

**Emancipacija,
memorija i
revolucionarni
subjekt
umjetnosti¹**

BOJANA
MATEJIĆ

**Emancipation,
Memory, and the
Revolutionary
Subject of Art¹**

(Eticus) Subiectum umjetnosti²

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SAŽETAK: Cilj je ovoga teksta preispitati pojam umjetnosti kao emancipacijske prakse kakav se pojavljuje danas u svjetlu umjetničkih djelatnosti kojima se u lokalnom, globalnom i globalnom *stanju stvari* – možemo ga na tragu Badiouove estetike i teorije umjetnosti nazvati jednim imenom *estetikom ne-razlike* – dodjeljuje ovaj *atribut*. Rad nastoji ponuditi moguću klasifikaciju takvih umjetničkih praksi – praksi koje su u opreci s modernističkim načinom mišljenja pojma umjetničkog djela, s fokusom na problemu *emancipacijske potencije (umjetnosti) memorije*. U tekstu prvo nudimo generalni osvrt na problematiku suvremene konstelacije *angažirane umjetnosti*, zatim prelazimo na kritiku zbroja dominirajućih kulturalno-umjetničkih koncepcija koje se pojavljuju pod raznim, premda bliskim imenima: umjetnost memorije, kultura sjećanja, umjetnost partikularnosti koja afirmira idealitet komunikacije i mikropolitiku drugosti, suprotstavljanjem pojmova umjetnosti kao emancipacijske prakse i *umjetnosti memorije* i afirmacijom propozicije o mogućem novom revolucionarnom subjektu umjetnosti. Teza je ovoga rada da emancipacijska praksa umjetnosti uvijek proizvodi *estetsko-političku distancu* u odnosu na postojeće. Ta *estetsko-politička distanca* nije ništa drugo nego *podsjtnik* koji konstituira *nagon etičkog subjekta*. **KLJUČNE RIJEČI:** emancipacija, subjekt umjetnosti, pamćenje, memorija, *estetsko-politička distanca*

Umjetnost u uvjetima *demokratskog materijalizma*²

U suvremenom globalnom stanju stvari (umjetnosti) – stanju *demokratskog materijalizma*³ – „teškoća“ u traženju estetsko-političkih sredstava u proizvodnji avangardnog *negativiteta* proizlazi, s jedne strane, iz problema usidrenosti danog stanja u *mikropolitici otpora* koju zastupa, recimo, rani Foucault⁴, prema kojemu nema „duše revolta“ kao „izvora svih pobuna“, nego samo otpora koji postoje u strateškom polju odnosa moći, dok je subjekt sveden na operacije diskurzivnih formacija. Jedna od takvih značajnijih antihumanističkih teorija vezuje se uz rano psihoanalitičko učenje Jacquesa Lacana, u kojemu je otpor imaginarno, budući da je socijalna moć u Lacanovu diskursu ograničena na simbolno, a subjekt na manjak koji zastupa označitelj za neki drugi (*le point de capiton*). Bliske radikalne antihumanističke zamisli ovima na tragu „jezičnog obrata“ postavili su među mnogima Althusser, Barthes, Kristeva, Derrida tijekom šezdesetih i sedamdesetih godina prošloga stoljeća. Umjetnost se u takvoj konstelaciji u najširem smislu poima kao diskurs ili kulturalni tekst (*označiteljska praksa*), koji iskazuje uvijek nešto *drugo* od onoga što bi trebalo *biti*, ili u odnosu na ono što *jest*, čime se proizvodi otpor unutar danog stanja stvari. S druge strane, taj problem proistječe iz svođenja pojma *humanuma* – ovdje se ponajviše referiramo na mladog Marxa – na identifikaciju ljudske životinje s raznolikošću pod-vrsta koje su zaštićene zakonom „demokratskih ljudskih prava“ – ljudska zaštita svih živih tijela

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SUMMARY: The aim of this text is to examine the notion of Art as an emancipatory practice, as it has emerged recently in the light of artistic activities to which this *attribute* in the local, global, and global *state of affairs* has been prescribed. Following Badiou's theory of art, one may mark this state of affairs as an *aesthetics of non-difference*. This essay seeks to propose a possible classification of such art practices – practices that oppose the modernist mode of thinking the term “artwork”, focusing on the issue of the *emancipatory potency of (the art of) memory*. First we intend to propose a general overview of the problem of the contemporary constellation of *engaged art*, then proceed to a critique of the sum of dominating cultural and artistic concepts that appear under various, yet affiliated terms: the art of memory, the culture of remembrance, the art of particularity that affirms the ideal of communication and the micro-politics of otherness, by juxtaposing the terms of Art as an emancipatory practice on the one hand, and *the art of memory* on the other, and by affirming the proposition of the possible, new revolutionary subject of Art. The hypothesis is here that the emancipatory practice of Art always produces an *aesthetico-political distance* with regard to the existing situation. The *aesthetico-political distance* is nothing other than a *reminder* which constitutes the *drive of the ethical subject*.

KEYWORDS: emancipation, the subject of Art, memory, remembrance, *aesthetico-political distance*

Art in the conditions of *democratic materialism*²

The “difficulty” of inquiring into the *aesthetico-political* means towards the production of avant-garde *negativity* in the contemporary global state of affairs (in Art) – the state of *democratic materialism*³ – arises, on the one hand, from the fact that the given situation is anchored in the *micro-politics of resistance*, proposed by the early Foucault,⁴ according to whom there is no “soul of revolt, source of all rebellions,” but only resistances that exist in the strategic field of power relations, while the subject has been reduced to the operations of discursive formations. One of such significant anti-humanist theories is associated with the early psychoanalytic teaching of Jacques Lacan, according to whom resistance is imaginary, taking into account that social power is in his discourse reduced to the symbolic and the subject to the lack represented by the signifier for another (*le point de caption*). Similarly radical anti-humanist ideas in the wake of the “linguistic turn” have been proposed, among others, by Althusser, Barthes, Kristeva, and Derrida during the 1960s and 1970s. In this constellation, Art is most broadly understood as a discourse or cultural text (*signifying practice*), which always enunciates something *other* in regard to that which is supposed to *be*, or, with regard to that what it *is*, wherewith the resistance within the given state of affairs is produced. On the other hand, this problem arises from reducing the notion of *humanum* – here we largely refer to the young Marx – to the identification

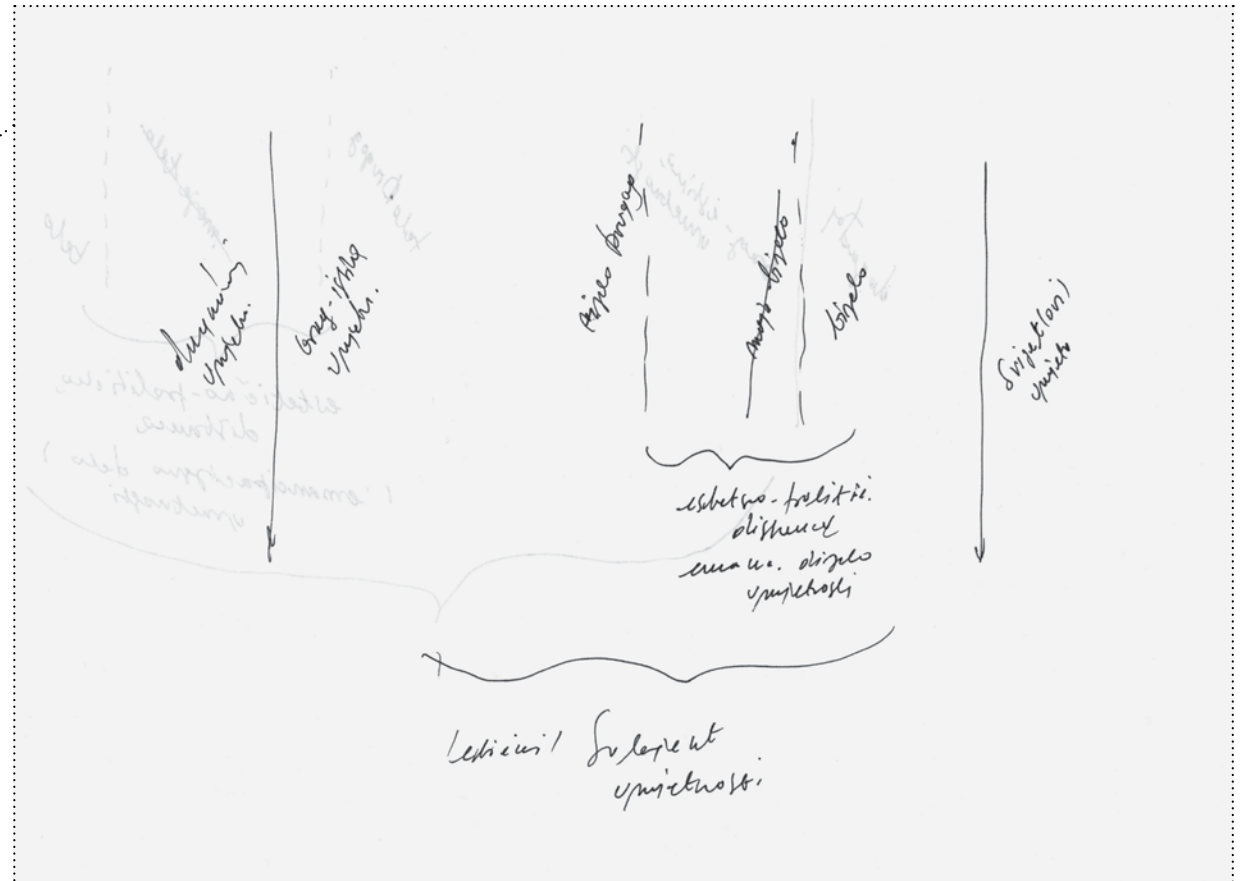
zakonom pod zastavom prava na život (bioetika). Toj situaciji inklinira vulgarna, banalna primjena dobro poznate avangardne teze umjetnost = život. Umjetnost kao oblik života sada se u krajnjoj instanciji poistovjećuje sa životom, ili, preciznije, s 'granicama' i metamorfozama tijela, što nema nikakve veze, prvo, s inicijalnim zamislima dvadesetostoljetnih avangardi, i, drugo, s Marxovom tezom o „tjelesnoj organizaciji individua” kao uvjetu proizvodnje životnih sredstava i (oblika) života samog.⁵ „Tijelo je sada stroj”, kaže Negri u jednom od svojih pisama, „u koji se produkcija i umjetnost upisuju.”⁶ Kapitalistička (neoliberalna) apstraktna supsumcija života se, u tom smislu, pojavljuje kao novi protustav konkretnog života, konkretnog čovjeka i konkretne povijesne prakse. Kraj osamdesetih godina prošloga stoljeća pokazuje rapidnu i jednodimenzionalnu kooptaciju tih perspektiva, dakle, s jedne strane, antihumanističke postavke *agensa* na tragu „jezičnog zaokreta” u filozofiji i estetici (diskurzivna formacija (Foucault), manjak u Drugom (Lacan), efekat pisma (Derrida) i dr.), i, s druge strane, preokupacije tijelom i afektom, ili, preciznije, *afektacijom po sebi*, daleko kompleksniji postavki Foucaulta, Harta i Negrija, Agambena, Deleuzea i Guattarija. Badiou je taj problem jednostavno sazeo u jednom iskazu: današnja doksa kaže da „postoje samo tijela i jezici”.⁸ Umjetnost kao emancipacijska praksa, i općenito ono što bismo mogli nazvati *estetičkim (anti) humanizmom*, svedena je na globalni *kapitalo-parlamentarni* zahtjev za imenovanom slobodom (umjetničke) prakse. Umjetnost

