

**Koncepti darivanja i ljubavi
u radu *Agalma*
Zorana Todorovića**

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**The concepts of gift-giving
and love in the work *Agalma*
by Zoran Todorović**

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SAŽETAK: Članak¹ se bavi promišljanjem rada suvremenog beogradskog umjetnika Zorana Todorovića pod nazivom *Agalma* (2003. – 2009.), čije se značenje u starogrčkom odnosi na dragocjeni predmet koji se daruje, i to iz dva aspekta – darivanja i ljubavnog odnosa. Koncept darivanja temelji se na antropološkim teorijama Marcela Maussa i Lewisa Hydea, dok se ideja ljubavi postavlja kroz poziciju francuskog filozofa Alaina Badioua. *Agalma* je umjetnički projekt čiji se proces odvijanja preobražava kroz niz afektivnih stanja i odnosa povezanih sa sudionicima i publikom. Teza je članka da se unutar matrice dar – ljubav *Agalma* pokazuje kao radikalno umjetnički rad – darivanje koji se nalazi između badiouovskog susreta/događaja i trajanja, ljubavne izjave, tjelesnog zadovoljstva i ljubavi.

KLJUČNE RIJEČI: Zoran Todorović, *agalma*, darivanje, susret, događaj; ljubav

ZORAN TODOROVIĆ, *AGALMA*,
FOTOGRAFI: DRAGAN JOVANOVIĆ,
DETALJ OPERACIJE, 2003.

ZORAN TODOROVIĆ, *AGALMA*,
PHOTOGRAPHER: DRAGAN JOVANOVIĆ,
DETAIL FROM THE OPERATION, 2003.

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SUMMARY: This paper¹ discusses the work of a contemporary artist from Belgrade, Zoran Todorović, titled *Agalma* (2003 – 2009), whose meaning in Ancient Greek relates to a precious object being given and which embodies two aspects – gift-giving and love. The concept of gift-giving is based on the anthropological theories of Marcel Mauss and Lewis Hyde, while the idea of love is approached through the work of the French philosopher Alain Badiou. *Agalma* is an art project which transforms itself through a series of affective states and relations with the participants and the audience. The thesis of this paper is that *Agalma* – within the gift-love matrix – emerges as a radical artwork-gift, situated between Badiou's encounter/event and endurance, declarations of love, physical pleasure and love.

KEYWORDS: Zoran Todorović, *agalma*, gift-giving, encounter, event, love

Uvod

Starogrčki pojam *agalma* (ἄγαλμα) prati složeni niz značenja u korelaciji s različitim upotrebnim kontekstima: čemu se tko raduje, krasan komad, nakit, dragocjenost, lik, lik božji, kip božji.² Također, *agalma* je „svetinja, objekt obožavanja, ono u čemu netko uživa”.³ Pojedini autori upućuju: „prvobitno značenje je *agalme* ‚izvor oduševljenja’ i riječ se uglavnom upotrebljava za označavanje ugodnog dara bogovima. *Agalma* stoga može označavati i žrtvenu životinju s njezinim ukrasima [...], no češće označava skulpturu – posebno kip, ali i reljef – u smislu krasnog zavjetnog dara koji pripada božanstvu i u kojem božanstvo uživa.”⁴ Također, potrebno je istaknuti sljedeće objašnjenje: „*Agalma* je bila namijenjena da udvara bogovima, da ih očara divotnim oblicima i tako priskrbi prednost svojem nositelju. Stoga je *agalma*, osim svoje očigledne površinske vrijednosti, bila obdarena čarobnim moćima. Tijekom vremena pojam *agalma* počeo je označavati paradigmatiku sliku, nešto divno, objekt koji se čuva i cijeni. Lacan je uveo taj pojam u svojem sedmom seminaru (1960. – 1961.), predajući o Platonovoj *Gozbi*. *Agalmu* je definirao ljubavlju; ona je neprocjenjivi objekt žudnje koji pokreće našu žudnju.”⁵

Sva navedena značenja presijecaju se u *Agalmi* (2003. – 2009.) Zorana Todorovića, društvenoj i intimnoj umjetničkoj situaciji koja

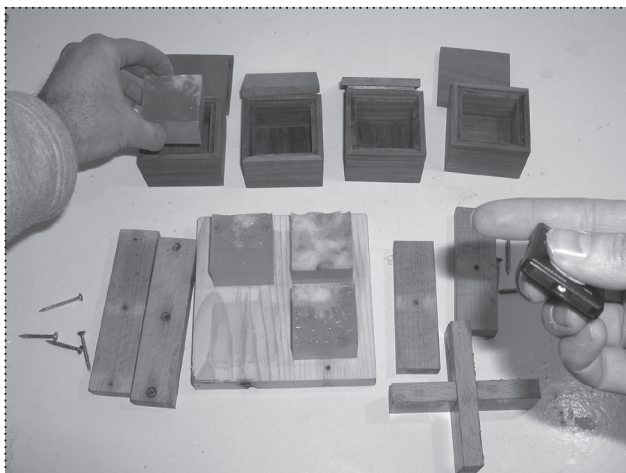
Introduction

Agalma (ἄγαλμα) is an Ancient Greek term imbued with a variety of meanings corresponding to the contexts in which it appears: a source of glee, a beautiful piece of jewellery, a precious object, an image, an image of a god, a statue of a god.² In addition, *agalma* is also “a shrine, object of worship, something in which one takes delight”.³ Certain authors note that: “the primary meaning of *agalma* is ‘the source of delight’ and the word is generally used to indicate a pleasant gift to the gods. *Agalma* can thus designate a sacrificial animal with its ornaments [...], but more often it designates a sculpture – particularly a statue, but also a relief – in the sense of a beautiful votive offering that belongs to the divinity and in which the divinity takes delight.”⁴ Furthermore, it is of the essence to note the following: “The *agalma* was intended to woo the gods, to dazzle them with its wondrous features and so gain favour for its bearer. The *agalma*, therefore, was endowed with magical powers beyond its apparent superficial value. Over time, the term *agalma* has come to mean an iconic image, something beautiful, an object to be treasured. Lacan introduced the term in his seventh seminar (1960–1961), lecturing on Plato’s *Symposium*. The *agalma* is defined by love; it is the inestimable object of desire that ignites our desire.”⁵

se odvija u vidu serije događanja oko sapuna napravljenih od kože i sala samog umjetnika.⁶ U prvoj fazi rada autor je vlastito tkivo dao odstraniti operacijom tijekom koje mu je izrezan dio abdomena. Po operaciji su koža i salo usitnjeni i skuhani uz dodatak glicerina kako bi se od njih spravili sapuni.⁷ Umjetnik je potom darovao jedan od sapuna zapakiran u drvenu kutijicu dvjema kustosicama rada i pozvao ih da se u njemu međusobno okupaju.⁸ Navedeni dijelovi procesa rada cjelina su koja se u galeriji prikazuje kao niz dokumentarnih fotografija uz koje se postavlja sam sapun ponuđen publici na uporabu za pranje



ZORAN TĐODORVIĆ, AGALMA,
FOTOGRAF: MAJSTOR, RADIONICE ZA IZRADU SAPUNA,
DETALJ IZRĐĐE SAPUNA, 2003.



