINA.

JOSEPHINE PRYDE, FROM THE SERIES: FÜR MICH (FOR ME) (2014 – 2016)
COURTESY THE ARTIST AND GALERIE NEU, BERLIN.



the usually invisible counterpart, forms of being recognized, but sometimes also a calm self-absorption in contact with others. Hands are also an elementary part of a series of photographs taken by Josephine Pryde in the last two years, assembled in the series “Für mich” (“For Me”) (2014 - 2016). In fact, the series only shows hands that touch either one’s own body or a body of another. Often, the hands are in loose contact with objects, touching the surfaces briefly but purposefully: a hand on a keyboard, on a notebook, on a piece of clothing, on a body part, on a smartphone. With these pictures, which emanate an overall highly sentient atmosphere, Pryde is showing that the body, i.e. the parts of its senses – in this case the sense of touch – is in a searching relationship, in contact with the objects, but also with the digitally permeated present, and with her carefully composed

photographs she is suggesting that we control these objects with our senses – that the use of new technologies, for example, is always related to us and our bodies, and that these new technologies remain bound to our senses. One could exaggerate and say that Josephine Pryde, despite all the alienation, reinscribes the body into the new technologies, or even more so: emphasizes its dominance over the new technologies! Man’s body is not only the silent recipient of technological messages to which it is subjected, but is also a sender and creator – it has the potential to interact. This momentum in the images is emphasized by Pryde’s decision to give her pictures very personal titles such as “Gift For Me”, “für mich” (“For Me”), “A Friend”, “Für Dich und Mich” (“For You and Me”), “Für uns” (“For Us”) etc. She is thus addressing a form of connectedness, if not complicity. At the same time, the images show how the gestural spectrum of hands is constantly expanding. They show us how the hands are used today. The images provide a form of the analysis of the body and its new sign systems, a form of semiotics, which has entered our everyday life with smartphones. Ketty LaRocca and her “body semiotics” came to mind while I was observing Josephine Pryde’s images. Pryde’s hands also present forms of thinking and being-in-the-world: with their gestural potential, they literally suggest and emphasize our articulation and our actions. However, Pryde adds new facets to LaRocca’s vocabulary: the

također prikazuju oblike razmišljanja i bivanja u svijetu: svojim gestikulacijskim potencijalom u pravom smislu riječi odražavaju i naglašavaju naše artikuliranje i naše djelovanje. Pryde, međutim, vokabularu Ketty La Rocca dodaje nove primjere: naše tijelo kao sustav znakova promijenilo se pod utjecajem novih tehnologija, mentalni procesi sada su se produžili zapravo do vrhova prstiju, kojima danas ciljano primamo i šaljemo poruke. U radovima Josephine Pryde naglašeno je izravno i tjelesno uspostavljanje kontakta, ali je isto tako naglašen i popratni potencijal koji su sa sobom donijeli novi mediji. Tim potencijalom se moramo koristiti kako bismo došli do nekog oblika povezanosti s drugima, bilo da dogovaramo zajedničko sudjelovanje u štrajku bilo da je riječ o solidarnom savezništvu, o ljubavnoj izjavi ili nekim drugim ortaštvima, jer – zaključujem riječima lana Whitea: „Suradnja je isto oblik sudjelovanja.”¹⁹ Nastavimo se baviti tom povezanošću i učinimo je produktivnom!

S njemačkog na hrvatski prevela Snježana Božin

¹ Judith Butler, *Notes Toward a Performative Theory of Assembly* (Bilješke za performativnu teoriju okupljanja), Suhrkamp, Frankfurt a. M., 2016., 88.

² „Ugladena je osoba ona koja zna kako izabrati društvo, među ljudima, stvarima

i mislima, u sadašnjosti kao i u prošlosti.” Iz: Hannah Arendt, “The Crisis in Culture: Its Social and Its Political Significance”, *Between Past and Future: Eight exercises in political thought*, Faber and Faber, 1961., 226.

³ Niklas Maak, „Što biste još htjeli od umjetnosti?”, u: *Frankfurter Allgemeine Sonntagszeitung*, 8. siječnja 2017.

⁴ Ibid.

⁵ Maurice Blanchot: *Die uneingestehbare Gemeinschaft*, Mattes & Seitz, Berlin, 2007.

⁶ Usp. s time dvodijelni izložbeni projekt koji sam kurirala s Reinhardom Braunom pod nazivom *Communitas. Nepredstavljiva zajednica i Communitas. Među ostalima*, Camera Austria, Graz 2011./2012.; *Camera Austria International*, Graz, 113/2011.

