

nataša
ilić

strogo
kontrolirani
spontanitet ¹

strictly
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▼ Inscenacije Ines Krasić mogu se opisati kao žive instalacije, performansi, *tableau vivants* ili jednostavno kao preklapajući radovi-u-procesu koji istražuju utjecaje masovnih medija i potrošačke kulture na formiranje javnog i privatnog identiteta.

Radovi se međusobno isprepleću tvoreći cjelinu koja se može uspostaviti tek retrogradno. Fragmenti cjeline djeluju kao *puzzle* koji treba složiti - bez predloška koji nam u tome može pomoći. Pritom taj *puzzle* ima onu kvalitetu dijaloga između njegova tvorca, koji predviđa potencijalne zamke, ometanja i buduću misaoni tijekom rekonstrukcije, i slugača, koji, da bi rekonstruirao sliku *puzzlea*, mora rekonstruirati i mentalni pejzaž njegova tvorca, upravo onako kako savršeni *puzzle* opisuje Georges Perec u romanu *La Vie mode d'emploi*. Kult tijela, opresija medija i modne industrije, pitanja rodnog i spolnog identiteta, odnos javnog i privatnog i opsesivni potrošački mentalitet suvremenog društva s različitim se naglascima preispituju u seriji radova u kojoj neki detalji postaje središnji motiv sljedećeg rada, i ni jedna se tema ne proglašava završenom, nego kontinuirano manje ili više prominentno. Radovi se "gnijezde" jedan u drugome uklapajući se u cjelinu čije smjernice zadaje autorica, ostavljajući velikodušne praznine i mjesta neodređenosti te se potencijal cjeline finalizira tek činom gledateljeve recepcije.

U radu *California Dream* (1999-2000.) u središtu je zanimanja medijski diktiran kult tijela, ali u njemu je već temelj novog rada *e-male / e-fe-male* (2000-2001.), u kojima se naglasak s kulta tijela pomiče na konstrukciji roda i nestalnosti spolnog identiteta. *e-male / e-fe-male* u priču uvodi tzv. prezentere, koje autorica opisuje kao "propisno uniformirane ovlaštene osobe", koje pokreću instalaciju i koje sve važnije postaju u kasnijim radovima, isto kao i element prostorne izdvojenosti koji instalaciju pretvara u "kabinu", pozornicu doslovce zaštićenu opnom i izoliranu od promatrača koji postaje voajer. No, osim tih novih elemenata koji se nadopunjavaju kasnijim radovima, u istom se projektu javlja i novi rad, *Change Your Point of View* (2000 -), koji otvara pitanja potrošačkog mentaliteta, napetosti dizajna i umjetnosti i tržišnog statusa umjetnosti kao robe. Kako pokazuju kasniji radovi, *Change Your Point of View* se osamostaljuje i kontinuirano kao samostalan projekt, koji često biva ubačen u nove radove. Istodobno, element ambalaže i proizvoda kao zaštićenog "branda", koji se uvodi u projektu

● Works by Ines Krasić (b. 1969) could be described as live installations, performances, *tableaux vivants*, or simply as overlapping works-in-process that explore how the mass media and consumer culture influence the formation of public and private identity.

The works are interconnected and they create the whole that can be established only retroactively. The fragments of the whole function as a puzzle that needs to be assembled - without a template that might help. This puzzle has a certain quality of a dialogue between the creator, who foresees potential traps, distractions and future mind process of reconstruction, and the assembler who, in order to reconstruct the puzzle, must reconstruct a mental landscape of its creator, precisely the way a perfect puzzle is being described in Georges Perec's novel *Life: A User's Manual*. Body cult, oppression of media and fashion industry, issues of gender and sexual identity, relations between the public and the private, and obsessive consumer mentality of contemporary society are being investigated with shifting focuses, in the series of works in which a certain detail becomes central in the next work, and no subject is ever considered over and done with, but continues more or less prominently. The works are "nested" within each other, fitting in the whole directed by the artist, but leaving generous blanks and places of uncertainty, so a potential of the whole is realized only through the act of the viewer's perception.