ZORAN TĐODORVIĆ, AGALMA,
PHOTOGRAPHER: SOAP-MAKING MASTER FROM THE WORKSHOP,
SOAP-MAKING DETAIL, 2003.

All of the aforementioned meanings intertwine in Zoran Todorović's *Agalma*, a social and intimate artistic situation which unravels in a series of events revolving around soaps made from the artist's skin and fat.⁶ During the work's first phase, the author had a part of his abdominal tissue surgically removed. Following the operation, the skin and fat were minced and cooked with the addition of glycerol in order to make the soaps.⁷ The artist then gave one of the soaps, in a wooden box packaging, to the two curators of the artwork and invited them to bathe with it.⁸ The mentioned parts of the process are displayed in a gallery through

ruku ili lica. Poziv publici da ga isproba predstavlja drugu fazu rada koja može dobiti tjelesno izravniju i prisniju dimenziju ako se posjetitelji odluče za pranje čitavog tijela u privatnoj prostoriji uz asistenciju kustosica i umjetnika koji cijeli događaj dokumentira. U potonjem slučaju sudionici postaju integralni dio javno vidljivog dijela rada jer se njihove fotografije s kupanja na svakoj sljedećoj izložbi dodaju na fotografski friz u instalaciji.⁹ Polazeći od značenja koje se očitava iz naziva rada i činjenice da u svoju umjetničku proceduru uključuje element doslovnog darivanja, Todorovićeva *Agalma* ovdje se promatra iz pozicije dara čija se obilježja promišljaju sa stajališta antropoloških teorija Marcela Maussa i Lewisa Hydea. Izrezati i dati drugome dio svojega tijela jest pretjerivanje, ona vrsta pretjerivanja koja povlači iskreno i nedvosmisleno, ogoljeno, smiono postavljanje sebe pred drugoga i nedvosmisleno, ogoljeno, smiono postavljanje sebe da umjetnik poklanja samoga sebe, dar se postavlja kao moćan afektivni ulog, a može li se u ljubavi dati nešto više od samoga sebe? Tako shvaćena ljubav očitava se kao prevladavajući koncept koji obilježava *Agalmu*. Povezno, prepuštanje tijela temeljni je proces kojim se unutar rada proizvode, komuniciraju i izazivaju afektivni odnosi, a koji se zbog svojeg obilja i intenziteta ovdje uzimaju kao primarno usmjerenje za razmišljanje o radu.¹⁰ Afektivni odnosi uključeni su u dugotrajan rad na produkciji i pri realizaciji projekta stvarajući snažnu emocionalnu naklonost kod

a series of documentary photographs, accompanied by a piece of soap offered to the audience to wash their hands or faces. The invitation extended to the audience to use the soap represents the second phase of the work which can acquire a more physically direct and intimate dimension if the visitors decide to wash their entire bodies in a private room, with the assistance of the curators and in the presence of the artist documenting the entire event. In the latter instance, the participants become an integral part of a publicly visible segment of the artwork because their photographs from the bathing session are added to the series of photographs in the installation and displayed at subsequent exhibitions.⁹

Based on the meaning behind the title of the work and the fact that the element of gift-giving is literary integrated within the art process, Todorović's *Agalma* is analysed from the position of a gift whose characteristics are elucidated within anthropological theories of Marcel Mauss and Lewis Hyde. To cut out and give a part of one's own body to another is an exaggeration, but an exaggeration which entails an honest, direct and bold unveiling in front of the other, as well as an unequivocal declaration of love. Since the artist gives himself as a gift, the gift is positioned as a powerful affective investment, and can anyone give more in love than oneself? This understanding of love is considered as a prevailing concept in *Agalma*. Connecting and surrendering

sudionika. Navedeno su razlozi da se druga pozicija za tumačenje rada interpretira unutar registra ljubavnog susreta/događaja, ljubavne izjave i ljubavnog odnosa kako ih postavlja francuski filozof Alain Badiou.

O darivanju

Prema sociologu Marcelu Maussu, razmjena darova temelji se na obvezi da se daruje, obvezi da se prima i obvezi da se uzvraća. U ekonomiji darivanja ta su tri procesa nerazdvojno povezana.¹¹ Ako se oslonimo na Maussa, postavlja se pitanje iz čega proizlazi Todorovićeva obveza da daruje, i povezano, kome on daruje to što daruje te iz čega proizlazi obveza kustosica da dar prime i na kraju da ga uzvrate. Obveza za darivanjem može, primjerice, proizaći iz velikodušnosti; iz taktike da se napravi umjetnički rad koji uključuje neraskidivi odnos ili da se stvori neraskidivi

odnos kroz realizaciju umjetničkog rada; da se postigne pozicija moći-nemoći. Obveza primanja dara može biti potvrda kustoske pozicije kao one koja umjetnost prihvaća kao rizičan čin i za kustosa; čin znatiželje; čin hrabrosti ili nemogućnosti da se odbije jer bi se time pokazao strah; kao puka obveza struke koja omogućuje da se rad ostvari; kao odgovor na dinamiku moći koja se u radu uspostavlja; iz želje da se bude povezan u privilegiranoj poziciji dobivanja takvog osobitog dara. Obveza uzvratanja ima porijeklo u nužnosti dijeljenja žrtvenog dara, a očituje se u postajanju integralnim dijelom rada i nastavljanju njegova djelovanja kroz druge. Mnogostruki su mogući razlozi razmijene dara, no potrebno je okrenuti se pitaju što svaki dar, uključujući i *Agalmu*, uopće čini darom.

U knjizi *Dar: kako kreativni duh transformira svijet* esejist, pjesnik, kulturni kritičar i prevoditelj Lewis Hyde govoreći o teoriji



ZORAN TODORVIĆ, *AGALMA*,
FOTOGRAFINJA: IVANA VUČIĆ,
DETALJ KUPANJA KUSTOSICA, 2003.