se u takvoj konstelaciji pojavljuje u službi partikularizma: ona se smješta, na krajnje esencijalistički način, u prepoznatljivi kulturalni kontekst, najčešće geopolitički profiliran, u presjeku s autobiografskim narativom autora, iz kojega proizlazi uvjerenje da je, samo zato što pripada relaciji *regularne promjene* – promjene na razini (povijesnoga ili geopolitičkog) konteksta njene aktualizacije – revolucionarna. Dovoljno je *postmedijskim sredstvima* obilježiti temu radničke klase, ili podsjetiti na socijalistički realizam u sveprožimajućoj kulturi sjećanja i nostalgije, i eto „prave avangarde”. Ali, zapravo, riječ je o svemu suprotnom od avangarde – nude nam se ostaci jeftine eklektične juhe i još nas uvjeravaju da je u pitanju *prava avangarda*. Jedna (emancipacijska) praksa umjetnosti, ako se poslužimo Lukácsevima riječima, nasuprot tome, uvijek nastoji da se *svojim vlastitim sredstvima* bori protiv tendencija koje prijete da shematiziraju čovjekovu osjetlinu i ljudsku sredinu, postupcima fetišizacije i objektivacije. Umjetnost kao emancipacijska praksa, zato, podrazumijeva onu umjetnost koja ima sposobnost „ukidanja zaustavljenih, fetišiziranih datosti života”.⁹

Pet simptoma estetike ne-razlike

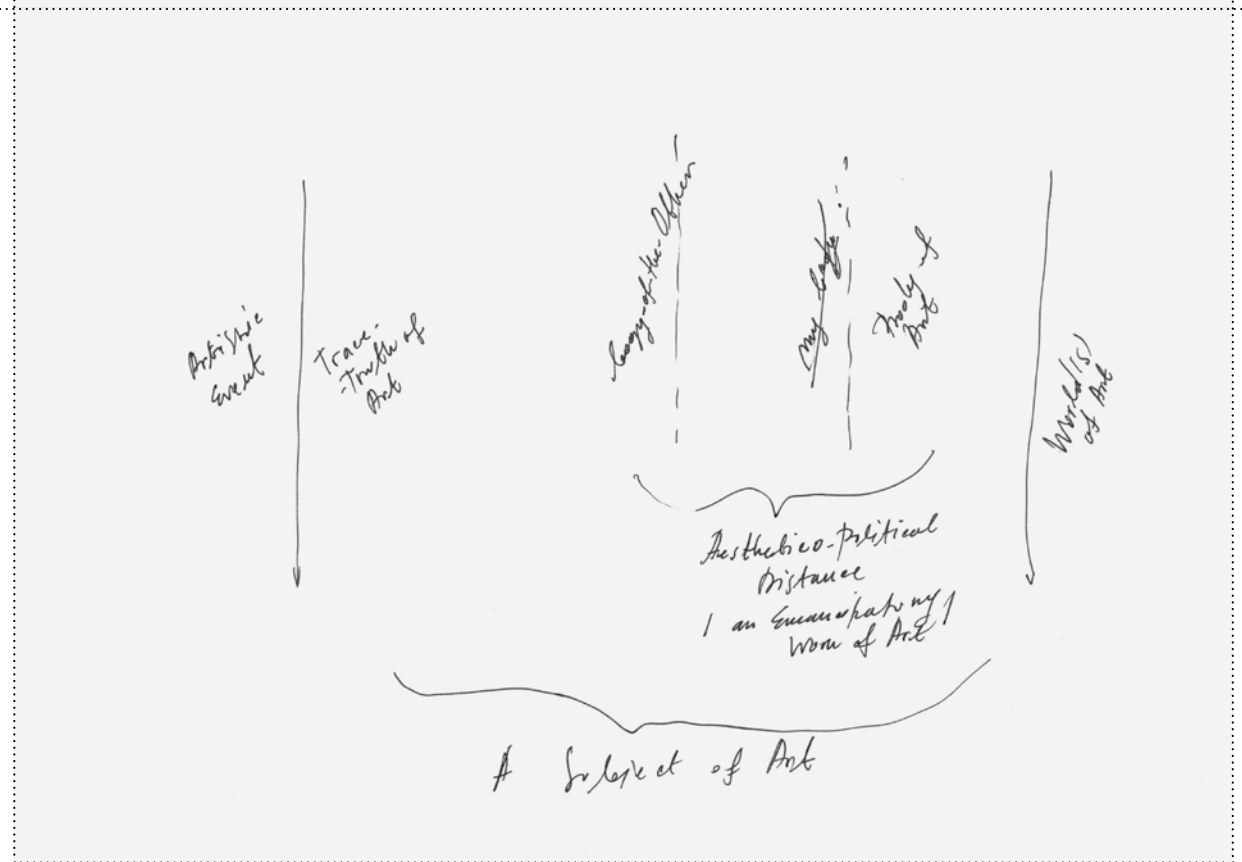
S jedne strane, suočavamo se s oštrom osudom *estetike razlike*, ili estetike u adornoovskoj perspektivi obrane visoke umjetnosti, i, s druge strane, totalizirajućom afirmacijom *estetike ne-razlike*, koja pretpostavlja radikalnu *demokratizaciju umjetnosti*. Ipak, da li svaka ljudska životinja ima *pravo* participirati u polju današnje

ILUSTRACIJE SU SKICE NA TRAGU BADIOUOVIH, PREOBlikOVANE U SVRHU SHEMATIZACIJE POJMOVA.
THE ILLUSTRATIONS ARE SKETCHES SIMILAR TO THE WORK OF BADIOU, RESHAPED TO SCHEMATISE THE NOTIONS.



of a human animal with the diversity of subspecies which are protected by the law of “democratic human rights” – the human protection of all living bodies by law under the banner of the right to life (bioethics). The vulgar and banal engagement of the well-known avant-garde hypothesis “Art = Life” inclines to this situation. Art as a form of life is at present eventually identified with *life*, or more precisely, with the “limits” and *metamorphoses of the body*, which, first of all, has nothing to do with the *initial* ideas of the 20th-century avant-gardes, and secondly, with Marx’s presupposition about the “physical organisation of these individuals” as a precondition for the production of means of subsistence and the (modes of) life itself.⁵ “The body is from now on a machine” – as Negri wrote in one of his letters – “in which both production and Art are inscribed.”⁶ In this sense, the capitalist (neoliberal?) abstract subsumption of life emerges as the new counterposition to concrete life, concrete man, and concrete historical practice. The late 1980s were characterized by a rapid and one-dimensional cooptation of these perspectives: namely, 1. Of the anti-humanist premise of *agens* in the wake of the “linguistic turn” in philosophy and aesthetics (Foucault’s discursive formation, Lacan’s lack in the Other, Derrida’s effect of the script, etc.) and 2. Of the preoccupation with the body and affect, or more precisely, with *affectation in itself*, the far more complex premises of Foucault, Hart and Negri, Agamben, Deleuze, and Guattari. Badiou has succinctly epitomized this problem in a single statement: the *doxa*

of the present says that “there are only bodies and languages.”⁸ Art as an emancipatory practice, and generally what one may call *aesthetic (anti-)humanism*, has been reduced to the global *capital-parliamentary* demand for the appointed freedom of (artistic) practice. In this constellation, Art has entered the service of particularism: it is situated in a recognizable cultural context, in a highly essentialist way, mostly geopolitically profiled in intersection with the autobiographic narrative of the author, which results in a conviction that it is revolutionary, merely due to belonging to the relation of *regular change* – change on the level of the (historical or geopolitical) context of its actualization. It is sufficient to address the issue of the working class with *post-media means of production*, or to recall socialist realism in the all-pervasive culture of remembrance and nostalgia, and there we encounter the “true avant-garde”. Yet, it concerns something entirely opposite to the avant-garde – what we are offered are the remnants of the bargain eclectic soup that, as they are trying to persuade us, is the *true avant-garde*. Quite the contrary, the (emancipatory) practice of Art, using Lukács’s words, always endeavours to use *its own means* in its struggle against the tendencies that threaten with schematizing man’s sensory and human environment, using procedures of fetishization and reification. Therefore, Art as an emancipatory practice implies the possibility of abolishing the reified and fetishized, givens of life.⁹