⁷ *Here is Information. Mobilise! Selected writings by Ian White*. Mike Sperlinger (ur.), London, Lux, 2016.

⁸ Judith Butler, *Anmerkungen zu einer performativen Theorie der Versammlung*, Suhrkamp, Frankfurt am Main, 2016., 19.

⁹ Ibid., 15.

¹⁰ Usp. Douglas Crimp, *On the Museums's Ruins*, MIT Press, Cambridge, 1993.

¹¹ Ian White, u: *On Performance*. Ed. by Eva Birkenstock and Joerg Franzbecker, Kunsthau Bregenz, Bregenz, 2011.

¹² *Here is Information. Mobilise!*, op. cit., 19.

¹³ *J20 Art Strike*, vidi: <https://j20artstrike.org>

¹⁴ Ibid.

¹⁵ Usp. *documenta 14 / 34 slobodne vježbe*, vidi: <http://www.documenta14.de/de/public-programs/>

¹⁶ Celine Condorelli, „Reprint (2012.)”, *Mousse 32* (veljača 2012.), 222–227.

¹⁷ Heidi Specker, *in front of*, Berlinische Galerie, 2016., 11. 3. – 11. 7. 2016.

¹⁸ *Here is Information. Mobilise!*, op. cit., 329.

¹⁹ Ibid., 119.

body's sign system has changed with the new technologies, and mental processes are now proverbially extended to the fingertips. It is with fingertips that we receive and send messages today. The direct and body-related contact resonates in Pryde's work as well as the responsive potential that the new technologies have brought us. Let us use this responsive potential to arrive at a point of connectedness with others, be it an appointment for a strike, a solidary union or a love affair, or other complicities, for – to conclude this essay with the words of Ian White: “Complicity is too Participation.”¹⁹ Let us continue to follow this connectedness and make it productive!

Translated by Željka Gorički

¹ Judith Butler, *Notes Toward a Performative Theory of Assembly* (US: Harvard University Press, 2015).

² “The cultivated person ought to be: one who knows how to choose his company, among men, among things, among thoughts, in the present as well as in the past.” Aus: Hannah Arendt, “The Crisis in Culture: Its Social and Its Political Significance”, in: *Between Past and Future: Eight exercises in political thought* (UK: Faber and Faber, 1961), p. 226.

³ Niklas Maak, „Was wollt ihr denn noch von der Kunst?“ („What Do You Still Want From Art?“), in: *Frankfurter Allgemeine Sonntagszeitung*, 8. 1. 2017.

⁴ Ibid.

⁵ Maurice Blanchot: *Die uneingestehbare Gemeinschaft (The Unavailable Community)*, Berlin: Mattes & Seitz 2007.

⁶ Cf. exhibits curated by Reinhard Braun and me, “Communitas. Die Unrepräsentierbare Gemeinschaft” (“Communitas. The Unrepresentable Community”) and “Communitas. Unter Anderen” (“Communitas. Among Others”), Camera Austria, Graz 2011/2012 as well as Issue No. 113 of Camera Austria International (Graz), 2011

⁷ *Here is Information. Mobilise! Selected writings by Ian White*. Ed. by Mike Sperlinger, London: Lux 2016.

⁸ Judith Butler, *Notes Toward a Performative Theory of Assembly*, German translation here: Suhrkamp: Frankfurt am Main 2016, p. 19.

⁹ Ibid., p. 15.

¹⁰ Cf. Douglas Crimp, *On the Museums's Ruins*, MIT Press: Cambridge 1993.

¹¹ Ian White, in: *On Performance*. Ed. by Eva Birkenstock and Joerg Franzbecker, Kunsthau Bregenz: Bregenz 2011.

¹² *Here is Information. Mobilise!*, a.a.O, hier: S. 19.

¹³ *J20 Art Strike*, visit: <https://j20artstrike.org>

¹⁴ Ibid.

¹⁵ Cf. *documenta 14 / 34 Exercises of Freedom*, visit: <http://www.documenta14.de/de/public-programs/>

¹⁶ from: Celine Condorelli, “Reprint (2012)”, in: *Mousse 32* (Februar 2012), p. 222 - 227.

¹⁷ Heidi Specker, *in front of*, Berlinische Galerie, 2016, 11. 3. – 11. 7. 2016.

¹⁸ *Here is Information. Mobilise!*, loc. cit., here: p. 329.

¹⁹ Ibid., here: p. 119.