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regionalno dérive a regional dérive

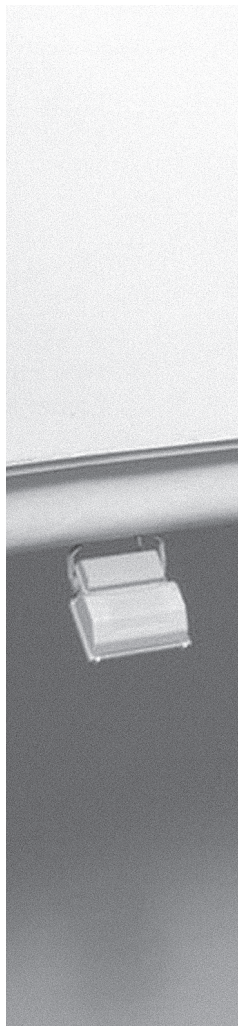
► *In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there.*¹

Guy Debord

Belgijski umjetnik Francis Alÿs u frankfurtskom je izložbenom prostoru Portikus 2006. prikazao film *A Story of Deception (Pripovijest o varci)*, snimljen u suradnji s Olivierom Debroiseom i Rafaelom Ortegom u Patagoniji iste godine. Rad se zasniva na priči, koju je umjetnik čuo istražujući povijest i zemljopisne osobitosti argentinskih pampa, o patagonskom plemenu Tehuelche koje svake godine ponavlja neobičan običaj: slijede jata nandus-ptica koje ne mogu letjeti stotinama kilometara sve dok životinje ne padnu od iscrpljenosti. Jednostavnost lovačke metode "korištenjem hodanja kao oružja", kako sam kaže, ono je što fascinira umjetnika koji već godinama u raznim gradovima i s raznovrsnim pobudama poduzima slične akcije.

Hodanje unutar određenog prostora/regije strategija je njegova umjetničkoj djelovanja – krajnje jednostavnog čina koji je fundamentalni dio kreativnoga procesa. Umjetnik pritom istražuje antropološke aspekte nekog prostora; bavi se društvenom i političkom zbiljom susjednih područja konstruirajući nove karte satkane od pripovijesti, slučajnih događaja i pojedinačnih iskustava. U tom procesu hodanje je neodvojivo od mišljenja/razmišljanja, pa ne čudi što se Alÿsova praksa dovodi u vezu sa situacionističkim pojmom *dérive* koji označava (brzo) prolaženje kroz različite ambijente, pri čemu se pretpostavlja konstruktivno ponašanje i svjesno poimanje psihogeografskih osobitosti.

U današnjoj umjetničkoj praksi prikazi zajedno s metaforičkim narativima pokreću složene mehanizme djelovanja. Kako ih dovesti u vezu? U koje se točke *nedogleda* ugledati, kako doseći do onoga što je na prvi pogled nevidljivo? Tragamo li za fatamorganama, ili su neka zajednička gledišta moguća i potrebna radi postavljanja široke defini-



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¹ Tijekom *dérive*a jedna ili više osoba odustaju na neko vrijeme od svojih odnosa, svojih profesionalnih i slobodnih aktivnosti, kao i svih svojih ostalih uobičajenih motiva za kretanje i djelovanje, prepuštajući se atrakcijama okoliša i susretima na koje ondje naidu.

Guy-Ernest Debord, *Theory of the Dérive*, <http://library.nothingness.org/articles/all/en/display/314>

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¹ Guy-Ernest Debord, *Theory of the Dérive*, <http://library.nothingness.org/articles/all/en/display/314>

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Guy Debord

In 2006, Belgian artist Francis Alÿs presented at the exhibition venue Portikus in Frankfurt a film entitled *A Story of Deception*, shot that very year in Patagonia in cooperation with Olivier Debroise and Rafael Ortega. It is based on a story that the artist heard while exploring the history and the geographic specificities of the Argentinean pampas, telling of the Patagonian tribe of Tehuelche repeating an unusual custom each and every year: they follow flocks of nandus birds, which are unable to fly, for hundreds of kilometres, until the birds collapse of exhaustion. The simplicity of this hunting method, which "uses walking as a weapon", to quote the artist, has fascinated him to such an extent that he has been undertaking similar actions for years, in various cities and with various purposes.

Walking within a defined space or a region is the strategy of his artistic activity – it is an utterly simple act, which is as such the fundamental part of the creative process. In doing it, the artist explores the anthropological aspects of that space; he is involved in the social and political reality of the neighbouring areas and he is construing new maps, woven out of stories, chance events, and personal experiences. In that process, walking becomes indivisible from thinking/reflecting, which is why it is only logical that Alÿs's art should be linked to the situationist notion of *dérive*, denoting a (fast) passage from various environments that implies constructive behaviour and a conscious understanding of psycho-geographic specificities.