sveprožimajuće „demokratizacije“ ukusa, ključno je pitanje za trenutno globalno stanje situacije. Izgleda da to stanje *estetike ne-razlike* ipak zanemaruje moguće perspektive mišljenja emancipacijske umjetnosti danas, proglašavajući ih „zastarjelim“ i „uzaludnim idealima modernizma“, ili pak, ono što je najčešće, *totalitarizmom*. Čini se da je svaki oblik *estetičkog (anti) humanizma* osuđen na neuspjeh. U suvremenoj konstelaciji umjetnosti, koja, međutim, *sebi pripisuje* emancipacijski *atribut*, prepoznajemo nekoliko momenata: *Fetišizam postprodukcionizma* – riječ je o afirmaciji teze o umjetnosti i umjetničkom djelu kao „kulturi zasnovanoj na upotrebi formi, kulturi stalne aktivnosti kao znaku za kolektivni ideal: diobe“. ¹⁰ Iako se takve umjetničke aktivnosti uzimaju za „emancipacijske“ u smjeru deregulacije vlasničkih odnosa, riječ je o dominantnoj, globalnoj kulturalnoj praksi koja mahom inklinira i povlađuje proizvodnim i društvenim odnosima dominirajućeg kognitivnog kapitalizma i globalizma, preciznije, režimima kognitivno-kapitalističke eksploatacije. ¹¹ *Fetišizam umjetničkog ak/rtivizma* – implicira obranu teze o društveno-političkim, aktivističkim, direktnim, interventnim, gerilskim, itd. praksama koje se, uz opravdanja koja one nalaze u postdišanonovskoj *ready-made* taktici, označavaju avangardom. Za takve interventne prakse kasnih devedesetih godina dvadesetog stoljeća Aldo Milohnić će skovati zgodan termin *artvizam*. ¹² Pod zastavom avangarde ispostavlja se da (kritičko- estetičko?) *prosuđivanje* takvih djela pretežno zavisi od toga da li su akterice i

akteri takve djelatnosti ispunili zahtjeve pretpostavljenih kulturalnih, umjetničkih projekata (NGO). Borba aktera za moć i vidljivost postaje poligon za sučeljavanje kvantitativne dimenzije umjetnosti i narcističkog *prava na umjetnost (autor)*, ali ne i kvalitativne, budući da je ono što umjetnosti postalo s krajem modernizma potpuno izlišno pitanje. Jer, kako je to primijetio još Adorno, svakoj emancipacijskoj umjetnosti imanentan je *dvostruki karakter umjetnosti* koji je sadržan u dijalektičkoj napetosti između vlastite autonomnosti i *fait social* u odnosu na empiriju: „U tome se čisto kristalizuju odnosi napetosti u umetničkim delima i svojom emancipacijom od činjenične fasade pogađaju realnu bit.“ ¹³ *Fetišizam postmedijske umjetnosti* – ako se prisjetimo definicije *postmedijske umjetnosti* koju je Rosalind Krauss dala u jednom od svojih kritičkih tekstova, vidjet ćemo da ona pod pojmom *postmedij* podrazumijeva proces diseminacije konvencija koje proizlaze iz materijalnih uvjeta tehničke podrške (*technical support*) medija na takav način da se sam pojam *medij* nikada ne može poistovjetiti s fizičkom specifičnošću danih materijalnih aspekata. ¹⁴ Ipak, danas se termin *postmedij* često koristi kao sinonim za tek *formalnu hibridizaciju osjetila*. Drugim riječima, bliski termini *novi medij, metamedij* i *postmedij* u sveprožimajućoj se *estetici ne-razlike* identificiraju s kompjuterskom multimedijom i digitalnim komunikacijskim mrežama, što nije daleko od Manovichevih teza. Takva umjetnička djelatnost zagovara i brani tezu o stalnom uvođenju novih tehnika i tehnologija komunikacije; međutim, ona

se nameće kao puki cilj takve djelatnosti. Toj tendenciji inklinira *fetišizam umjetnosti kao događaja* ili *afektacije*, gdje se susrećemo s (vulgarnom) implikacijom umjetnosti i samog života. Takvo djelo se proglašava „emancipacijskim“, „novim“, „avangardnim“ samo zato što predstavlja efekt djelovanja *novomedijske, metamedijske, postmedijske djelatnosti*, suprotno modernističkoj „završenosti i postavljenosti djela u svijet“. ¹⁵ *Fetišizam proizvodnje subjektivnosti* – takav vid umjetničke djelatnosti iscrpljuje motiv *krize subjektivnosti* koja, posebno, od druge polovice dvadesetog stoljeća predstavlja jednu od vodećih sila emancipacijskih praksi umjetnosti. Međutim, pokazuje se da *eksperimentiranje sa subjektivnošću* stoji u središtu suvremene (neoliberalne) kapitalističke proizvodnje. ¹⁶ Afirmativna sila takve umjetnosti jest *fetišizam implikacije subjektivnosti i kooperacije*, komunikacije, kontinuiteta fluksa, nematerijalnog rada i *općeg intelekta* ¹⁷, proliferacije identiteta, intenzifikacije procesa individualizacije, prakticiranja, mobilizacije, radikalne potrošnje (inter)subjektivnosti, cirkulacije informacija, itd. Riječ je, kaže Lazareto, „o jednom autoritarnom načinu govora: treba se izražavati, treba govoriti, treba komunicirati, treba kooperirati“. ¹⁸ U takvoj konstelaciji umjetnički *individuum* se pojavljuje kao „kreativni pobunjenik“ ¹⁹ koji se, ako ima nešto financijskog i institucionalnog, dispozitivnog (odnosi moći) pokrća, vješto uklapa u nomadske, fleksibilne načine življenja, i fleksibilno odgovara na izazove postfordističke proizvodnje, razmjene i potrošnje. *Fetišizam umjetnosti*

memorije i nostalgije – pojam umjetnosti memorije i nostalgije (*la mode rétro*) blizak je onome što se danas u popularnoj varijanti naziva *kulturom sjećanja*. Ta specifična djelatnost na polju umjetnosti najčešće uzima oblik recikliranih postojećih tekstova kulture u vidu postmodernističkog pastiša. ²⁰ Vulgarna primjena teze o umjetnosti kao *sjećanju*, – koja bi, uzgred, mogla imati emancipacijsku dimenziju u onoj mjeri u kojoj bi ona bila bliska *fidelitét etičkog subjekta* – radije se pojavljuje u vidu samozadovoljavajuće igre povijesnih iluzija, koja se ne zasniva na Realnom umjetnosti, nego na prakticiranju doslovne imitacije i mimikrije, u vlastitom ciničnom uvjerenju da tako „subvertira“ *demokratsko-materijalističke* norme. Najzanimljiviji oblik takve prakse nalazimo u onim umjetničkim djelatnostima koje se, zapravo, *nostalgično* i *egzotično* „prisjećaju“ komunističkih i socijalističkih estetskih obrazaca umjetnosti, pogotovu onih socijalističkog realizma. Takav vid umjetničke djelatnosti nema nikakve veze s umjetnošću kao emancipacijskom praksom, nego se ona strukturira oko određenih kulturalnih mitova i stereotipa vezanih za prošlost. Danas su pojedini teoretičari umjetnosti i kulture skloni afirmativnim tvrdnjama da „više nema razlike između umetničkog dela ili bilo kog drugog kulturalnog ili društvenog artefakta, odnosno, izvođenja, odnosno, prakse.“ ²¹ Međutim, nije svaka umetnička praksa – *konkretna praksa*. Praksa nije nešto što bi jednostavno bilo protustav umjetničkom radu kao *završenom komadu*. Ne radi se ovdje o *komadu* ili dematerijalizaciji i pukoj

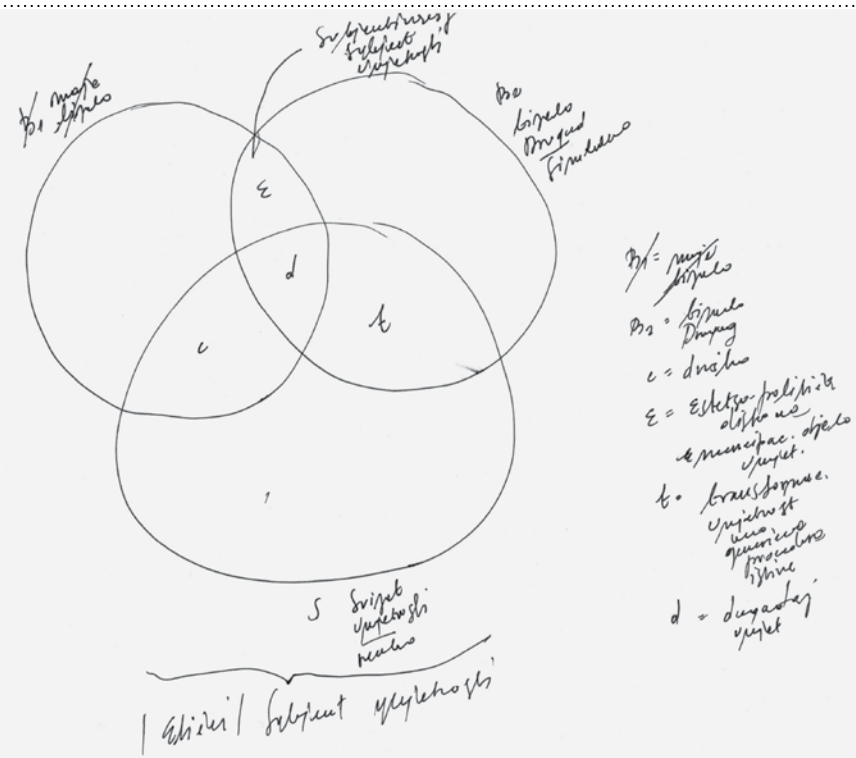
Five symptoms of the aesthetics of non-difference

