

Cinema "Balkan" is located in the heart of the city of Belgrade at 16 Braće Jugovića Street. As a place where significant events in the history and culture of Belgrade and Serbia took place, the building of the "Balkan" Cinema represents a testimony to the cultural, urban and architectural development of Belgrade during the second half of the 19th century. Although the designer of the building is not known, the fact is that the building was built on the foundations of the old building, which was assumed to be a Turkish caravanserai.

It begins its history as a Bulevar inn, which Djordje Pašona, a producer of alcoholic beverages (1867-1875), began to build. However, when he ran out of money, he asked for a loan from Vadel Toma, a famous tobacco company. Pašona failed to repay the loan, and in 1900 he sold the entire estate to Vandel Toma.

The representative building conceived in the style of academism consists of three separate wholes between the present day Makedonska, Braća Jugovića and Bulevar Despota Stefana Streets. After a certain time, the original building was extended and there was a large hall for dancing parties and weddings in the ground floor. In this hall, decorated with luxurious chandeliers, large mirrors and lanterns the Austrian and Czech music chapels performed at the end of the 19th century, so Bulevar became the "first Belgrade Music Hall". The daily newspapers regularly published articles on Bulevar. A correspondent of the English daily "Daily Express", H. Vivien described the hotel as the first "Belgrade Music Hall" (1896).

In 1899, the first film was shown in this hall, as well as the film about the wedding of royal couple Aleksandar Obrenović and Draga Mašin.

In the hotel Bulevar the first plays of the theatre Orpheum, the humoristic-satire ensemble led by Brana Cvetković, were performed. In what is today the Cinema Balkan building, the Belgrade Opera operated from 1909 to 1911 under the direction of Žarko Savić, which was why the entire hotel later became known as the "Opera". The following operas stood out: "The Bartered Bride" (Bedřich Smetana), "Prince Ivo of Semberija" (Isidor Bajić), as well as operetta "Baron Trenck" (Srećko Albini). A permanent Cinema Opera was opened at this site, presenting cowboy and adventure films.

There are several historical events associated with Cinema Balkan. Namely, one of the five conspiracy groups started out from the coffeehouse (kafana) when the May Coup was carried out in 1903. The board on this building showed that Cinema Balkan was also important for the Workers Union in the same year. In this building, the congresses of the Serbian Social Democratic Party and the main Workers' Union were held on August 2 in 1903. It also hosted congresses of 1904, 1907, 1908, 1909, 1910.

Permanent cinema at the hotel began operating in 1912, as the first such facility in Belgrade, under the name "Grand Cinema of Gomon Family at the Opera Hotel".

Famous writers Jakov Ignjatović and Antun Gustav Matoš, were guests of this magnificent edifice. After the First World War, the soundtrack "Hronomegon Gromon" was shown for the first time.

The current name Balkan was given to it in 1928, and in 1984 the building was granted the status of a cultural monument. It was protected as a cultural asset with its purpose protected as well.

Saša Marceta launched the project of reconstruction of Cinema Balkan in 2017. Special attention is paid to restoring the facility's function and adapting it to modern requirements. The cinema hall will be multifunctional and apart from film projections, other cultural contents will be organized in it as well. The plan is that this multipurpose space will be the center of film projections, concerts, festivals, exhibitions, fashion shows, performances, conferences, roundtables and so on.

The opening of the new Balkan cinema is planned in 2020.

Impressum

In the Ruins of Deregulation - Thinking with Cinema Balkan

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**IN THE
RUINS
OF
DEREGULATION**

Milica Tomić, Dubravka Sekulić

One of the most prominent features of the current moment is the continuous struggle between regulation and deregulation. States are under increasing pressure to regulate relationships in society, but viewed as an obstacle for progress, they appear deregulated. Such regulated deregulation is hidden behind many processes which shape everyday existence and most prominently, in the transformation of the public into different modalities of private ownership, i.e. privatization and the corresponding change of use. Manuel B. Aalbers notices how “under regulated deregulation some economic agents are given freedom from state control, but the market framework itself is regulated. In fact, the regulation of the market framework allows for the freedom of some economic agents within the framework (often at the expense of other agents). Regulated deregulation may appear as a *contradictio in terminis*, but is intentionally so, an oxymoron, that breaks down the false dichotomy between regulation and deregulation.”¹