ZORAN TODORVIĆ, *AGALMA*,
PHOTOGRAPHER: IVANA VUČIĆ,
CURATORS BATHING, 2003.

of bodies is the basic process which produces, communicates and instigates affective relationships in the work which are – due to their abundance and intensity – taken as a primary focus in analysing this work.¹⁰ Affective relationships are incorporated in the long-term work on the production and realization of the project creating a strong emotional connection amongst the participants. These reasons are the basis for adopting the second position in interpreting the work within the register of a love encounter/event, declaration of love and love relationship as they are defined by the French philosopher Alain Badiou.

On gift-giving

According to the sociologist Marcel Mauss, the gift exchange is based on the obligation to give, the obligation to receive and the obligation of reciprocity. In a gift economy, all three processes

are inextricably linked.¹¹ Following Mauss's theory, we can ask what is the source of Todorović's obligation of gift-giving, and on a related point, who is the recipient of the gift and what is the source of the curators' obligation to receive the gift and to reciprocate? The obligation of gift-giving can, for example, arise from generosity; from a strategy to create an artwork which entails an unbreakable bond or to from such a bond through realizing the artwork in order to establish the position of power-powerlessness. The obligation to receive the gift can be seen as a confirmation of the position of a curator as the one which entails taking a risk; an act of curiosity; an act of courage or the impossibility to refuse because that would show fear; as a mere professional obligation to ensure the realization of the work; as a response to the power dynamics established in the work; as a desire to take up the privileged position of receiving such a

ekonomije darivanja ukazuje da je dar nešto što dajemo kao dar i nužno je da se prema njemu odnosimo kao daru. Oba uvjeta moraju biti zadovoljena da bi dar bio dar. Dar je darovan, ne može biti kupljen ili biti dobiven na neki drugačiji način.¹² Hyde govori o recipročnom i cirkularnom darivanju. Recipročno darivanje označava razmjenu darova između dvoje ljudi, primjerice ljubavnika, dok cirkularno zahtijeva najmanje troje ljudi i kreće se u krug tako da nitko ne dobiva dar od osobe kojoj je nešto darivao već od neke treće. Iz tog je razloga potrebno biti dio grupe pa je svako darivanje čin društvenog povjerenja.¹³ Todorovićev je rad hibrid recipročnog i cirkularnog darivanja. U relaciji umjetnik – kustosice posrijedi je recipročna razmjena darivanja, koja se potom proširuje na svakog posjetitelja koji želi postati dio tog procesa. Ostaje otvoreno pitanje što i kome publika daruje. Jedno od glavnih obilježja dara je da transakcija sama po sebi postaje važnija od njega samog. Ono što je darovano mora se ponovno darovati, a ne

zadržati, ili u slučaju ako ga se zadrži treba dalje poslati nešto proporcionalne vrijednosti.¹⁴ Zato je dar publike njihova odluka da se aktivno uključi u izvedbu rada čime ulaze u odnos primanja i davanja ostvarujući kruženje dara. Unutar kruga darivanja, a i Todorovićevom radu, vrijedi stoga paradoks kojeg Hyde spominje vezano uz vrijednost dara: „[K]ada se dar koristi, on se ne troši. [...] [D]ar koji se ne iskoristi propast će, a onaj koji se dijeli i dalje će biti obilat.”¹⁵

Razlažući o darovima prijelaza ili graničnim darovima koji obilježavaju određeni transformativni trenutak u životu ili su darovi koji sami transformiraju, Hyde uvodi pojam zahvalnosti. Zahvalnost je za njega trud kojim se postiže transformacija nakon primitka dara te dodaje da ju se osjeća između trenutka primanja dara i prenošenja dalje: „[K]od darova koji su nosioci promjene, tek nakon što je dar djelovao u nama, nakon što je ispunio svoj zadatak, možemo ga ponovo dati. Prosljeđivanje dara čin je zahvalnosti kojim dovršavamo svoj trud.”¹⁶ To je po njemu način



ZORAN TODOROVIĆ, AGALMA,
FOTOGRAF: ZORAN TODOROVIĆ,
INSTALACIJA, NRLA – NATIONAL REVIEW
OF LIVE ART, MIDLAND, PERTH, 2005.

ZORAN TODOROVIĆ, AGALMA,
PHOTOGRAPHER: ZORAN TODOROVIĆ,
INSTALLATION, NRLA – NATIONAL REVIEW
OF LIVE ART, MIDLAND, PERTH, 2005.

special gift. The obligation to reciprocate has its origins in the demand to share the sacrificial offering, manifested by becoming an integral part of the work and continuing its activities through others. The possible reasons for a gift exchange are multifaceted, but it is necessary to address the issue of what constitutes a gift, including *Agalma*, as a gift.

In his book *The Gift: How the Creative Spirit Transforms the World*, the essayist, poet, cultural critic and translator Lewis Hyde, referring to gift economy, notes that the gift is something which is given as a gift and it is necessary to relate to it as such. Both conditions need to be fulfilled in order for a gift to be considered as one. A gift is given; it cannot be bought or received in any other way.¹² Hyde writes about reciprocal and circular giving. Reciprocal giving is a form of gift exchange between two people, for example lovers, while circular giving necessitates at least three people, whereas the gift moves in a circle in such a way that no one ever receives the gift from the same person he

gives it to but from a third party. That is why it is necessary to be a part of a group since each gift exchange is an act of social trust.¹³

Todorović's work is a hybrid of reciprocal and circular giving. The reciprocal gift exchange is present in the relation artist-curators, which is then extended to every visitor who wants to become a part of that process. The question of what and to whom the public is giving is yet to be addressed. One of the main features of the gift is that the transaction itself becomes more important than the gift itself. What has been given, has to be given back and not retained. In the instance where the gift is retained, one should give back something of proportionate value.¹⁴ Therefore, the gift of the public is their decision to be actively engaged in the work's performance, whereby entering into a relationship of receiving and giving and, thus, achieving the circular gift exchange. Within this circle of giving, as well as in Todorović's work, the paradox which Hyde mentions in relation to the value of the gift