On the one hand, we are facing an austere critique of the *aesthetics of difference*, or aesthetics in Adorno’s perspective of defending high art, and on the other hand, the totalizing affirmation of the *aesthetics of non-difference*, which presupposes a radical *democratization of Art*. Nevertheless, whether any human animal has the *right* to participate in the field of today’s all-pervasive “democratization” of taste is a crucial question for the current global state of affairs. Apparently, this state of the *aesthetics of non-difference* still neglects the possible perspectives of thinking the emancipatory Art today, denouncing them as “outdated” and “futile ideals of modernism,” or even more frequently, as *totalitarianism*. It seems that any form of *aesthetical (anti-) humanism* is condemned to failure. In the contemporary constellation of Art, which, however, *assigns to itself* the emancipatory *attribute*, one can recognize several key moments: *Fetishism of post-productionism* – the affirmation of the hypothesis on Art and artwork as a “culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing.” ¹⁰ Even though such artistic activities are understood as “emancipatory” in the sense of deregulating property relations, it is a dominant, global cultural practice that is largely inclined to and condescending towards the social and production relations of the prevailing cognitive capitalism and globalism, or more precisely, towards the regimes of cognitive-capitalist

exploitation. ¹¹ *Fetishism of artistic ac/rtivism* – implies a defence of the hypothesis on the socio-political, activist, direct, interventionist, guerrilla, etc. practices, which are, with justifications that are found in the post-Duchampean ready-made tactics, described as avant-garde. For such intervention practices in the late 1990s, Aldo Milohnić has coined a convenient term *artivism*. ¹² Under the banner of the avant-garde, it turns out that the (critical-aesthetical?) *judgment* of such artworks largely depends on whether the agents of the activity in question respond to the demands of the supposed cultural and artistic projects (NGO). The struggle of these agents for power and visibility becomes a polygon for an encounter between the quantitative dimension of Art and the narcissist *right to Art (the author)* rather than the qualitative dimension, since the *what of Art* became an utterly superfluous question with the end of modernism. Namely, as Adorno has already remarked, an integral element of all emancipatory Art is the *double character of Art*, contained in the dialectical tension between its own autonomy and the *fait social* in relation to the empirical: “The complex of tensions in artworks crystallizes undisturbed in these problems of form and through emancipation from the external world’s factual facade.” ¹³ *Fetishism of post-media art* – if one recalls the definition of *post-media art* offered by Rosalind Krauss in one of her critical texts, one shall see that she uses the term *post-medium* to denote the process of the dissemination of conventions that result from the material

conditions of the technical support of the media, so that the very term *medium* can never be identified with the physical specificities of the given material aspects. ¹⁴ Nevertheless, today the term *post-medium* is often used as a synonym for the merely *formal hybridization of the senses*. In other words, the affiliated terms *new medium, meta-medium, and post-medium* are in the all-pervasive *aestheticism of non-difference* identified with the computer multimedia and digital communication networks, which is not far from Manovich’s hypotheses. Such artistic activity advocates and defends a hypothesis on the permanent introduction of new communication techniques and technologies; however, it imposes itself as a mere goal of such activity. This is the tendency favoured by the *fetishism of Art as the event or affectation*, where we encounter the (vulgar) implication of Art and life as such. Such an artwork is proclaimed to be “emancipatory”, “new”, and “avant-garde” merely because it represents an effect of the *new-media, meta-media, or post-media* activity, contrary to the modernist completion of and positioning the artwork into the world. ¹⁵ *Fetishism of the production of subjectivity* – this aspect of artistic activity exhausts the motif of the *crisis of subjectivity*, which has been, especially since the second half of the 20th century, one of the leading powers of emancipatory art practices. However, it has turned out that *experimenting with subjectivity* stands in the focus of (neoliberal) capitalist production. ¹⁶ The affirmative power of such Art is the fetishism of *the implication of subjectivity and*

cooperation, communication, continuity of flux, non-material work, and *general intellect*, ¹⁷ proliferation of identity, intensification of the processes of individualization, the practicing, mobilization, and radical consumption of (inter-)subjectivity, circulation of information, etc. Quoting Lazzarato, it concerns a “discourse that is authoritarian: one *has* to express oneself, one *has* to speak, communicate, cooperate, and so forth.” ¹⁸ In such a constellation, the artistic *individual* emerges as a “creative rebel” ¹⁹ who, if having some financial and institutional, dispositive background (power relations) readily fits into the nomadic, flexible modes of life, and flexibly answers the challenges of post-Fordist production, exchange, and consumption. *Fetishism of the art of memory and of nostalgia (la mode rétro)* is similar to that which is today, in a popular variant, termed *the culture of remembrance*. This specific activity mostly takes the form of recycling the existing texts from the field of broader culture in the manner of postmodernist pastiche. ²⁰ As a vulgar implementation of the hypothesis on Art as *remembrance* – which might, apropos, have an emancipatory dimension to the extent to which it came close to the *fidelitét of the ethical subject* – prefers to appear in the form of a self-sufficient play with historical illusions, and is founded on literal imitation and mimicry rather than the Real of Art, in its specific cynical belief that it will thus “subvert” the *democratic-materialist* norms. The most interesting form of this practice can be found in those artistic activities which, in fact,

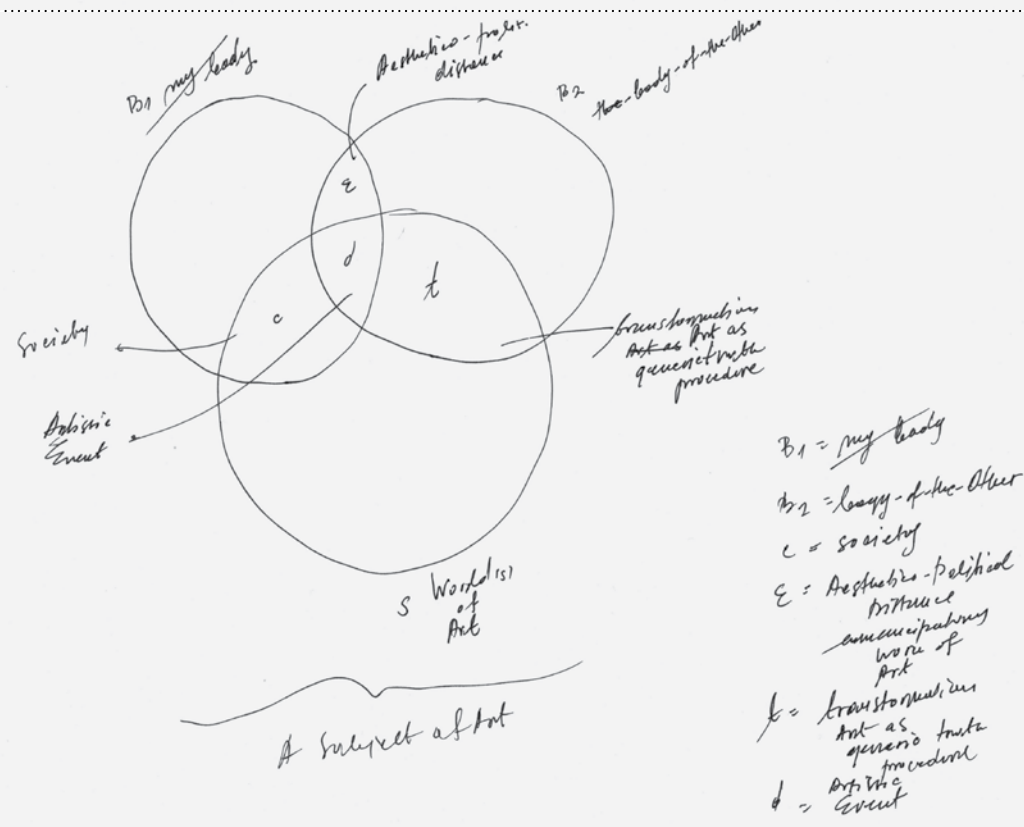


dinamizaciji umjetničkog objekta na razini forme, pojavnosti, modusa egzistencije djela. *Praksa* je, pozvat ćemo u pomoć Althussera, kvalitativni teorijski i povijesni *diskontinuitet* teorijske ideološke prakse njene pretpovijesti (*epistemološki prijelom*), kojim se vrši transformacija ideološkog proizvoda postojećih *empirijskih* (konkretna aktivnost ljudi) praksi u „saznanja”, odnosno *naučne istine*.²² U skladu s tim, pojam emancipacijske umjetničke prakse ne treba miješati s eksperimentalnom umjetnošću ili umjetnošću koja pukom spektakularizacijom izaziva „društvene konflikte”, niti s nečim što se danas vrlo popularno naziva *umjetnošću u doba kulture, umjetnošću memorije*, itd. Riječ je o umjetnosti koja je „sposobna”, nezavisno od vanjskih aspekata djela, forme, medija ili tehničke podrške, za proizvodnju *generičkih istina*, u terminima Badioua, ili, *naučnih istina*, u terminima Althussera. Ono što je najbitnije njena je političnost sadržana u *estetsko-političkoj distanci* koju takva umjetnost proizvodi u odnosu na postojeće.

Protustav umjetnosti kao emancipacijske prakse i umjetnosti memorije

Veliki simptom globalnog stanja i situacija svijeta umjetnosti jest iščezavanje (upotrebe) pojma avangarde. Avangarda, zasigurno, danas više ne postoji u onom obliku i značenju koji nam je povijesno poznat. Istina, još je Peter Bürger u svojoj *Teoriji avangarde*²³ tvrdio da je avangarda „istorijski završen projekat” te da neoavangarde nisu ništa drugo do institucionalizacija *izvornih*

avangardističkih namjera. Ipak, je li to baš tako? Da li ćemo osuditi avangardu na dobro poznati totalni globalistički kraj prema kojemu „više vredi žrtvovati umetnost nego ostaviti realno”?²⁴ Činjenica da svaki povijesni moment avangarde ne može naći nikakav ekvivalent u sadašnjoj stvarnosti upravo govori o *univerzalnosti* njezina prisustva, što će reći njezine *pripadnosti*, ali ne i njezine *uključenosti* u svijet umjetnosti.²⁵ Po našem viđenju, ona nikada ničemu i nije odgovarala, budući da je emancipacijski *atribut* avangarde uvijek ono što *mora doći* na jedan sasvim neizvjestan način, ali – posebno govoreći sada *iz i u ime* dispozitiva, odnosno hitne potrebe trenutnog stanja stvari – ne u vidu odloženog (pasivnog) čekanja i nekog odloženog, dalekog utopijskog projektiranja u budućnost, nego radije kao jedno *aktivirano i aktivno hiljastičko*²⁶ *iščekivanje događaja ljudske emancipacije i subjektivacije*. Postavlja se pitanje: odakle i kako mi *znamo* da su te povijesne avangarde i emancipacije bile u nekom smislu *prave, stvarne* ili još bolje *istinske*? Odakle proizlazi ova *Vjera* u njenu *istinost*, u njeno Realno? Kako *pamtimo* to Realno i da li se ono uopće može pamtiti? Baudelaire je davne 1846. godine napisao: „Pamćenje je najvažniji kriterij umetnosti; umjetnost je mnemotehnika lijepoga.”²⁷ To *pamćenje* Realnog emancipacije u polju umjetnosti nema nikakve veze s postmodernističkom kulturom sjećanja, koja se danas nameće na jedan sasvim neupitan i neproblemski način. Jer ono što nam kultura sjećanja, ili ideologija „umjetnosti u doba kulture”, kulturalni relativizam i