In *California Dream* (1999-2000), the focus is on media dictated body cult, but it already holds a basis for the new work, *e-male / e-fe-male* (2000-2001), in which the accent shifted from body cult to gender construction and unstable sexual identities. *e-male / e-fe-male* also introduces the "presenters", whom the artist describes as "appropriately uniformed authorized persons", who are running the installation and who are to get more prominent in later works, just like the element of spatial closure, which turns the installation into a "cubicle", a stage protected by a membrane and isolated from the viewer who turns into a voyeur. But apart from these new elements that are elaborated in later works, in the same project there is already a seed of a new work, *Change Your Point of View* (2000 -), which opens the questions of consumer mentality, of tensions between design and art and of art as a commodity.

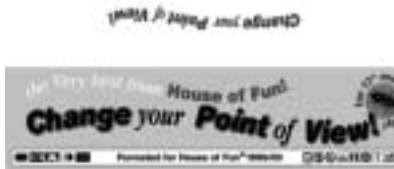
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¹ Iz razgovora s umjetnicom, vođenog u ožujku 2003.

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¹ From a personal communication with the artist, in March 2003.





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Change Your Point of View, na svojevrsan se način osamostaljuje u projektu *Tomorrow's Superstar* (2002.), u kojem "prezentari" bivaju upakirani u ambalažu, prostor se do kraja osamostaljuje, a strategija anti-mode kulminira odjećom koja reminiscira uniforme. *Introducing My Elegant Private Party Room* (2002.) ponovno opsesivno istražuje učinke reklamne industrije, diskrepanciju između javne maske i privatnog lica te napetosti nesigurnih rodnih atributa, ali u središtu scenarija, koji se odvija u prostoru umjetničke kupaonice replicirane u bijelom platnu, sama je umjetnica. Dakako, ta činjenica baca novo svjetlo na prijašnje radove koji se sada otkrivaju kao autoportreti.

Konstantno prisvajanje slika, oslanjanje na metodologije reklamne industrije, parodija, poigravanje klišejima moći i seksualnosti, maskiranje i izvrtanje uloga, temeljne su strategije bliske Jamesonovoj definiciji *pastichea*, koji on opisuje kao pojam kojem nedostaje satirički impuls i "koji je bez smijeha, bez onog latentnog osjećaja da postoji nešto normalno u usporedbi s čime bi ono što se oponaša bilo komično".² Iza šarene ambalaže nema ničeg smiješnog. Superman, Monica Lewinsky, Marylin Monroe ili Lara Croft izjednačuju se s ikonografijom KKK-a, maskirnim uniformama ili S/M retorikom.

Ines Krasić stvara zbudujuće "scenografije" u kojima je gledatelj slobodan dovršiti "scenarij" prema autoričnim slikovnim i tekstualnim uputama, a njihova otvorena forma i međusobna ovisnost tvore dijalošku strukturu koja nikada nije finalna, u kojoj nema posljednje riječi, jedne interpretacije, jedinstvenog koda ili definitivne istine. Svaki rad "pamti" fragmente svih prijašnjih radova, razvijajući novo značenje u trenutnom kontekstu, u kojem odzvanjaju i prijašnje elaboracije, opirući se unitarnosti, homogenizaciji i zatvaranju. Kao što to opisuje Mihail Bahtin, biti znači dijaloški komunicirati, i kada završi dijalog, sve završava. Umjetnica nas uvlači u dijaloški angažman u fluktuirajućem i nestabilnom pejzažu koji poništava sve prijašnje sigurnosti.

GENDER BENDER

U mnogim radovima umjetnica upućuje na sposobnost "varijabilnih konstrukcija identiteta", izvan tradicionalnih binarnih konstrukcija, za što je umjetnica skovala sintagmu "gender bender". U knjizi *Gender*

As proved by later works, *Change Your Point of View* becomes an independent work-in-progress, often inserted into new works. At the same time, the element of packaging and branding, first introduced in *Change Your Point of View*, gains independence in *Tomorrow's Superstar* (2002), in which the "presenters" are being packed in plastic, the space is made separate, and the strategy of anti-fashion culminates with clothes reminiscing uniforms. *Introducing My Elegant Private Party Room* (2002) again obsessively explores the effects of the advertising industry, the discrepancy between a public mask and a private face, and the tensions among uncertain gender attributes. But, the artist herself is at the center of the script unfolding within the space of the artist's bathroom replicated in white fabric, which is the fact that sheds a new light on previous works, which now reveal themselves as self-portraits.