da se dar doista prihvati pa time i u potpunosti realizira. Kao davanje komada tijela, *Agalma* je vrsta poklona u koji je investiran veliki ulog koji prati istrajnost, bol i nudenje sebe, što pridonosi osjećaju njegove vrijednosti. Iz tog je razloga i zahvalnost protagonistica prisutna od samog trenutka prihvaćanja dara, a proizlazi iz ukazanog povjerenja da će takav odvažan dar doista i prihvatiti. Iz vrijednosti dara proizlazi i aspekt zaduživanja odnosno obvezivanja da će se rad upotrijebiti i prenositi drugima, što mu neprestano povećava vrijednost. A tek tada, nakon što ga dalje upotrebe na publici, kustosice su rad u potpunosti primile. Tu se javlja zahvalnost da se nešto tako posebno može dijeliti s drugima. Zahvalnost često pokazuje i publika koja upotrebljava sapun, što zna imati i ekstremne oblike dirnutosti, suza pa čak i nesvjestice. Još je jedna važna posljedica tog cjelokupnog razmjenskog kruga, a odnosi se na snažno povezujuće djelovanje rada pri uspostavljanju i osnaživanju veza, po čemu također pokazuje osobine dara. Dijeljenje rada i prisnost rezultiraju osjećajem ispunjenosti zadovoljstvom, a „[K]od darivanja kao i u ljubavi, naše nam zadovoljstvo pruža olakšanje jer znamo da neki način davanje istodobno osigurava i obilje.“¹⁷ Pri darivanju pokreće se impuls koji se prenosi s tijela na tijelo.¹⁸ Taj impuls, kojemu je u *Agalmi* početak objekt – sapun, nosi u sebi svojstvo da sudionike dirne, a „darovi nas ne vežu ako nas ne dirnu. Pritisak doličnog ponašanja koje društvo zahtijeva može nas obvezati prema onima prema

kojima ne osjećamo pravu privrženost, ali ni obveza ni pristojnost ne stvaraju trajne veze. Tek kad nas nečiji dar dirne osjetimo mu se bližim, a ono što nas dirne veće je od samoga dara, to je obećanje (ili činjenica) da će doći do transformacije, prijateljstva ili ljubavi.“¹⁹ Rad Zorana Todorovića nosi su sebi upravo potencijal upisivanja promijene, prijateljstva ili ljubavi kroz radikalizirani proces.

O ljubavnoj izjavi i ljubavi

Razmatrajući tjelesnu razmjenu u ljubavi, Alain Badiou u njoj nalazi razliku prijateljstva i ljubavi: „Prijateljstvo nema tjelesnog dokaza, nema odjeka u užitku tijela. [...] Ljubav ima, pogotovo u trajanju, sve pozitivne crte prijateljstva. Ali ljubav se odnosi na cjelovitost bića drugoga, a prepuštanje tijela materijalni je simbol te cjelovitosti.“²⁰ Materijalni je dokaz ljubavi u *Agalmi* prisutan: sapun spravljen za točno određene protagonistice koje ga primaju do vlastite nagosti, uz doživljaj bliskosti i tjelesnog zadovoljstva kao prevladavajućih osjećaja unutar rada. Susret tijela izmaknut je iz uobičajenog oblika strastvenosti kroz seksualni čin u drukčiju, ali afektivno jednako snažno nabijenu formu. Zato razmjena u *Agalmi* postaje više od prijateljskog ili profesionalnog darivanja u kojemu izostaje neposrednost i emocionalni intenzitet koji uključuje intimna razmjena tijela. Prijateljstvo je odnos prisnosti s distancom, dok se u *Agalmi* uspostavlja izravan odnos prisnosti kroz tijela, iz čega, uz ugodu, proizlazi i niz drukčijih osjećaja kao

is employed: “when the gift is used, it is not used up. [...] The gift that is not used up will be lost, while the one that is passed along remains abundant.”¹⁵

In his discussion on threshold gifts which mark certain transformative events in one’s life or gifts that transform in their own right, Hyde introduces the concept of gratitude. For Hyde, gratitude is the undertaken labour through which the transformation is achieved after a gift has been received, while it is experienced between the moment of receiving the gift and passing it along: “[W]ith gifts that are agents of change, it is only when the gift has worked in us, only when we have come up to its level, as it were, that we can give it away again. Passing the gift along is the act of gratitude that finishes the labour.”¹⁶ According to Hyde, that is the only way to truly accept a gift and complete the exchange. Since *Agalma* involves giving a part of one’s body, it is a kind of a gift invested with a great deal of persistence, pain and offering of the self which contributes to its sense of value. That is the reason why the gratitude of the protagonists/curators is present from the very moment of accepting the gift, and is derived from the trust that such a bold gift would be accepted. The aspect of indebtedness or commitment to use and pass on the gift to others, thereby constantly increasing its value, is also derived from the value of the gift. The gift is fully received by the curators only when they have used it on the audience. This

is where gratitude for being able to share something so special with the others emerges. The gratitude is often expressed by the audience who uses the soap, and can take extreme forms such as tears or even loss of consciousness.

There is one other significant consequence of this circle of exchange: the establishing and strengthening of relationships, achieved by the powerful ability of the work to bring people together – another characteristic that the work shares with a gift. The sharing of the work and the intimacy produce a feeling of satisfaction, while “[w]ith the gift, as in love, our satisfaction sets us at ease because we know that somehow its use at once assures its plenty.”¹⁷ Upon the act of giving, an impulse transferred from one body to another is set in motion.¹⁸ That impulse, ingrained from the start in *Agalma*’s object-soap, carries within the ability to move its participants, while “gifts do not bring us attachment unless they move us. Manners or social pressure may oblige us to those for whom we feel no true affection, but neither obligation nor civility leads to lasting unions. It is when someone’s gifts stir us that we are brought close, and what moves us, beyond the gift itself, is the promise (or the fact) of transformation, friendship, and love.”¹⁹ Zoran Todorović’s work carries within that potential of inscribing change, friendship or love through a radicalised process.

što su stid, nelagoda, moć... Iz tog se razloga razmjena u *Agalmi* povremeno doživljava vrlo podvojeno – kao nježna i agresivna, intimna i eksplicitna.

Za francuskog filozofa ljubav je uz politiku, znanost i umjetnost jedna od četiri procedura istine. Ona je procedura istine o Dvoma i različitosti koju je u suvremenom svijetu potrebno obraniti od dvostruke prijetnje, kako naglašava u *Pohvali ljubavi*.²¹ Jedna se odnosi na tendencije da se ljubav smatra tek vrstom hedonizma i uživanja, što, po filozofu, dokida mogućnost za svako neposredno, autentično i duboko iskustvo drugosti od kojeg je ljubav satkana, a druga je prijetnja sigurnosti, izbjegavanje svakog rizika koji je za ljubav nasušan. Upravo rizik omogućuje pojavu slučajnog, neizvjesnog oblika koji Badiou naziva susretom. Bez susreta, koji ima status događaja, nema ljubavi. Događaj je rascjep unutar svijeta, lokalni lom u uobičajenom postojanju svijeta koji inače obilježava perpetuiranje istih procesa.²²