nostalgically and exotically “remember” the communist and socialist aesthetic patterns of art, especially those of socialist realism. This form of artistic activity has nothing to do with Art as an emancipatory practice; instead, it is structured around certain cultural myths and stereotypes linked to the past. Today, some theoreticians of Art and culture are inclined to assertive statements that “there is no longer any difference between an artwork, or any other cultural or social artefact, and performance, that is, practice.”²¹ However, not every art practice is a *concrete practice*. Practice is not something that would simply function as a counter-stance to an artwork as a *finished piece*. It is not about the *piece*, or about the dematerialization and mere dynamization of an art object on the level of form, appearance, or modus of existence. Referring to Althusser, one may say that *practice* is a qualitative theoretical and historical *discontinuity* of the theoretical ideological practice of its prehistory (*the epistemological break*), performing a transformation of the ideological product of the existing *empirical* practices (the actual human activity) into “knowledge”, that is, into *scientific truths*.²² In accordance with this, the notion of emancipatory art practices should not be confused with experimental art or art that provokes “social conflicts” by means of mere spectacularization, or with what is today very fancifully called *art in the age of culture, art of memory*, etc. It is Art that is “capable” of producing *generic truths*, using Badiou’s terminology, or *scientific truths*, using Althusser’s, regardless of the external aspects of the artwork, its form, medium

or technical support. What is most important is its political character, inherent in the *aesthetico-political distance* that this Art produces with regard to the existing.

The counterposition of Art as an emancipatory practice and the art of memory

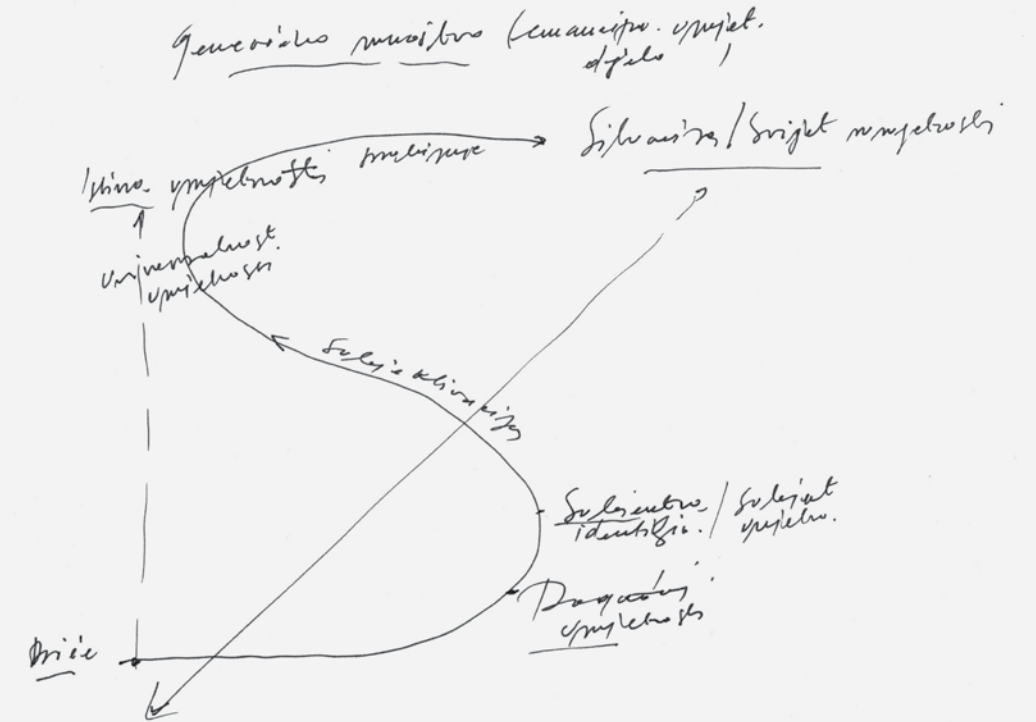
A crucial symptom of the global state and situation of the world of Art is the disappearance of the (use of the term of) *avant-garde*. Certainly, the *avant-garde* no longer exist in the form and meaning that we know from history. Peter Bürger has already stated in his *Theory of the Avant-garde*²³ that the *avant-garde* is a “historically completed project” and that the neo-*avant-garde*s are nothing but the institutionalization of the *original* *avant-garde* intentions. But is it really so? Should we condemn the *avant-garde* to the familiar globalist end when it is better to “sacrifice Art than to give up on the real”?²⁴ It is a fact that no historical moment of the *avant-garde* can find its equivalent in the present reality, which speaks of the *universality of its presentation*, that is, of its *belonging*, but not its *inclusion* in the world of Art.²⁵ In my opinion, it has actually never corresponded to anything, as the emancipatory *attribute* of the *avant-garde* is always that which *must come* in a completely unpredictable way, yet – especially speaking *from and on behalf* of the dispositive, or an urgent need of the current state of affairs – not in the sense of postponed (passive) waiting, or a postponed, distant utopian projection into the future, but rather as an *activated*

formalno-konsezualna paradigma afirmacije kulturalnih razlika nude nije ništa drugo do *lažni realizam* u kojemu povijest estetičkih stilova zamjenjuje i zamagljuje Realnu, Stvarnu (konkretnu) povijest. „Takva podtekstualnost mnemoničkih naknadnih slika, koje treba razlikovati od svakog pastiša i otvorenih citata”, kaže Hal Foster, po Baudelaireu „tvori umjetničku *tradiciju*”, čije djelo mora „prizvati sjećanje na velike prethodnike u toj tradiciji kao svoj temelj i potporanj”²⁸. Što god da je Baudelaire podrazumijevao pod *umjetničkom tradicijom* i *pamćenjem*, po našem čitanju, izgleda da ovdje nije riječ o *konstrukciji tradicije*, nego, ipak, o onome što Badiou naziva „vjerom” (*fidelité*) u radikalni susret i heurističku otvorenost za nepoznato (događaj Istine). To nije onaj vid pamćenja i eksploatacije povijesti i povijesnih estetika koje djeluju, poslužiti ćemo se Fosterovim riječima, u vidu „idealističke kompenzacije za kapitalističko postvarenje”, imajući u vidu da „postvarenje i ponovno oživljavanje tvore jednu od ‘antinomija građanske misli’”²⁹, nego je prije riječ o etičkoj potrebi ljudske životinje da ne popusti pred svojom željom (*ne pas céder sur son désir*).³⁰

Ne zaboravi onaj dio sebe koji ne poznaješ!

Kako onda razumjeti to *ne-zaboravljanje* Realnog emancipacije u polju umjetnosti na tragu naše interpretacije Baudelaireove anticipirajuće maksime o pamćenju? U odgovoru na to pitanje mogao bi nam pomoći Badiou: „Nikada ne zaboravi ono što si srela” (...) „Nastavi (*Continuer!*), nastavi duž niti Realnog”³¹

emancipacije u polju umjetnosti. Umjetnica-pojedinka pristupa umjetničkoj konfiguraciji-subjektu, koja je u Badiouovu sistemu skup umjetničkih djela. Umjetnice i/ili recipijentice kao ljudske *razmjenljive životinje* nisu ništa drugo do *ne-tko/ neke* – partikularna mnoštva koja, zahvaćena neposrednim konsekvencijama umjetničkih događaja i putem *fidelité* uspijevaju pristupiti kompleksnoj konfiguraciji umjetničkog emancipacijskog momenta. Na taj je način mišljenje umjetnosti kao emancipacijske prakse, njezina generičnost i univerzalnost, njezina sposobnost za obraćanje svima, *moguće u suvremenoj konstelaciji*, tvrdi Badiou. To ne znači da takva umjetnost negira kvalitativnu i kvantitativnu razliku između (situacija) mnoštava. Naprotiv. Riječ je o momentu kada kulturalna razlika prestaje biti bitna, ali ne u korist Jednog, nego u korist, da se izrazimo na način Marxa, *univerzalne ljudske emancipacije* i proizvodnje mogućeg, novog, *generičkog humanuma* koji je u protustavu sa svim dosadašnjim povijesnim formama i njezinim predikatima (obitelj, vlasništvo, nacija-država, rasa, klasa, spol itd.). Etička potreba koja je sadržana u antiteleološkom imperativu *ne zaboravi!*, po našoj poziciji, vidimo, nema nikakve veze s etikom pamćenja, memorije, sjećanja, u onoj primjeni koja vrši puku citatnu eksploataciju formalnih povijesnih estetika, stilova, pravaca i pojava. *Ne-zaboravljanje* podrazumijeva, radije, mišljenje i praksu razmještanja, preobražaja i restrukturiranja, „mog mnoštva-bića prema *Besmrtnom*, prema *Istini* koja nju (moje mnoštvo-biće) drži i u i kroz koje prodire i