Constant appropriation of images, use of methodology of advertising industry, parody, playing with clichés of power and sexuality, masking, and role switching - these are the basic strategies of Krasić's works. These strategies are close to F. Jameson's definition of *pastiche*, which he describes as a notion lacking satirical impulse, "without laughter, without that still latent feeling that there exists something normal compared to which what is being imitated is rather comic".² Behind the colorful packaging there is nothing funny. Superman, Monica Lewinsky, Marylin Monroe or Lara Croft are being equalled to the KKK iconography, camouflage uniforms or S/M rethorics.

Ines Krasić creates confusing "stage sets" in which the viewer is free to complete a "script" according to the author's visual and textual instructions. Their form and interconnectedness create a dialogical structure that is never finalized, in which there is no final word, no single interpretation, no unique code or definite truth. Each work "remembers" the fragments of previous works, in current context developing a new meaning, in which previous elaboration still reverberates, opposing everything unitary, homogenous or closed. As Mikhail Bakhtin describes it, to be is to communicate in a dialogue, and when the dialogue ends, everything ends. The artist draws us into a dialogical engagement, into a fluctuating and unstable landscape that cancels every previous certainty.

² F. Jameson, *Postmodernism and Consumer Society*, u: H. Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*, Bay Press, Port Townsend WA 1983.

² Fredric Jameson, *Postmodernism and Consumer Society*, in: Hal Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*, Bay Press, Port Townsend WA, 1983.

Trouble Judith Butler razobličava sustave društvene moći koji reguliraju norme “prirodnih” rodnih identiteta žena i muškaraca, logiku heteroseksualnosti i ideju pred-diskurzivne srži rodnih identiteta. Ona tvrdi da je rod performativan, uvijek u djelovanju, ali ne u djelovanju subjekta za koji se može tvrditi da prethodi djelu. Ne postoji rodni identitet, nego samo izraza roda. Mogli bismo reći da s pozicije varijabilne i fluidne konstrukcije identiteta, parodije i pastiša Krasić utjelovljuje poziv Judith Butler da stvaramo “nevolje s rodom”.

U radu *California Dream*, koji se bavi kultom tijela i fizičke spremnosti, koji dikтира shvaćanje prema kojem se ljepota (ne samo uvjet uspjeha nego i oličenje uspjeha, uspjeh sam po sebi) brutalno izjednačava sa zdravljem, tri objekta - bicikla koji nose nazive “male”, “female” i “unisex”. Objekte za prirodne rodove “nadopunjava” uvođenje produkta (jer “objekt” se izjednačava s produktom) “unisex”, što je česta strategija modne i reklamne industrije, koji poništavajući rodnu podjelu proizvoda nastoje obuhvatiti cjelokupno tržište. No, pod naziv “unisex” mogli bi spadati i svi oni koji nemaju svoje mjesto - “drugi” - čime se diskretno dovodi u pitanje prirodna zadanost rodova. Pitanje kako bismo trebali izgledati i zbog čega, koje oblikuju i na koje odgovaraju mediji, na ironičan se način prilagođuje svakom pojedinačnom posjetitelju, koji može odabrati bicikl i činom “individualizirane percepcije”, u skladu s osobnim preferencama, odabrati objekt za upotrebu (pri čemu “prirodni” rod ni na što ne obvezuje) te odrediti brzinu kojom će pokretati objekt i tako vrtjeti traku s recikliranim vizualnim sadržajima magazina o ljepoti i ostalim materijalima medijske prezentacije ljepote i kulta tijela.