In the artistic practice of today, complex mechanisms of action are moved by descriptions and by metaphoric narratives alike. How should we establish a connection between them? What points of the *im-perceptible* we should get hold of in order to perceive, how should we reach something that seems invis-

cije djelovanja koje uključuje društveno-kulturne projekte, lokalni aktivizam i radionice usmjerene na zajednicu?

Raznovrsni 'formati' suvremene umjetničke prakse, projekti strukturirani oko zajedničkih ideja ljudi okupljenih u kreativno-misaonom procesu i posvećenih razvitku znanja na temelju istraživanja i analize stvarnih stanja predmet su našeg interesa. Svjesni krize koncepata regije i potrošenih strategija djelovanja kojima se nastojalo promišljati zajedničke aspekte multikulturalnog dijaloga, svjesni važnosti faktora granice, *drugačijosti*, kao i raznovrsnih načina dekonstrukcije historiografske tradicije, otvorili smo stranice časopisa prilozima autora i umjetnika koji su se s različitim stajališta odvažili premetnuti odnose privatnog i javnog, koji su zamijenili pozicije "visokoumjetničkih" događanja i onih zasnovanih na nešto skromnijim načelima.

U razdoblju brisanja granica, odnosno njihova tranzicijskog premještanja (pa i izmicanja), odmičemo se od kolonizatorskih i globalizacijskih trendova stvarajući arhiv događanja iz naše neposredne blizine. Dijalog koji se nastoji uspostaviti rezultat je konstrukcije povijesnoumjetničkih zbivanja, uz ostalo nastale uvažavanjem postojeće napetosti uspostavljene unutar fizičkih, društvenih, kulturalnih i intelektualnih granica.

Teme poput nacije i nacionalizama, reprezentacijskih i refleksivnih izložbenih formata, složene multimedijске instalacije u srazu s običnim osluškivanjem i/ili promatranjem, zatim pitanja koja se odnose na rod, na odnos prema domu, kao i urbani i ruralni razvojni i istraživački projekti sudjeluju u umrežavanju i refleksiji umjetničkih događanja o kojima se govori. Društvenopolitički pejzaž koji nas zanima određen je novom, suvremenom stvarnošću lišenom progresivnih, birokratskih i reakcionarnih poticaja. Ovom prilikom predstavljamo projekte koji se ne priklanjaju instrumentaliziranim kulturnim politikama (određenima od tekuće vlasti/politike). Poput Alÿsa, pratimo aktere svojih interesa, u nadi da ih nećemo dovesti do iscrpljenja. ▶

ible at first glance? Are we chasing a mirage? Or is it that there may be some common standpoints, both possible and necessary if we wish to set up a broad definition of action, which would include social and cultural projects, local activism, and community-oriented workshops?

Various 'formats' of contemporary artistic practice, projects structured around ideas that are shared by people who are joined together in a creative process of thinking and who promote growth of knowledge based on research and on analysing the actual situation – that is the object of our interest. We are aware of the crisis of regional concepts and of worn-out strategies of action that have been used to reflect upon the basic aspects of multicultural dialogue; we are aware of the importance of borderlines, the *otherness*, and of various ways to deconstruct the historiographic tradition. Therefore, we are opening our journal with pages of essays written by authors and artists that have dared to rewrite, from various viewpoints, the relationship between the private and the public, who have inverted the positions held by the so-called "high art" and by events that are based on somewhat more modest principles.

In an era of erasing borderlines, of their transitional dislocation (and even elusiveness), we have detached ourselves from the trends of colonization and globalisation by creating an archive of events from our immediate surrounding. The dialogue that we have sought to establish is a result of construing art-historical events that have come into existence, among other things, by making an allowance for the tension that exists between the physical, social, cultural, and intellectual borders.

Topics like nation and nationalism, representational and reflexive exhibition formats, complex multimedia installation as opposed to mere listening and/or observing, issues related to gender or to one's relationship towards home, projects of urban and rural development and research – all of these participate in networking and reflecting on the artistic events in question. The socio-political landscape that interests us here is defined by a new and modern reality, void of all progressivistic, bureaucratic, or reactionary impulses. On this occasion, we have chosen to present projects that refuse to comply to all instrumentalized cultural policies (determined by the current authorities or powers). Like Alÿs, we have followed our protagonists out of interest and we certainly hope that we will not exhaust them. ○