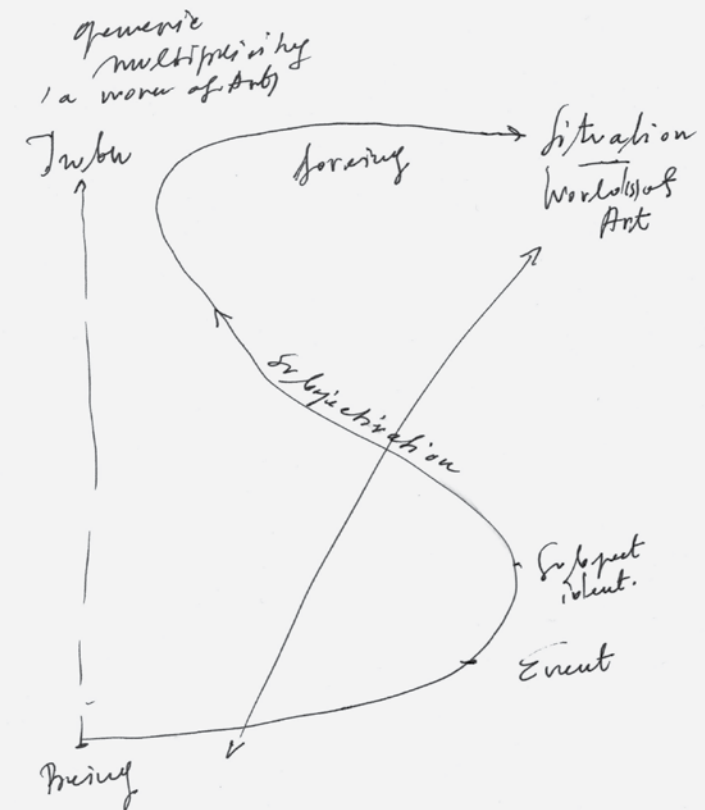


and active chiliastic, non-eschatological²⁶ expectation of the event of human emancipation and subjectivization. One may ask the following: whence and how do we know that these historical avant-gardes were in some sense *genuine, real, or even better – true?* Where does this *Faith* in their *truthfulness*, in their Real come from? How do we *remember* the Real, and can it be remembered at all? Back in 1846, Baudelaire wrote: “Memory is the great criterion of Art; Art is the mnemotechny of the beautiful.”²⁷ This *memory* of the Real of emancipation in the field of Art has nothing to do with the postmodernist culture of remembrance, which today imposes itself in a perfectly unquestionable and unproblematic way. For that which the culture of remembrance, the ideology of “Art in the age of culture,” the cultural relativism, and the formal-consensual paradigm of asserting cultural differences offer is nothing else but *fake realism*, in which the history of aesthetic styles supplants and blurs the Real (concrete) history. “This kind of subtextuality of mnemonic afterimages – to be distinguished from any sort of pastiche of overt citations,” says Hal Foster, for Baudelaire “constitutes an artistic *tradition*,” whose work must recall the great predecessors in this tradition as its foundation and support.²⁸ Whatever it was that Baudelaire understood under *artistic tradition and memory*, according to our interpretation it seems that it has nothing to do with the *construction of tradition*, but what Badiou has termed “fidelity” (*fidelité*) in the radical encounter and heuristic openness for the unknown (the event of Truth). It is not the aspect

of memory and exploitation of history and historical aesthetics that are active, using Foster’s expression, in the form of “idealist compensation for capitalist reification,” keeping in mind that “reification and reanimation make up one of the ‘antinomies of bourgeois thought’,”²⁹ but rather the ethical need of the human animal not to succumb to its desire (*ne pas céder sur son désir*).³⁰

Do not forget that part of yourself that you do not know!

How should one then understand this *not-forgetting* of the Real of emancipation in the field of Art, following our interpretation of Baudelaire’s anticipating maxim on memory? Badiou may help in answering the question: “Never forget what you have encountered” (...) “And consistency, which is the content of the ethical maxim ‘Keep going!’ (*Continuer!*), keeps going only by following the thread of this Real”³¹ of emancipation in the field of Art. The artist-individual *approaches* the artistic configuration-Subject, which is in Badiou’s system the sum of artworks. Artists and/or recipients, as human *exchangeable animals*, are nothing but *some-one/ some-ones* – specific multiples that, caught in the immediate consequences of artistic events and through *fidelité*, manage to address the complex configuration of the artistic emancipatory moment. In this way, reflecting on Art as an emancipatory practice, its generic and universal character, its ability to speak to anyone, *is possible in the contemporary constellation*, as Badiou claims. This does not mean that such Art negates the qualitative and



prelama ga (*transpercement*)⁴. To je onaj etički *zahtjev* koji nalazimo u lakanovskoj etici psihoanalize: „Ne odustaj od onog dijela *sebe* koji ne poznaješ“!³² To *ne-poznato* sebe *praktičkog uma* je „ono što više ne živi u vlastitoj kući“.³³ Ono nije ništa drugo do *estetsko-politička distanca* (*subjektivacija* – vrijeme i prostor postdogađajnih konsekvencija) koju ljudska životinja „iskušava“ u polju umjetnosti; estetsko-politička distanca između događajnih suplemenata (tragova) (Istina) i punktuacije (*trouée*) neke/nekih „vjerom“ (*fidelité*) u te iščezavajuće suplemente. Riječ je o *dužnosti* koja se suprotstavlja patološkoj zapovjesti Ego-ideala, odnosno njegova suplementa Super-ega/Drugog, sadržanoj u Volji za uživanjem – zapovjesti koja stavlja subjekt na mjesto barijere, mjesto manjka u Drugom. To je *dužnost* koja se suprotstavlja dužnosti kao čistom moralnom kategoričkom imperativu Drugog, zahtjevu Volje za uživanjem. *Dužnost* ljudske životinje-subjekta leži u njezinoj (subjekt) sposobnosti (*potentia*) za *evakuaciju* Volje za uživanjem. Relacija „principa“ sreće i *dužnosti* ljudskih životinja i subjekata umjetnosti, onako kako je mi vidimo, nije odnos negacije, nego prije odnos *indiferencije*.

Umjesto zaključka : novi revolucionarni subjekt umjetnosti?

Ako se oslonimo na Badiouove teze, vidjet ćemo da Subjekt umjetnosti nije autor, nego da je umjetničko djelo Subjekt umjetničke procedure kojoj djelo pripada, čime ono zadobiva atribut *Univerzalnosti*, budući da se obraća svima. Preciznije,

umjetničko djelo je subjektna (i subjektivizirajuća) točka umjetničke Istine. Ono je, tako, lokalna instanca ili diferencijalna točka Istine, dok je Subjekt diferencijalna točka umjetničke procedure. Badiouove teze pokazuju da imanentnost i singularnost Istine ne leži ni u umjetničkom djelu niti u autoru djela, nego u *umjetničkoj konfiguraciji* koja je pokrenuta događajnim prekidom. Jer, umjetnički *Događaj* uvijek zaposjeda *locus* ruba, granice besformnog, točke na kojima su formalna sredstva postojećih umjetnosti proširena (*ekstenzija situacije* nasuprot *transcendenciji*) preko utvrđenih i poznatih granica. Umjetnički *Događaj* otvara *mogućnost* konceptualizacije onoga što je bilo neshvatljivo, nerazumljivo, traumatično, nepoznato, neimenljivo, neiskazivo, nerazlučivo itd. Umjetnički *Događaj* kao demonstracija te *mogućnosti*, također, podrazumijeva da nije posrijedi samo Istina jednog partikularnog umjetničkog djela, nego grupe umjetničkih istraživanja koja su manje ili više neimenljiva i neprenosiva u prevladavajuće stanje situacije. Time Badiou istovremeno osigurava *univerzalnost* i *partikularnost* umjetnosti kao generičke procedure istine.³⁴ Vidimo, dakle, da umjetničko djelo nije ni Događaj niti Istina u polju umjetnosti. ……… Umjetničko djelo je materijal, tijelo, činjenica umjetnosti, dok je Istina umjetnička procedura koja je pokrenuta događajem. Ta procedura nastaje „zbrajanjem“ više umjetničkih djela. Partikularni umjetnički rad ili istraživanje je, da ponovimo, „*subjektna* točka umjetničke istine“, dok grupa umjetničkih istraživanja ili radova čini *konfiguraciju* koja je

Univerzalna. Konfiguracija, pri tome, nije umjetnička forma, žanr, ili neki pretpostavljeni objektivni period u povijesti umjetnosti, niti je u pitanju „tehnički“ dispozitiv (medij). Radi se o *identifikacijskoj sekvenci*, koja je inicirana Događajem, koja proizvodi Istine, obuhvaćajući virtualni beskonačni kompleks umjetničkih djela. Iz svih tih teza slijedi da emancipacijska praksa umjetnosti pretpostavlja *specifičnu estetsko-političku distancu* – *emancipacijsku dimenziju*. Umjetnost je tako „skup sila“ sadržan u *pedagoškoj praksi*, pod uvjetom da *pedagoška praksa* ili *obrazovanje* nisu usidreni u didaktici osjetila, nego u procesu raspodjele oblika znanja na takav način da neka istina zadobiva mogućnost „prolaza“, probijanja *rupe*, procijepa u danom diskursu, režimu, dispozitivu znanja. ……… Ipak, na kraju, nameće se sljedeće pitanje: Ako „sve počinje“ s Događajem,³⁵ ili, još preciznije, sa *zrelošću događajnog mjesta*, a ne s *vitalnom, osjetilnom, potrebom*³⁶ *recipijenta-ljudske životinje-autora* kao „išezavajućim‘ uzrokom“³⁷ emancipacijske prakse, podrazumijeva li to da moramo *čekati* – i koliko dugo? – neko odgovarajuće događajno mjesto u situaciji, zatim neki ili neke događaje na tom mjestu, nekoga ili nešto koje se, dalje, putem *fidelité*, subjektivizira u ime umjetničke Istine kao traga Događaja, zatim neko mnoštvo koje se subjektivizira proizvedeći tako umjetničke sekvence, serije, i lance emancipacije za subjektivacije, koje su u Badiouovu *inestetičkom sistemu* uvjet generičkog čovječanstva? ……… Predložiti ćemo radije jedno *neeshatološko*, znači: *aktivirano hilijastičko iščekivanje*

koje je aktivno utoliko što se ne oslanja na poznate slike prošlosti, niti na daleke projektivne utopijske slike budućnosti, nego *reagira hic et nunc* na postojeće. Čini se, dakle, prije hitnim upoznati se sa *zrelošću uvjeta* na dnevnom redu dane situacije, jer samo takva praksa ima sposobnost za *logično-konkretno ispravljanje i izoštravanje*,³⁸ bez „štete po svoj karakter afekta“ i vlastite *estetsko-političke, vremensko-prostorne distance*.