U radu *e-male / e-fe-male* rodna subverzija vodi važan korak dalje. Medij koji je u središtu pozornosti nisu više magazini za ljepotu nego internet, koji uključuje širu sliku tijela oslobođenog roda. Internet ujedno upućuje na svojevrstu privatnost uporabe, koja podrazumijeva svojevrstu instant izolaciju “korisnika” i izravan upliv apstraktnog medijskog materijala koji tu privatnost oblikuje. U skladu s time, instalacija je smještena u zatvoreni, izolirani prostor, svojevrstnu opnu u kojoj se množe slike i energija “interakcije”. Istodobno, u zatvorenom prostoru smješten je novi objekt - bicikl, koji pokreću “prezenteri”, uniformirane osobe koje nose natpise “e-male” i “e-fe-male”, što



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GENDER BENDER

There is a number of works in which the artist points toward a capability for “variable identity constructions”, beyond the traditional binary constructions, which Ines Krasić calls “gender bender”. In her book *Gender Trouble*, Judith Butler unmasks the systems of social power that regulate the norms of “natural” gender identities of men and women, as well as the logic of heterosexuality and the idea of pre-discursive essence of gender identities. She claims that gender is performative, always in action, but not in the action of a subject that could claim to precede the action. There is no gender identity, only the expression of a gender. We might say that from a position of variable and fluid identity construction, parody and pastiche, Krasić embodies Judith Butler’s call for “gender troubles”.

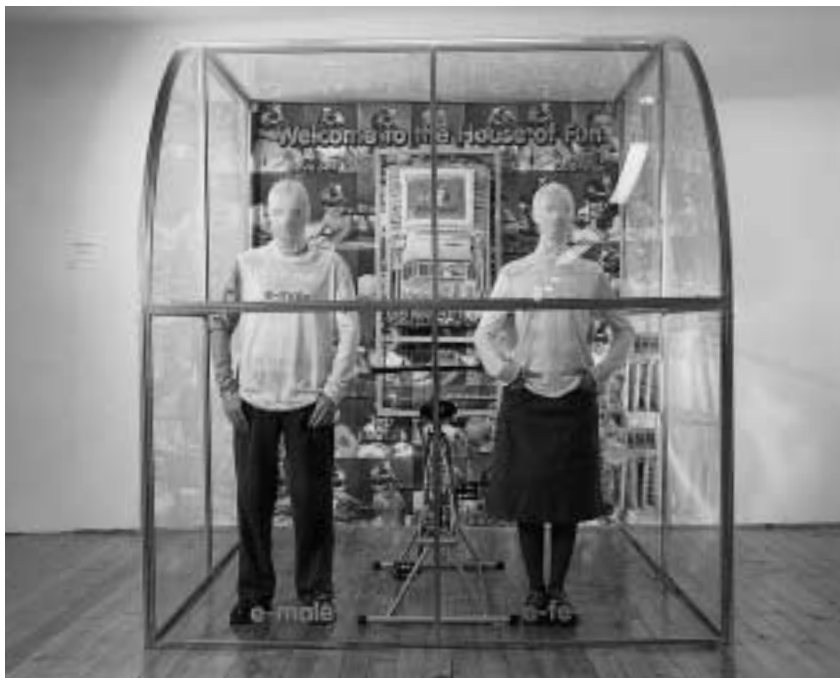
In *California Dream*, which deals with body cult and physical fitness that dictate a brutal equation of health with beauty (considered to be not only a condition of success, but the success itself), there are three objects-bicycles, entitled “male”, “female”, and “unisex”. Objects for “natural” genders are supplemented by the “unisex” product (because the “object” becomes a product), which is a common fashion and advertising strategy, based on cancellation of gender targeting in the effort to cover the whole market. But “unisex” might also include all those who have no place for themselves -

2. I. Krasić, *Change your Point of View!*, 2000 -, foto / photo: D. Balaban

3. I. Krasić, *Label, Change your Point of View!*, 2000 -

4. I. Krasić, *California Dream, Female*, detalj / detail, 1999-2000., foto / photo: D. Balaban

5. I. Krasić, *e-male/e-fe-male*, detalj / detail, 2000-2001., foto / photo: D. Balaban



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6. I. Krasić, *e-male/e-fe-male*, 2000-2001., foto / photo: D. Balaban

7./8. I. Krasić, *Introducing My Elegant Private Party Room*, 2001-2002., foto / photo: D. Bardić

su derivati novih rodova, nejasnog podrijetla u flukstu internetskih slika.