Ljubav je, nastavimo li s Badiouom, trenutak kada događaj buši postojanje. U ljubavi to je susret dviju različitosti, nešto što se nije dalo predvidjeti, iznenađenje koje, po njemu, omogućuje da ona započne. Time je ljubav izgradnja istine upravo o pitanju „što je svijet kada ga živimo polazeći od dvoga, a ne od jednoga? [...] To je projekt koji prirodno uključuje seksualnu želju, koji uključuje rođenje djeteta, ali također i tisuću drugih stvari, zapravo bilo što ako se radi o proživljavanju nekog iskustva s gledišta različitosti.”²³ „scene za Dvoje”.²⁴

Približavanje, davanje, razmjena, imenovanje i trajanje procesi su koji konstituiraju dio složenosti ljubavnog odnosa, a *Agalma* otvara mogućnost događaja ljubavi. Ljubav se početno koncipira kao prilaženje drugome, a prići drugome znači otvoriti mogućnost da se odvijne nešto što u strukturi svijeta nije prije imalo svoje upisano mjesto, da se otvori prostor za novi, nepredvidljivi događaj u kojem ono što je bilo nemoguće postaje moguće.²⁵

ZORAN TODOROVIĆ, *AGALMA*,
FOTOGRAFINJA: SUNČICA OŠTOIĆ, DETALJ
INSTALACIJE – SAPUN, NRLA – NATIONAL REVIEW
OF LIVE ART, GLASGOW, 2004.

ZORAN TODOROVIĆ, *AGALMA*,
PHOTOGRAPHER: SUNČICA OŠTOIĆ, DETAIL FROM
THE INSTALLATION – SOAP, NRLA – NATIONAL
REVIEW OF LIVE ART, GLASGOW, 2004.



On the declaration of love and love

Basing the difference between friendship and love on the physical exchange, Alain Badiou notes: “Friendship doesn’t involve bodily contact, or any resonances in pleasure of the body. [...] Love, particularly over time, embraces all the positive aspects of friendship, but love relates to the totality of the being of the other, and the surrender of the body becomes the material symbol of that totality.”²⁰ The material proof of love in *Agalma* is the soap made for the specific protagonists who receive it to the point of nudity, while experiencing the feelings of intimacy and physical pleasure as the predominant affects permeating the work. The encounter of the bodies deviates from the usual framework of passion experienced through a sexual act, and manifests in a different, but equally charged form. That is why the exchange in *Agalma* is more than gift-giving between friends or professionals, devoid of immediacy and emotional intensity entailed in the

intimate exchange between bodies. Friendship is an intimate relationship with a distance, while in *Agalma*, a direct intimate relationship is established via bodies, emanating, in addition to pleasure, a whole array of different emotions like shame, unease, power... This is the reason why the exchange in *Agalma* can be ambiguously experienced – as gentle and aggressive, intimate and explicit.

For the French philosopher, love is, in addition to politics, science and art, one of the four truth-procedures. It is the truth-procedure about the Two and differences that nowadays need to be protected from a double threat, as Badiou notes in *In Praise of Love*.²¹ The first threat relates to the tendency to perceive love as just one type of hedonism and indulgence, which, according to the philosopher, impedes all immediate, genuine and deep experiences of otherness from which love is woven, while the other threat is a safety threat, i.e. avoiding all

Agalma je započeta kao badiouovski rizičan i nepredvidljiv susret/ događaj obilježen prilaženjem kojim se postavlja mogućnost za stvaranje bliskosti i ljubavnog odnosa, ali ne unutar uobičajenih „scena za Dvoje”, nego „scena za Troje”. To Troje proživljava preobražavajuće iskustvo s pozicije drugosti/različitosti. Nakon susreta slijedi, kaže Badiou, prerastanje u trajanje u kojem se odnos ostvaruje kao izmišljanje drugačijeg načina trajanja u životu. Ljubav se, nastavlja on, događa u svijetu i ne može se svesti na susret jer je ona izgradnja. Ono što označava prelazak sa slučaja/susreta na sudbinu/izgradnju jest izjava ljubavi koja je obvezujuća, iz čega proizlazi njezina opasnost i zbog čega je „tako nabijena svojevrsnom groznom tremom”.²⁶ *Agalma* je stoga imenovanje ljubavi – ljubavna izjava uobličena kao plemenit objekt razmjenu .

Filozof odbacuje romantičnu koncepciju ljubavi po kojoj se ona

iscrpljuje u ekstatičnom i magičnom susretu koji je izvan svijeta. Postavlja se pitanje zašto bi se *Agalma* smatrala ljubavnim odnosom, a ne čistom jednokratnom strašću. U *Agalmi* postoji mogućnost za trajanje – kroz opredmećenu ljubavnu izjavu i tjelesni susret, a ljubavni se odnos gradi dalje svaki put kada se protagonisti susretu u izvedbi rada. Trajanje procesa nastanka rada i potom način i njegovo izvođenje zahtijevaju međuodnose bez suzdržljivosti, prisnosti i izdržavanje u vremenu. *Agalma* se tako dokazuje kao izvedba ljubavi. Ljubavi kao davanja sebe, kao poziva na zajednički događaj koji ima moć povezivanja kroz susret kako ga shvaća Badiou i ulaganja sebe da se svijet konstruira zajednički s drugim.

Nadalje, *Agalma* se razvija kao repeticija prvobitnog susreta, ali s drugima – s publikom. Odnos je ovdje vođen kustosicama kao prijenosnicama ljubavne izjave. Prosljeđivanje ljubavne izjave i bliski tjelesni dodiri također su popraćeni nizom ambivalentnih



ZORAN TODOROVIĆ, *AGALMA*,
FOTOGRAFIKINJA: SUNČICA OSTOIĆ, PRANJE
RUKU POSJETITELJA, NRLA – NATIONAL
REVIEW OF LIVE ART, GLASGOW, 2004.