¹ Ova je studija realizirana u okviru projekta *Identiteti srpske muzike u svetskom kulturnom kontekstu* (ev. br. 177019) Katedre za muzikologiju Fakulteta muzičke umetnosti u Beogradu, koji je podržan od strane Ministarstva prosvete i nauke Republike Srbije.

² Ovaj tekst se proizašao iz našeg obimnijeg istraživanja pod naslovom: „Emancipation and the Other in Art: Derrida alongside Badiou“, u: Nika Škof and Tadej Pirc (ur.), *It's Not All Black and White: Perspectives on Otherness*, A priori, društvo za humanistiko, umetnost in kulturološka vprašanja, Ljubljana, 309–325.

³ Alain Badiou, „Democratic materialism and materialist dialectic“, u: *Logics of Worlds*, Bloomsbury, London–New Delhi–New York–Sydney, 2013., 1–9.

⁴ Michael Foucault, *Histoire de la Sexualité I, la volonté de savoir*, Editions Gallimard, Paris, 1976.

⁵ Karl Marks, Fridrih Engels, *Nemačka ideologija I*, Kultura, Beograd, 1964.

⁶ Antonio Negri, *Art and Multitude*, Polity Press, Cambridge, 2011., 78.

⁷ Za kritiku neoliberalizma oslanjamo se na: Dejvid Harvi, *Kratka istorija neoliberalizma*, Mediterran Publishing, Novi Sad, 2012.

⁸ Alain Badiou, „Democratic materialism and materialist dialectic“..., 4.

⁹ Đerd Lukač, *Osobenost estetskog*, Nolit, Beograd, 1980., 417.

¹⁰ Nicolas Bourriaud, *Postproduction, Culture as Screenplay: How Art Reprograms the World*, Lukas & Sternberg, New York, 2002., 9.

¹¹ Claire Bishop, „Antagonism and Relational Aesthetics“, u: *October*, no. 110, 2004., 51–79.

¹² Aldo Milohnić, „Artivizam“, *Teorije savremenog teatra i performansa*, Orion Art, Beograd, 2013., 131–145.

quantitative difference between the (situation of) multiples. On the contrary, it is a moment when the cultural difference is no longer important, but not in favour of One, but in favour of, paraphrasing Marx, *universal human emancipation* and the production of a possible, new, *generic humanum* that is in opposition to all previous historical forms and its predicates (family, property, nation-state, race, class, etc.). The ethical need involved in the anti-teleological imperative *do not forget!*, in our opinion, has nothing to do with the ethics of remembrance or memory, in a regime that merely exploits formal historical aestheticisms, styles, trends, and phenomena. Instead, *not-forgetting* is comprised of thinking and practicing the displacement, transformation, and restructuring of “my multiple-being holds”, and *in or through* which it enters and refracts through (*transpercement*). That is the ethical *demand* that we find in Lacan’s ethics of psychoanalysis: “Do not give up on that part of yourself that you do not know!”³² This *not-known* part of oneself in the *practical mind* is that which “does not really ‘live at home’.”³³ It is nothing but the *aesthetico-political distance* (*subjectivization* – the time and space of post-evental consequences) that the human animal “tests” in the field of Art; the *aesthetico-political distance* between the supplements (traces) of event (the Truth) and the punctuation (*trouée*) of some-one/some-ones by “fidelity” (*fidelité*) into these vanishing supplements. It concerns a *duty* opposed to the pathological command of the Ego-ideal, or rather its

supplement Super-ego/Other, contained in the Will to pleasure – the command that posits the subject in the place of the barrier, in the place of the lack in the Other. It is a *duty* that opposes duty as a purely moral categorical imperative of the Other, the demand of the Will to pleasure. The *duty* of the human animal-subject resides in its (subject) ability (*potentia*) to *evacuate* the Will to pleasure. The relationship between the “principle” of happiness and the *duty* of human animals and subjects of Art, as we see it, is not a relationship of negation, but rather one of *indifference*.

Instead of a conclusion: A new, Revolutionary Subject of Art?

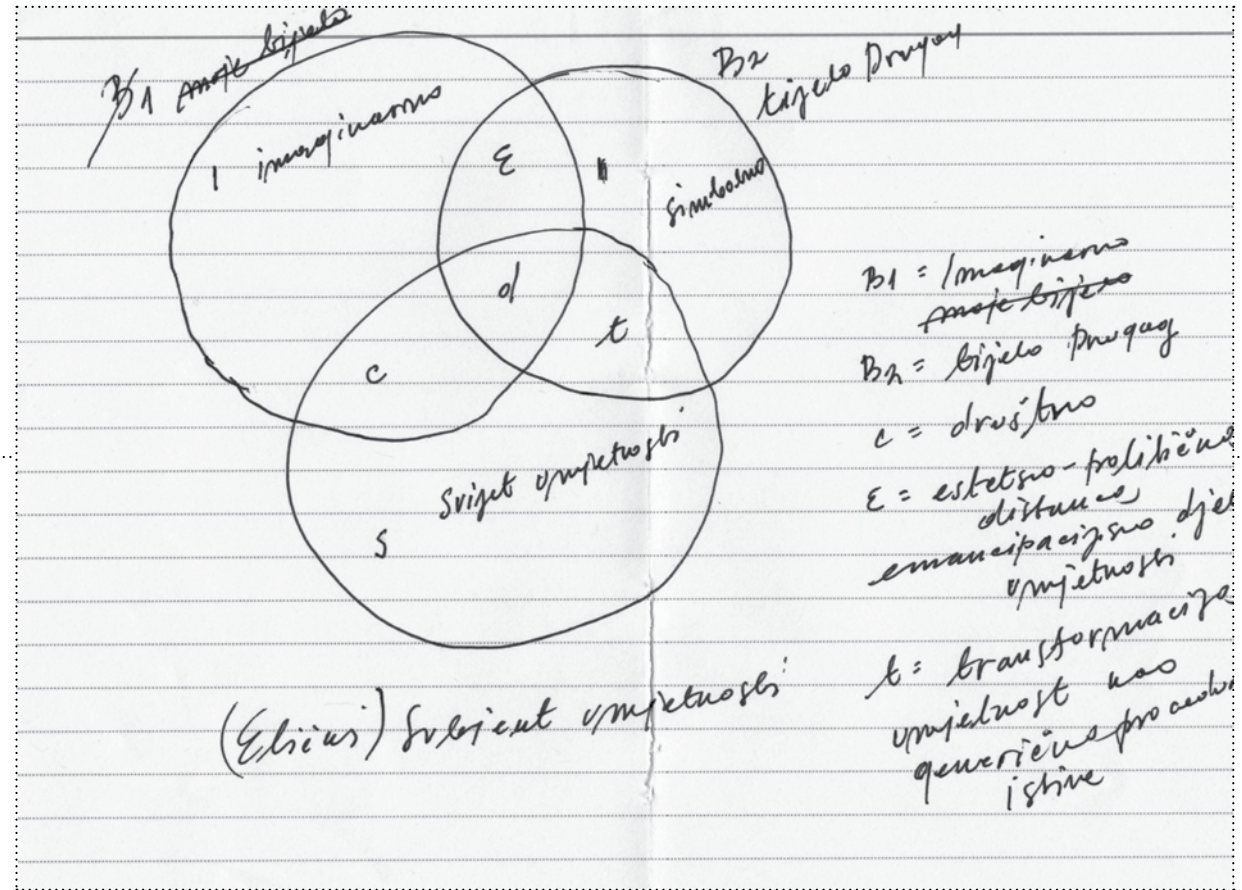
Referring to Badiou’s hypotheses, we shall see that the Subject of Art is not the author; instead, it is the artwork that is the Subject of the artistic procedure to which the artwork belongs – in which it acquires the *attribute of Universality* as it addresses everyone. More precisely, artwork is the subjective (and subjectivizing) point of artistic Truth. It is thus the local instance, or the differential point of Truth, while the Subject is the differential point of artistic procedure. Badiou’s hypotheses show that the immanence and singularity of Truth do not reside either in the artwork or in its author, but in the *artistic configuration* triggered by a break in the Event. For the artistic *Event* always occupies the *locus* of a margin, a borderline to the formless points in which the formal means of the existing arts have been extended (*extension of the situation* versus its *transcendence*) beyond the established and familiar borders.

The artistic *Event* opens up the *possibility* of conceptualizing that which was formerly non-understandable, inconceivable, traumatic, unknown, unnameable, unutterable, indiscernible, etc. The artistic *Event*, as a demonstration of that *possibility*, also implies that it is not only the Truth of a particular artwork that is at stake here, but a group of artistic explorations that are more or less unnameable and non-transferrable into the prevailing state of affairs. In this way, Badiou ensures both the *universality* and the *particularity* of Art as the generic procedure of truth.³⁴ Thus we see that the artwork is neither the Event nor the Truth in the field of Art. The artwork is a material, a body, a fact of Art, while the Truth is an artistic procedure triggered by the event. That procedure comes into existence by “adding up” several works of art. A particular artwork or artistic exploration is, again, “the *subject* point of artistic truth,” whereas the group of artistic explorations or artworks is a *configuration* that is *Universal*. Thereby this configuration is no artistic form, genre, or a supposed objective period in art history, nor it regards some “technical” dispositive (medium). Instead, it is an *identification sequence* initiated by the Event, which produces Truths by encompassing the virtually endless complex of artworks. What follows from all these hypotheses is that the emancipatory practice of Art presupposes a *specific aesthetico-political distance* – an *emancipatory dimension*. Thus, Art is a “sum of forces” contained in *pedagogical practice*, under the condition that the *pedagogical practice* or *education* are not anchored in the

didactics of the senses, but in the process of distributing the forms of knowledge in such a way that the truth has the possibility of “passage”, or forcing a *hole*, a rift in the given discourse, regime, or dispositive of knowledge. ……… Nevertheless, the following question imposes itself eventually: If everything “begins” with the Event,³⁵ or more precisely, with the *maturity of the place of the event*, rather than with the *vital, sensuous need*³⁶ *of the recipient-human animal-author* as the “‘vanishing’ cause”³⁷ of the emancipatory practice, does that imply that we must *wait* – and for how long? – for a convenient place of event in a situation, then for the event or events in that place, for someone or something that is further, through *fidelité*, subjectivized in the name of artistic Truth as the trace of the Event, then a multiple that is subjectivized and thus produces artistic sequences, and then for the chains of emancipation for the subjectivizations, which are in Badiou’s *inaesthetic system* a precondition for generic humanity? ……… Instead, we would like to propose an *activated, non-eschatological, chiliastic expectation*, which is active insofar as it does not rely on familiar images from the past or on distant, projective, and utopian images of the future, but *reacts* to the existing *hic et nunc*. It seems rather urgent, therefore, to get acquainted with the *maturity of conditions* on the agenda of the given situation, as only such practice has the capacity for *logical and concrete correction and sharpening*,³⁸ without “damaging its character of affect” and its own *aesthetico-political, temporal-spatial distance*.