Novi je rod posljedica medija, u smislu da bez medija interneta takav rod ne bi bio moguć, no istodobno on je i posljedica diktata medija i reklamne industrije koja "kroji" rodnu fluidnost. "Prezenter" preko lica nose bijele maske, a na mjestu očiju nije prorez, nego je tkanina perforirana tako da omogućuje djelomičan, "rešetkast" pogled. Jedan je odjeven u suknju, drugi prezenter je u hlačama, a oboje nose bijele majice s natpisom roda koji ih označava, "e-male" i "e-fe-male", u plavoj odnosno žutoj boji. No, rodni odjevni predmeti (suknja, hlače) ne upućuju na neki fiksni identitet u kojem "male" i "female" ostaju "muškarac" i "žena" internet-generacije, u verbalnoj igri s nazivima omiljenog oblika internetske komunikacije i nazivima spolova. Osim što su prezenteri doista maskirani i ništa ne potvrđuje njihov "prirodni" spol, oboje na majicama nose i bijelo-na-bijelom natpise drugog spola. Nije riječ o "suprotnim" spolovima u kojem jedan isključuje drugi, nego upravo o nehijerarhijskoj spolnoj fluidnosti, sukladnoj neobvezujućoj "slobodi izbora" pred kompjutorskim ekranom. No, budući da "prezenteri" ne samo predstavljaju objekt - bicikl u svojevrsnoj parodiji beskrajnih reklama u kojima tzv. "savršena" tijela prezentiraju sprave i pomagala za postizanje "savršenog" izgleda, nego i "uživaju" umjesto gledatelja u virtualnom svijetu fizičkom opnom odvo-

"others" - and this discreetly questions the natural basis of gender. The questions of how we should look and why, which the media both pose and answer to, are ironically being adjusted to each viewer. The viewer can choose a bicycle according to his/her preferences (and the "natural" gender in no way determines this choice), as well as adjust the speed of moving images that contain recycled visual material from beauty magazines and other media presentations of beauty and body cult.

In *e-male / e-fe-male*, gender subversion is being shifted in a significant move. Beauty magazines are no longer at the center of the artist's attention, but the Internet, which includes a broader understanding of a body freed from gender. The Internet also points toward a certain privacy of use, which implies an instant isolation of the "user" and a direct flow of abstract media material that is forming this privacy. Therefore, the installation is positioned in an isolated space, closed by a membrane in which images and "interaction" energies multiply. Within this closed space, a new object-bicycle is located, set in motion by the "presenters", uniformed persons in T-shirts with captions "e-male" and "e-fe-male" — the derivative new genders of unclear origins in the flux of Internet images.

These new genders are consequences of the media, because without Internet they would not be possible, but they are also the result of media and advertising industry that dictate gender fluidity. The "presenters" are wearing white masks, which have no slits for eyes. Instead, the fabric is perforated in such a way as to ensure a view through a "grid". One presenter is wearing a skirt, the other is wearing trousers, and they are both in white T-shirts with captions marking their genders, e-male and e-fe-male, written in blue and yellow. The "gender" clothing items (skirt, trousers) do not point to some fixed identity in which "e-male" and "e-fe-male" stand for "male" and "female" in the age of Internet, in a verbal play with the favorite means of Internet communication and genders. The presenters are masked and there is nothing to confirm their "natural" gender. Furthermore, they both have white-on-white captions of the other gender. It is not about "opposite" genders where one excludes the other, but about a non-hierarchical gender fluidity, parallel to the undemanding "freedom of choice" experienced in front of a computer monitor. Pre-

jenom od gledatelja, užitak gledatelja pretvara se u opresivnu voajersku poziciju koja prekriva kodove prezentacije.

Inscenacije Ines Krasić ističu diskontinuitet između anatomije i roda te čine vidljivim iluziju rodnog identiteta kao fiksirane unutrašnje supstance. Pojam roda kao parodije ne znači da se imitira original - parodija leži u samom pojmu prirodnoga i originala. U shvaćanju da je i original deriviran odjekuje subverzivni smijeh.