ZORAN TODOROVIĆ, *AGALMA*,
PHOTOGRAPHER: SUNČICA OSTOIĆ, VISITORS
WASHING HANDS, NRLA – NATIONAL REVIEW
OF LIVE ART, GLASGOW, 2004.

risks which are a prerequisite for love. It is the risk-taking that enables the appearance of a random, opaque form which Badiou calls an encounter. Without an encounter, which has the status of an event, there is no love. An encounter is a rupture, a local fracture in the regular existence of the world usually marked by the repetition of the same processes.²² Love is, according to Badiou, the moment when an event punctures existence. It is the love encounter between two differences, something contingent, a surprise which enables the love to flourish. Therefore, love is a construction of truth incorporated in the question: “what kind of world does one see when one experiences it from the point of view of two and not one? [...] It is the project, naturally including sexual desire in all its facets, including the birth of a child, but also a thousand other things, in fact, anything from the moment our lives are challenged by the perspective of difference.”²³, the “Two scene”.²⁴

Convergence, gift-giving, exchange, naming and endurance are the processes which constitute a part of *Agalma's* complexities and enable the love event. Love is initially conceived as approaching the other, while approaching the other means to enable something to happen which has not yet been inscribed within the structure of the world, to make room for a new, opaque event which makes the impossible possible.²⁵ *Agalma* was initiated as Badiou's risky and opaque encounter/event marked by a convergence which enables the creation of an intimate love relationship but not within the usual “Two scene”, but rather the “Three scene”. These Three go through a transformative experience from the position of otherness/difference. After an encounter, according to Badiou, follows endurance, that is, love invents a different way of lasting in life. Love, as he says, happens in the world and cannot be reduced to an encounter because it constitutes a construction. What marks the transition

afektivnih reakcija. Pri susretu u kojem se peru cijela naga tijela prevladavaju osjećaji nježnosti i privrženosti prema peračicama, kao i prema Todoroviću, a ponekad se manifestira i seksualno uzbuđenje. Posrijedi je situacija koju također prate oscilacije između neugode i ugone, intime i izloženosti, napetosti i opuštanja: početna nelagoda peračica i sram pranih zbog nsvakidašnje situacije u kojoj se sastaju stranci u nepoznatoj sobi da bi se razodjenuli i prepustili činu pranja. U jednom trenutku, najčešće nakon kupanja, tenzije se utišavaju i pretvaraju u povjerenje, prisnost i radost koji se očituju kroz duge razgovore koji slijede, a koji se pokazuju kao nužda za artikulacijom onoga što je prethodilo. Dar tada počinje djelovati u svojoj punini i ponovno naznačuje mogućnost nekog drugog susreta pa i neke moguće ljubavi.



Zaključak

Agalma je istodobno umjetnički rad, dar i ljubavni odnos. Da bi nastala, potrebno je pripremiti tijelo (dobiti salo) i podvrgnuti se zahtjevnoj medicinskoj operaciji. Odstranjeni karnalni objekt nastao takvim postupkom postaje potom dio tijeka složene i nepredvidljive bliskosti u događaju umjetnosti temeljenom na primanju i prenošenju ljubavne poruke i tjelesnosti u cirkularnoj razmijeni općeg ekstremnog oblika darivanja. Na taj način Zoran Todorović darujući ono dragocjeno – ideju ljubavi, radikalno imenovanu – izmiče svakoj predvidljivoj i sigurnoj situaciji, i kao da se drži Badiouova poziva: „Svijet je uistinu ispunjen novinama, pa tako i ljubav treba biti inovirana. Treba ponovo izmisliti rizik i avanturu protiv sigurnosti komfora.”²⁷ Darivanje dijela vlastitog tijela nije puka umjetnička gesta, već je otvaranje mogućnosti za događaj umjetnosti pun rizika. Dar sam po sebi ne uključuje ljubavni odnos, već se temelji na povezivanju koje može biti i druge vrste, no Todorovićev dar sapun predan je kao ljubavna izjava i biva prihvaćen kao takav.

Ljubav je u *Agalmi* proces koji se kroz stvaranje privremenih zona konstrukcije života potiče i obnavlja, pri čemu se njezini modaliteti mijenjaju pa se isti odnosi na povjerenje, zahvalnost, divljenje, strast, prisnost, želju za trajnim ljubavnim odnosom. U *Agalmi* se dešavaju susreti kao mogućnost ljubavi ututur procesa koji je na rubu umjetnosti i života. Ona sadrži elemente izgradnje

duration of the process of creating the work and its performance entail the establishment of intimate relationships without restraint and the ability to endure through time. *Agalama* is thus set up as a performance of love: love as the giving of oneself, as an invitation to a joint event which has the power to connect through an encounter (conceived in Badiou's terms), and as investing oneself in order to construct the world in a joint effort with the other.

Furthermore, *Agalma* evolves as a repetition of the initial encounter, whereas the subsequent encounters are established with the others – the audience. The relationship is managed by the curators as the bearers of the declaration of love. Passing on a declaration of love and intimate physical contacts are also accompanied by a series of ambivalent affective responses. The feelings of tenderness and affection, alongside sexual arousal, evoked towards the women who bathe the participants as well as towards Todorović, are manifested in the encounter which entails bathing of naked bodies. This situation is marked with an oscillation between discomfort and comfort, intimacy and exposure, tension and relaxation: the initial unease of the bathers and the embarrassment of the bathed due to the extraordinary situation of strangers meeting in a room to undress and be bathed or to bathe. There is a moment, usually after the act of

from a chance/encounter to destiny/construction is the binding declaration of love which makes it so perilous and “burdened with a kind of horrifying stage fright”.²⁶ *Agalma* is therefore the naming of love – a declaration of love in the form of a precious object marking an encounter which binds its participants to perform an emotional exchange.

The philosopher rejects the romantic conception of love according to which it is ignited in an ecstatic and magical encounter outside the world. One might ask why should *Agalma* be considered a love relationship rather than a one-time, unadulterated instance of passion? In *Agalma*, the possibility to last is built in – through an objectified declaration of love and a physical encounter, but also the love relationship continues to grow every time the protagonists meet to perform the work. The

istine iz pozicije „scena za Troje” unutar umjetnosti koja ima neograničeno trajanje i periodičko odvijanje te postaje sastavni dio života protagonista. S obzirom na to da je riječ o umjetničkom radu, svaki su afektivni doživljaj, stanje i odnos privremeni, ali s dugotrajnim posljedicama. *Agalma* je susret iz kojega nitko od sudionika ne može biti izuzet jer se izgrađuju nepatvoreni i zbiljski odnosi kroz dar kao ljubavnu izjavu.

Ako je ljubav život koji se u trajanju gradi s gledišta Dvoga, Todorović *Agalmom* zadire u tu badiouovsku matricu, zbijajući susrete/događaje, dajući im mogućnost da ponovno nastanu i da se uslože. Ljubavna izjava i tjelesni dokaz ljubavi kao prelazak susreta u trajanje ne slijede u radu jedno iza drugog – trajanje se događa već pri susretu u kojem se tijela obnažuju i predaju. U *Agalmi* se susret i trajanje sljubljuju, spajajući, na samo umjetnosti svojstven način, početak i vremenitost bez paradoksa. *Agalma* je u skladu s time ekscentričan spoj susreta i trajanja, ljubavne izjave i materijalnog aspekta ljubavi; *Agalma* je dar – ljubavna izjava – tjelesna razmjena – ljubav – dar – ljubavna izjava – tjelesna razmjena – ljubav – dar – ljubavna izjava – tjelesna razmjena – ljubav.