¹³ Teodor Adorno, *Estetička teorija*, Nolit, Beograd, 1979., 32.
¹⁴ Rosalind Krauss, *A Voyage on the North Sea. Post-Medium Condition*, Thames&Hudson, London, 1999.
¹⁵ Martin Heidegger, *Holzwege*, Vittorio Klostermann, Frankfurt am Main, 1977.
¹⁶ Bojana Kunst, „Proizvodnja subjektivnosti“, *Umetnik na delu. Blizina umetnosti in kapitalizma*, Maska, Ljubljana, 2012., 27.
¹⁷ Paolo Virno, *General Intellect*, <http://www.generation-online.org/p/fpvirno10.htm> (pristupljeno 13. 5. 2014., 8:58 PM)
¹⁸ Maurizio Lazzarato, „Le concept de travail immatériel: La grande entreprise“, <http://multitudes.samizdat.net/Le-concept-de-travail-immateriel> (pristupljeno 13.5. 2014., 8:01 PM)
¹⁹ Gerald Raunig, Gene Ray, Ulf Wuggenig (ur.) *Critique of Creativity. Precarity, Subjectivity and Resistance in the 'Creative Industries'*, MayFly Books, London, 2011.
²⁰ Frederic Jameson, „The Nostalgia Mode“, *Cultural Turn. Selected Writings on the Postmodern 1983–1998*, Verso, New York, 1998., 7.
²¹ Miško Šuvaković, *Epistemologija umetnosti ili o tome kako učiti učenje o umetnosti*, Orion Art, Beograd, 2008., 113.
²² Luj Altise, *Za Marksa*, Nolit, Beograd, 1971., 146.
²³ Peter Bürger, *Theorie der Avantgarde*, Suhrkamp, Frankfurt, 1974.
²⁴ Alain Badiou, *Stoljećé*, Antibarbarus, Zagreb, 2008., 125.
²⁵ Alain Badiou, *Being and Event I*, Continuum, London–New York, 2012., 81–84.
²⁶ Karl Manhajm, *Ideologija i utopija*, Nolit, Beograd, 1978. Za pojam hilijazam koji je blizak našoj upotrebi vidjeti: Ernst Bloch, *Thomas Münzer als Theologe der Revolution*, Ergänzte Ausg., München, 1969.
²⁷ Charles Baudelaire, „The Salon of 1846“, u: Jonathan Mayne (ed.), *The Mirror of Art: Critical Studies of Charles Baudelaire*, Doubleday Anchor Books, New York, 1956., 83.
²⁸ Hal Foster, *Dizajn i zločin. I druge polemike*, vbz, Zagreb, 2006., 70.
²⁹ Isto, 75.
³⁰ Jacques Lacan, *The Ethics of Psychoanalysis 1956–1960*, W.W. Norton Company, New York–London, 1992.
³¹ Alain Badiou, *Ethics*, Verso, London–New York, 2002., 52.
³² Isto, 47.
³³ Alenka Zupančić, *Ethics of the Real. Kant and Lacan*, Verso, London–New York, 2000., 23.
³⁴ Alain Badiou, *Handbook of Inaesthetics*, Stanford University Press, Stanford, 2005, 14.
³⁵ Alain Badiou, „The Event and Artistic Subject“, *Philosophy and Event*, Polity Press, Cambridge, 2010., 68.

³⁶ Herbert Markuze, *Kontrarevolucija i revolt*, Grafos, Beograd, 1979., 72.
³⁷ Alain Badiou, „The Event and Artistic Subject“... 72. Cf Alain Badiou, „Third Sketch of Manifesto of Affirmationist Art“, *Polemics*, Verso, London–New York, 2006., 144.
³⁸ Ernst Bloch, *Princip nada I*, Naprijed, Zagreb, 1981., 128.



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² This text is related to my more extensive research under the title "Emancipation and the Other in Art: Derrida alongside Badiou," in *It's Not All Black and White: Perspectives on Otherness*, ed. Nika Škof and Tadej Pirc (Ljubljana: A priori, 2013), 309-325.
³ Alain Badiou, "Democratic Materialism and Materialist Dialectic," in *Logics of Worlds* (London, New Delhi, New York, and Sydney: Bloomsbury, 2013), 1-9.
⁴ Michael Foucault, *The History of Sexuality I: An Introduction*, trans. Rober Hurley (London: Penguin, 1990), 96.
⁵ Karl Marx and Friedrich Engels, *The German Ideology* (1845) (New York: Prometheus, 1998), 37.
⁶ Antonio Negri, *Art and Multitude* (Cambridge: Polity Press, 2011), 78.
⁷ For a critique of neoliberalism, we refer here to David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).
⁸ Alain Badiou, "Democratic Materialism and the Materialist Dialectic" (as in n. 3), 1.
⁹ György Lukács, *Die Eigenart des Ästhetischen* (Berlin: Aufbau Verlag, 1987), 417.
¹⁰ Nicolas Bourriaud, *Postproduction. Culture as Screenplay: How Art Reprograms the World*, trans. Jeanine Herman (New York: Lukas & Sternberg, 2002), 9.
¹¹ Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (2004), 51-79.
¹² Aldo Milohnić, "Artivizam" [Artivism], in *Teorije savremenog teatra i performansa* (Belgrade: Orion Art, 2013), 131-145.
¹³ Theodor W. Adorno, *Aesthetic Theory* (London: Athlone, 1996), 6.
¹⁴ Rosalind Krauss, *A Voyage on the North Sea: Post-Medium Condition* (London: Thames & Hudson, 1999).
¹⁵ Martin Heidegger, *Holzwege* (Frankfurt am Main: Vittorio Klostermann, 1977).
¹⁶ Bojana Kunst, "Proizvodnja subjektivnosti" [Production of subjectivity], in *Umetnik na delu. Blizina umetnosti in kapitalizma* (Ljubljana: Maska, 2012), 27.
¹⁷ Paolo Virno, *General Intellect*, <http://www.generation-online.org/p/fpvirno10.htm> (last accessed on May 13, 2014).
¹⁸ Maurizio Lazzarato, "Immaterial Labour," <http://www.generation-online.org/c/fcimmateriallabour3.htm> (last accessed on May 13, 2014).
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Gerald Raunig, Gene Ray, and Ulf Wuggenig (London: Mayfly Books, 2011).
²⁰ Frederic Jameson, "The Nostalgia Mode," in *Cultural Turn: Selected Writings on the Postmodern 1983-1998* (New York: Verso, 1998), 7.
²¹ Miško Šuvaković, *Epistemologija umetnosti ili o tome kako učiti učenje o umetnosti* [Epistemology of Art, or: How to learn learning about Art] (Belgrade: Orion, 2008), 113.
²² Louis Althusser, *For Marx*, trans. Ben Brewster (London: Allen Lane, The Penguin Press, 1969), 168.
²³ Peter Bürger, *Theorie der Avant-garde* (Frankfurt am Main: Suhrkamp, 1974).
²⁴ Alain Badiou, *The Century*, trans. Alberto Toscano (Cambridge: Polity Press, 2007), 131.
²⁵ Alain Badiou, *Being and Event*, trans. Oliver Feltham (London and New York: Continuum, 2005), 81-84.
²⁶ Karl Mannheim, *Ideology and Utopia: An Introduction to the Sociology of Knowledge*, trans. Louis Wirth and Edward Shils (New York and London: Harcourt and Routledge, 1954). For the understanding of chiliasm that comes close to our use here, see: Ernst Bloch, *Thomas Münzer als Theologe der Revolution* (Berlin: Aufbau Verlag, 1962).
²⁷ Charles Baudelaire, "The Salon of 1846," in *The Mirror of Art: Critical Studies of Charles Baudelaire*, ed. Jonathan Mayne (New York: Doubleday Anchor Books, 1956), 83.
²⁸ Hal Foster, *Design and Crime: And Other Diatribes* (London: Verso, 2002), 67.
²⁹ Ibid., 72.
³⁰ Jacques Lacan, *The Ethics of Psychoanalysis 1956-1960* (New York and London: W.W. Norton Company, 1992).
³¹ Alain Badiou, *Ethics*, trans. Peter Hallward (London and New York: Verso, 2001), 52.
³² Ibid., 47.
³³ Alenka Zupančić, *Ethics of the Real: Kant, Lacan* (London and New York: Verso, 2000), 23.
³⁴ Alain Badiou, *Handbook of Inaesthetics* (Stanford, CA: Stanford University Press, 2005), 14.
³⁵ Alain Badiou, "The Event and Artistic Subject," in *Philosophy and Event* (Cambridge: Polity Press, 2010), 68.
³⁶ Herbert Marcuse, *Counterrevolution and Revolt*, trans. Erica Sherover (Boston: Beacon Press, 1972), 71.
³⁷ Alain Badiou, "The Event and Artistic Subject" (as in n. 35), 72. Cf. idem, "Third Sketch of Manifesto of Affirmationist Art," in *Polemics* (London and New York: Verso, 2006), 144.
³⁸ Ernst Bloch, *The Principle of Hope*, trans. Neville Plaice, Stephen Plaice, and Paul Knight (Cambridge, MA: MIT Press, 1986) vol. 1, 112.