I LOVE A MAN IN A UNIFORM³

Razobličavanje odnosa javne maske i privatnog lica provlači se kroz sve radove. U radu *Tomorrow's Superstar* (2002.) "prezentari" nose uniforme koje reminisciraju odjeću Ku-Klux-Klana i maskirne uniforme te se groteskno pojačava ideološka napetost uniforme-maske i skrivenog lica. Moda općenito često crpi iz ideološki neprihvatljivih izvora koje pacifizira i domesticira, balansirajući između subverzivne transformacije i profitom vođene marketinške strategije koja anulira svaki ideološki sadržaj osim potrošnje. No, kod Ines Krasić riječ je o *anti-modi*, upravo o onome još uvijek zazornome što se ni jedna marketinška strategija još ne usuđuje pretvoriti u poznato, blisko i prihvatljivo. Maske - uniforme Ku-Klux-Klana, iz kojih se često skrivaju uzoriti stupovi zajednice, ne skrivaju pravo lice, nego kao "pravo lice" razotkrivaju zastrašujući ikonografiju, dekonstruirajući odnose maske i skrivenog lica, potkopavajući uvjerenje da se maska može skinuti. Maska nam govori ono što sa strahom naslućujemo - da iza nje nema ničeg.

Istodobno, scenska uprizorenja Ines Krasić karakterizira svojevrsni *glamur* i poigravanje s kičem masovne proizvodnje i potrošnje, pri čemu je, dakako, riječ o sociološkom i kulturološkom kiču koji producira ju mediji. Anti-moda i postavi scenografija u kojima se prezentari kreću pokazuje shvaćanje uloga filtriranih kroz senzibilnost *trash* estetike školovane na pop-glazbi i supkulturama. Krasićeva glamur ne shvaća kao objekt, akciju, ideju. Glamur se ne javlja iz "prirode" stvari, glamur je umjetan. Čin transgresije i plagiranja ne vodi k istini, nego ideja glamura teži neautentičnom kao cilju po sebi, pri čemu je neautentično shvaćeno kao kritika "autentičnosti" normalnosti.

Usprokos tome, raskoš uprizorenja, užitak detaljiziranja i minuciozne izvedbe kos-

senters are not only presenting object-bicycles in a certain parody of never-ending commercials in which "perfect" bodies present some equipment for achieving the perfect look, but they also "enjoy" instead of the viewer, in a virtual space separated from the viewer by a physical membrane. Thus is the viewer's enjoyment transformed into oppressive voyeuristic position that covers representation codes.

Ines Krasić's scenic presentations accentuate the discontinuity between anatomy and gender and make visible the illusion of gender identity as a fixed inner substance. The notion of gender as parody does not imply that the original is being imitated - the parody lies within the very notions of the natural and the original. In understanding that the original is derived, reverberates a subversive laughter.

I LOVE A MAN IN A UNIFORM³

Exposing the relations between public mask and private face is present in many works. In *Tomorrow's Superstar* (2002) the "presenters" wear uniforms that recall camouflage uniforms and robes worn by the KuKluxKlan, so ideological frictions between the uniform-mask and the hidden face are grotesquely enforced. The fashion often utilizes ideologically unacceptable sources that it manages to pacify and domesticate, balancing between a subversive transformation and a profit-oriented marketing strategy that annuls any ideological content except consumption. With Ines Krasić it is about anti-fashion, precisely about what is still abject and no marketing strategy dares to turn it into something common, familiar and acceptable. The masks-uniforms of the Ku Klux Klan, behind which some respected "pillars of community" are hiding, do not hide the real faces; rather, they reveal the scary iconography as the "true face", thus deconstructing relations between the mask and the hidden face, undermining the belief that a mask could be taken off. The mask confirms what we anticipated in fear - that behind it there is nothing.

However, the scenic arrangements by Ines Krasić are also characterized by a certain glamour and they play with *kitsch* of mass production and consumption, the sociological and cultural kitsch produced by the media. Anti-fashion and setups in which presenters move, express understanding of



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³ Gang of Four, *Songs of the Free*, Warner Bros, 1982



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9. I. Krasić, *Genderbender*, "prezentari" u *Introducing My Elegant Private Party Room / presenters in Introducing My Elegant Private Party Room*, 2001-2002., foto / photo: D. Vlaović

10. I. Krasić, *Tomorrow's Superstar!*, 2002., foto / photo: Ž. Gradski

11. I. Krasić, *Label*, *Tomorrow's Superstar!*, 2002.

tima i scenografije odaju veselje blisko Bah-
tinovu shvaćanju karnevala kao načina mi-
šljenja kojim možemo stvoriti "alternativne
društvene prostore slobode". Karneval kao
opozicijska kultura, protumodel kulturalne
produkcije i želje, obustava "hijerarhijske
strukture", kod Krasićeve afirmira potrebu
ukidanja gotovih rješenja i zadanih odnosa,
prisiljavajući nas da iza duhovitog poigrava-
nja klišejima konzumerizma otkrivamo op-
resivne konstelacije moći.