ZORAN TODOROVIĆ, *AGALMA*,
FOTOGRAF: ZORAN TODOROVIĆ,
PRANJE POSJETITELJA, ARTSPACE, SYDNEY, 2005.

ZORAN TODOROVIĆ, *AGALMA*,
PHOTOGRAPHER: ZORAN TODOROVIĆ, BATHING OF VISITORS,
ARTSPACE, SYDNEY, 2005

bathing itself, when the tensions subside and when trust, intimacy and joy take hold, as manifested through long conversations that ensue and which have proven to be necessary for articulating the preceding act. The effect of the gift is then felt in its entirety, foreshadowing the possibility of another encounter and love.

Conclusion

Agalma is simultaneously an artwork, a gift and a love relationship. In order to create it, it is necessary to prepare the body (accumulate fat) and undergo a major medical procedure. The removed carnal object created through such a procedure becomes a part of a complex and unforeseen intimacy in an art event based on receiving and passing on a love message and corporeality in a circular exchange of an extreme form of gift-giving. This is how Zoran Todorović gives what is precious – the idea of love, radically named – which eludes every predictable and stable situation as though following Badiou’s mandate: “The world is full of new developments and love must also be something that innovates. Risk and adventure must be re-invented against safety and comfort.”²⁷ Giving a part of one’s body is not solely an art gesture but creates an opportunity for an art event imbued with risk. The gift in itself does not necessarily entail a love relationship but is based on establishing relations

¹ Ovaj tekst nastao je u sklopu kolegija dr. Miodraga Šuvakovića *Novi žanrovi teorije/umjetnosti* koji je dio doktorskog studija Transdisciplinarne studije savremene umjetnosti i medija, na Fakultetu za medije i komunikaciju, Sveučilišta Singidunum u Beogradu, 2017. godine.

² Stjepan Senc (ur.), *Grčko-hrvatski rječnik za škole*, Naklada Kr. Hrv.-Slav.-Dalm. zem. vlade, Zagreb, 1910. (reprint 1991.).

³ Algis Uzdavyns (ur.), *The Golden Chain: An Anthology of Pythagorean and Platonic Philosophy*, WorldWisdom, Bloomington, Indiana, 2004., 289.

⁴ Clemente Marconi, „The Parthenon Frieze: Degrees of Visibility”, u: *RES: Anthropology and Aesthetics*, 55–56, 2009., 156–173.

⁵ Adrian Johnston, Catherine Malabou, *Self and Emotional Life: Philosophy, Psychoanalysis, and Neuroscience*, Columbia University Press, New York, 2013., 70.

⁶ Miško Šuvaković, Zoran Todorović, *Z.T.: Intenzitet afekta: performansi, akcije, instalacije: retrospektiva Zorana Todorovića / Z.T.: Intensity of Affect: Performances, Actions, Installations: Retrospective of Zoran Todorović*, Muzej savremene umjetnosti Vojvodine, Novi Sad, 2009., 74.

⁷ Od količine odrezanog tkiva sveukupno je napravljeno četiri sapuna.

⁸ *Agalma* je započeta 2002. godine kada su Todorovića pozvale kustosice udruge *Kontejner / biro savremene umjetničke prakse iz Zagreba* da sudjeluje na *Posljednjoj istočnoeuropskoj izložbi*. Izložba se održala 2003. godine u beogradskom *Muzeju za savremenu umjetnost*, a rezultat je suradnje dvadeset i jedne kustosice i kustosa. (Vidi katalog izložbe: Zoran Erić, Stevan Vuković (ur.), *Posljednja istočnoeuropska izložba / The Last East European Show*, Muzej savremene umjetnosti, Beograd, 2003.) Kao što su stručnjaci iz istočne Europe surađivali na koncipiranju izložbe i odabiru umjetnika, Todorović se u svojem odgovoru na poziv ravnao po istom principu – suradnji. Sudjelovat će na izložbi ako kustosice koje su ga pozvale izravno budu surađivale s njim na projektu i ako pristaju biti dio rada a da pri tome ne znaju unaprijed što se od njih traži i koja je njihova uloga u radu. Autorica članka u to je vrijeme bila jedna od kustosica u

which can be of a different nature. However, Todorović’s gift-soap was given as a declaration of love and it was received as such. Love in *Agalma* is a process which, through the creation of temporary zones of constructed life, is stimulated and regenerated, whereby changing its modalities to relate to trust, gratitude, admiration, passion, intimacy and the desire for an enduring love relationship. *Agalma* enables an encounter as a possibility of love within a process situated on the border between art and life. It contains elements for constructing the truth from the position of a “Three scene” with unlimited endurance and periodic unravelling, becoming a constitutive part of the protagonists’ lives. Since it is an artwork, all affective experiences, states or relationships are temporary but with long-term consequences. *Agalma* is an encounter from which none of the participants can be excluded since genuine and real relationships are established through a gift as a declaration of love.

If love is life built to last from the position of Two, Todorović’s *Agalma* penetrates into Badiou’s matrix, condensing the encounters/events and providing them with the possibility to multiply and be created anew. The declaration of love and bodily proof of love as a transition from an encounter into endurance is not sequential – the endurance is already established during the

Kontejneru i, uz kolegicu Olgu Majcen Linn, protagonistica *Agalme*.

⁹ Općenito, strategije i taktike radova Zorana Todorovića nisu bezazlene. One imaju izravno djelovanje na posjetitelje: „Kada posmatrač uđe u ‚prostor‘ ili ‚parainstituciju‘ Todorovićevo radu on više nije posmatrač, estetski privilegovan i smešten u područje ‚bezinteresne‘ ili ‚konceptualne‘ recepcije umetničkog dela (kao dela za gledanje, za doživljaj umetničkog, na primer, u modernizmu), već biva uveden u situaciju koja je na neki način neprijatna, riskantna, opasna ili barem problematična za njega kao organizam (uticaj na njegovo telo, organe, fiziologiju) i njega kao društveni individuuum (uticaj na njegovu psihu, etičke, političke, religiozne stavove) i njega kao subjekt (on nije samo subjekt koji gleda, dodiruje, ili sluša umetničko delo, već je on subjekt koji se resemantizuje u samom delu kao saučesnik, učesnik ili objekt).” Miško Šuvaković, „Umetnost i njene mašine bola/smeha ili užasa/uživanja”, *Kontejner*, Zagreb, 2003. Preuzeto s: <http://stari.kontejner.org/todorovic-suvakovic> (pristupljeno 21. veljače 2017.)