LOST IN THE SUPERMARKET⁴

Činjenica da su u *Tomorrow's Superstar*
maskirani "prezentari" poput proizvoda umo-
tani u ambalažu ističe ideološko pakiranje,
koje nivelira razlike maske i stvarnog lica
podvrgavajući ih istoj logici konzumerizma.
Doslovno upakiranje "prezentera" nastav-
ak je strategije zatvaranja prostora inscena-
cije i njegova odvajanja od promatrača, koje
upućuje na zatvoreni, izolirani sustav, u ko-
jem je posjetitelj pozvan stvarati vlastite slike
- dakako, prema zadanim pravilima.

Zatvaranje prostora osobito je promi-
nentno u radu *Introducing My Elegant Private
Party Room*, u kojem maskirani "prezentari"
slijede umjetničke precizne upute koje kom-
biniraju vizualne i verbalne elemente prisva-
jajući strategije oglašavanja. Scenarij se odi-

roles filtered through sensibilities of trash
aesthetics schooled on pop music and sub-
cultures. The artist does not see glamour as
an object, action, or idea. Glamour is not
immanent to the "nature" of things; glam-
our is artificial. The act of transgression and
plagiarism does not lead to the truth. Rather,
the idea of glamour aims toward the inauthen-
tic as a goal per se, but the inauthen-
tic is understood as a critique of
"authentic" normalcy.

In spite of that, the vividness of the
scene, the enjoyment in detailing and the
precise production of costumes and props
speak of a joy close to Bakhtin's under-
standing of carnival as a way of thinking
through which we can create "alternative
social spaces of freedom". As an opposition
culture, a counter-model of cultural produc-
tion and desire, and as a cancellation of
"hierarchical structure", the notion of carni-
val in Krasić's works affirms the need to
cancel final solutions and given relations,
forcing us to reveal oppressive power con-
stellations behind a witty play with con-
sumption clichés.

LOST IN THE SUPERMARKET⁴

The fact that in *Tomorrow's Superstar*
the masked "presenters" are wrapped like
supermarket products accentuates the ideo-
logical packaging that levels the differences
between a mask and a real face, subjecting
them both to the logic of consumption. The
packaging of the presenters is a continua-
tion of closing the installation space, as well
as its separation from viewer; this points
toward a closed, isolated system in which
the viewer is asked to produce his/her own
images - according to the given rules.

The closing of the space is very promi-
nent in *Introducing My Elegant Private Party
Room*, where masked "presenters" follow
the artist's precise instruction that combine
verbal and visual elements appropriating
advertising strategies. The play is being per-
formed in a replica of the artist's bathroom,
sewn out of white fabric, which gives the
impression of airy and meditative space,
unsuitable for public presentation. The whi-
teness of the fabric contains discreet verbal
reminders, printed words like *beauty victim*,
superiority, *control*, *manipulation*, *auto-
erotic* etc. The installation is not only a rep-
resentation of the real space of the artist's
bathroom, but also the active field of inter-

● ▼

⁴ The Clash, *London Calling*, CBS CLASH 3, 1979

grava u replici umjetnične kupaonice. Nereprezentativni i zaštićeni prostor kupaonice sašiven je od bijele tkanine, stvarajući dojam prozračnog i meditativnog prostora neprikladnog za javno izlaganje. Bjelina tkanine sadrži i diskretne verbalne podsjetnike, otisnute riječi kao što su *beauty victim, superiority, control, manipulation, auto-erotic* itd. Instalacija nije samo reprezentacija realnoga prostora umjetnične kupaonice, nego i aktivno polje presijecanja privatnog, unutrašnjeg prostora i zahtjeva javnog života, scena za priču koju režira umjetnica, igraju "prezenter", a finalizira gledatelj. Cijeli prostor ostavlja dojam diskretno ambalažirane privatnosti.

No, ambalažiranje "prezentera" vraća nas pitanjima kulta tijela i problematike roda, iz drugog kuta preispitujući "prirodnost" tijela. Podvrgavanje tijela procesima koje diktira ekonomski procesi upućuje na važan pomak kojim suvremena tehnologija omogućuje doslovno tretiranje tijela kao ambalaže. Povezanost izgleda i uspjeha diktira obrasce iza kojih se jasno ocrtavaju diktati ekonomije i tržišta - sama "ambalaža" zamjenjuje "proizvod". Ljudsko se tijelo izjednačava sa "suvenirima novog spola", lutkicama za napuhavanje *Pure Silicon* (2002.), artefaktom novog roda. No, to oslobođenje veze s tijelom ne otvara nove prostore slobode identiteta u optimističnom zanosu tehnološke utopije, nego upravo razobličava opresivni karakter mogućnosti izbora - pod istim nazivnikom hiperpotrošnje.

Dimenzija spektakla u izvedbi radova Ines Krsić posljedica je obrade strategija prisvajanja i propitivanja metoda industrije oglašavanja i zabave. Procesom minuciozne ručne izrade produkta masovne potrošnje, koje se u velikoj mjeri temelji na tradicionalnim "ženskim" vještinama šivanja, aranžiranja i dekoracije, slikama i predmetima pripisuje se novo značenje i vremenska dimenzija u kojoj stvari traju, prestaju biti "različite ali iste" i međusobno zamjenjive. Radovi djeluju kao poziv za kritičkim preispitivanjem koje postaje moguće tek činom gledateljeva sudjelovanja, koji iza naslaga poznatih i domesticiranih slika s nelagodom razotkriva njihovu zastrašujuću djelotvornost i besramnu izravnost, ne uspijevajući se othrvati njihovoj zavodljivosti. No budući da ambicija nije prosvjetiteljski mijenjati svijet, nego upisati vlastito iskustvo u zajedničku matricu, umjetnica uspijeva baciti sjeme sumnje otvarajući mogućnost da na svijet oko sebe pogledamo novim pogledom. ▼

section of private, inner space and demands imposed by public life, the setup for the story directed by the artist, played by the "presenters" and finalized by the viewer. The whole space gives the impression of discreetly packed privacy.

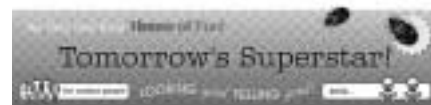
But, the packaging of the "presenters" brings us back to the issues of body cult and problems of gender, questioning from a different perspective the "naturalness" of the body. Submitting the body to the processes dictated by economical processes indicates a significant shift through which the contemporary technology enables to treat the body literally as a package. The connection of beautiful appearance and success dictates the patterns behind which the rules of economy and the market are clearly visible - the "packaging" has replaced the "product". Human body has been equaled to "souvenirs of a new gender", blown-up dolls *Pure Silicon* (2002), artifact of the new gender. But, the liberation from the ties to the body does not open new spaces of free identity in optimistic enthusiasm of technological utopia, but rather it unmasks the oppressive character of freedom of choice - under the same denominator of consumption.

The dimension of the spectacle in execution of the works by Ines Krsić is the result of reworking and questioning the methods used by entertainment and advertising industries. Through the process of detailed production of mass products by hand, based on traditional "women's" crafts of sewing, arranging and decorating, the images and objects acquire new meanings and a new temporal dimension, in which things do last, and cease to be "different but same" and interchangeable. The works function like a call for a critical inquiry that becomes possible only through the perception of the viewer, who, behind the layers of familiar and domesticated images, discovers with uneasiness their terrifying efficiency and shameful directness, and who is still failing to resist their seduction. But since the ambition is not to enlighten and change the world, but to inscribe her own experience into a shared matrix, the artist manages to throw the seeds of doubt, thus opening a possibility to see the world around us with a different vision. ●

prijevod / translation: Goran Vujasinović



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→ **Nataša Ilić** - nezavisna kustosica i likovna kritičarka. Članica je kustoskog tima udruge za vizualnu kulturu *Što, kako i za koga*. Živi i radi u Zagrebu.

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