¹⁰ O tome svjedočim osobnim iskustvom s obzirom na to da sam sudjelovala u radu.

¹¹ Marsel Mos, „Ogled o daru: oblik i smisao razmene u arhaičnim društvima”, u: Marsel Mos: *Sociologija i antropologija* (2), Prosveta, Beograd, 1982., 7–220.

¹² Lewis Hyde, *Dar: kako kreativni duh transformira svijet*, Algoritam, Zagreb, 2011., 14.

¹³ *Ibid.*, 38–39.

¹⁴ *Ibid.*, 26.

¹⁵ *Ibid.*, 44.

¹⁶ *Ibid.*, 72.

¹⁷ *Ibid.*, 45.

¹⁸ *Ibid.*, 32.

¹⁹ *Ibid.*, 96–97.

²⁰ Alain Badiou, *Pohvala ljubavi*, Meandarmedia, Zagreb, 2011., 37.

²¹ *Ibid.*, 11–14.

²² Alain Badiou, *Metafizika stvarne sreće*, Kulturтреger, Multimedijalni institut, Zagreb, 2016., 64.

²³ Badiou, bilj. 20, 26.

²⁴ *Ibid.*, 32.

²⁵ Badiou, bilj. 22, 68.

²⁶ Badiou, bilj. 20, 44.

²⁷ *Ibid.*, 15.

first encounter when the bodies are laid bare and surrendered. In *Agalma*, an encounter and endurance are merged, conjoining in a unique way characteristic of art, beginning and longevity without posing a paradox. Accordingly, *Agalma* is an ecstatic blend between an encounter and endurance, declaration of love and the material aspect of love; *Agalma* is a gift- declaration of love-bodily exchange-love-gift-declaration of love-bodily exchange-love-gift-declaration of love-bodily exchange-love.

Translated by Dunja Opatić

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² Stjepan Senc (ed.), *Grčko-hrvatski rječnik za škole*, [Greek-Croatian School Dictionary] Naklada Kr. Hrv.-Slav.-Dalm. zem. vlade, Zagreb, 1910, (reprint 1991).

³ Algis Uzdavynys (ed.), *The Golden Chain: An Anthology of Pythagorean and Platonic Philosophy*, WorldWisdom, Bloomington, Indiana, 2004, 289.

⁴ Clemente Marconi, “The Parthenon Frieze: Degrees of Visibility”, in: *RES: Anthropology and Aesthetics*, 55–56, 2009, 156–173.

⁵ Adrian Johnston, Catherine Malabou, *Self and Emotional Life: Philosophy*,

Psychoanalysis, and Neuroscience, Columbia University Press, New York, 2013, 70.

⁶ Miško Šuvaković, Zoran Todorović, *Z.T.: Intenzitet afekta: performansi, akcije, instalacije: retrospektiva Zorana Todorovića / Z.T.: Intensity of Affect: Performances, Actions, Installations: Retrospective of Zoran Todorović*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2009, 75.

⁷ In total, four soaps have been made from the severed tissue.

⁸ *Agalma* began in 2002 when the curators of the association *Kontejner / bureau of contemporary art praxis* from Zagreb invited Todorović to participate in the exhibition *The Last East European Show*. The exhibition was held in 2003 in the *Museum of Contemporary Art* in Belgrade, resulting from a collaboration between twenty-one curators. (See exhibition catalogue: Zoran Erić, Stevan Vuković (eds.), *Posljednja istočnoevropska izložba / The Last East European Show*, Museum of Contemporary Art, Belgrade, 2003). Since the experts from East Europe collaborated on conceiving the exhibition and selecting the artists, Todorović responded to the invitation in the same manner – adhering to the principle of collaboration. He would take part in the exhibition if the curators who invited him wanted to collaborate with him on a project and if they agreed to be a part of the artwork, without knowing in advance what would be expected from them or what would be their role. At the time, the author of this paper was one of the curators in *Kontejner* and, in addition to her colleague Olga Majcen Linn, one of the protagonists of *Agalma*.

⁹ Generally speaking, Zoran Todorović's strategies and tactics are not harmless. They have a direct effect on the audience: “Entering a ‘space’ or ‘parainstitution’ of Todorović's work, one is no longer able to enjoy the privileges of a ‘disinterested’ or ‘conceptual’ view (the modernist position of the viewer towards artwork), but is rather introduced into a situation which is uncomfortable, risky, dangerous or at least problematic to the viewers organism

(due to effects produced upon his body, organs, physiology), to the viewer as a social individual (effects on his psyche, his ethical, politic and religious attitudes) and him as a subject (he is no longer a subject that observes, touches or listens to an artwork, rather, he is a subject that gets resignified as the co-actor, participant or object of the artwork).” Miško Šuvaković, “Art and its Machines of Pain/Laughter of Horror/Enjoyment”, *Kontejner*, Zagreb, 2003, At: <http://stari.kontejner.org/todorovic-suvakovic-english> (Accessed: 21 Feb. 2017)

¹⁰ I can personally testify to this, since I participated in the production of the artwork.

¹¹ Marsel Mos, “Ogled o daru: oblik i smisao razmene u arhaičnim društvima” [Marcel Mauss, “The Gift: Forms and Functions of Exchange in Archaic Societies”], in: Marsel Mos: *Sociologija i antropologija (2)* [Marcel Mauss, *Sociology and Anthropology*], Prosveta, Beograd, 1982, 7–220.

¹² Lewis Hyde, *Dar: kako kreativni duh transformira svijet* [*The Gift: How the Creative Spirit Transforms the World*], Algoritam, Zagreb, 2011, 14.

¹³ *Ibid.*, 38–39.

¹⁴ *Ibid.*, 26.

¹⁵ *Ibid.*, 44.

¹⁶ *Ibid.*, 72.

¹⁷ *Ibid.*, 45.

¹⁸ *Ibid.*, 32.

¹⁹ *Ibid.*, 96–97.

²⁰ Alain Badiou, *Pohvala ljubavi* [*In Praise of Love*], Meandarmedia, Zagreb, 2011, 37.

²¹ *Ibid.*, 11–14.

²² Alain Badiou, *Metafizika stvarne sreće* [*Metaphysics of Real Happiness*], Kulturtreger, Multimedijalni institut, Zagreb, 2016, 64.

²³ Badiou, note 20, 26.

²⁴ *Ibid.*, 32.

²⁵ Badiou, note 22, 68.

²⁶ Badiou, note 20, 44.

²⁷ *Ibid.*, 15.