In the Summer Semester 2019, students of the master studio course at the IZK Institute for Contemporary Art investigated the effects of regulated deregulation on society and the built environment by using the Cinema Balkan as a point of departure and an exhibiting destination. At its core, the master studio at the IZK Institute for Contemporary Art created a space and a platform in which students, both as individuals and as a group, can develop their own investigative trajectories. In the studio, the process of teaching transforms from the atomized transmission of knowledge from teacher to student, into a conversation, in which knowledge is created between student and teacher, between students as peers, and between students and teachers and the already existing body of knowledge (theory, art, historical information...), inside and outside of academia. In the studio “In the Ruins of Deregulation,” artistic investigation was used

as the optical machinery ² to interrogate contemporaneity and to understand what is hidden behind representation is constructed and not a given. An important part of this process was assembling the carrier bag of theory ³ to guide and support the investigation as discovery.

The studio and the exhibition focused on investigative questions: what does it mean to artistically and architecturally intervene in the context of transition by inhabiting the space between regulation and deregulation? Who and what produces the ruins we are increasingly confronted with in our everyday life? How do we imagine the space where film, culture, and the public entangle today? Using Cinema Balkan as the departure point, the three key concepts addressed were ruin, relation, and cinema. Underlining the work in the studio and at the exhibition, the focus on privatization is understood both as a symptom and a process of which the transformation of Cinema Balkan is just one of possible example.

Cinema Balkan is considered as the cinema – the institution dedicated for the projection of media which is undergoing change, and as the building – a public space for culture caught in the permanent transformation of property, societal, and heritage relations. Thinking with Cinema Balkan and using artistic investigation as a method, the exhibition explores how regulation and deregulation define the spatial and institutional programs of culture, art, and architecture.

Three books played an important role in developing investigative tools and lenses for this inquiry. The seminal book of Nicolas Bourriaud “Relational Aesthetics” ⁴ triggered a better understanding of the exhibition space – as a space of relations and not just representation. It introduced relational thinking to the students, opening a connection with the concept of entanglement that Anna Tsing develops in her book “The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins.” ⁵ Tsing’s book was additionally important as she denaturalizes the idea of a ruin as a given and shows how the process of producing the ruin is at the core of capitalism. The book sharpened the students’ capacity to search for the hidden, invisible, and forgotten and to think of the processes as more than conditions that lead to exclusion. Finding other ways of being in the world and other ways to bring what is forgotten to the public was additionally supported by Pavle Levi and his book “Cinema by Other Means.” ⁶ Levi proposes cinema as a mode of thinking and projecting the imaginary and not just as a media format that exists on a celluloid roll to be screened in the dark.

In this process the research workshop in Belgrade in April 2019 was crucial for the development of the exhibition and the project as a whole. It enabled encounters with the building and the city, but more importantly with the people, the protagonists, and thinkers who intervene in shaping the past and future of the Cinema Balkan from various sides, which, at present, is suspended between what it was and what it will become. The final act of exhibiting brings the work from the university back to the actual site in Belgrade and exposes it to the public in the building of Cinema Balkan – it is the most challenging step in the process of producing “really useful knowledge.”⁷ Transposing and dislocating teaching from the confines of academia to the public and exhibiting works which enter into a dialectical relation with the viewer, the Cinema Balkan is transformed into a discursive space during the exhibition, a site of knowledge production which enables access to the hidden.

¹ Manuel B. Aalbers, “Regulated Deregulation,” in *The Handbook of Neoliberalism*, ed. Simon Springer, Kean Birch, and Julie MacLeavy (New York: Routledge, 2016), 565.

² On art as the optical machinery see Nicolas Bourriaud *The Exform* (London: Verso, 2016)

³ Here we use Ursula K. Le Guin’s concept of the carrier bag of theory she proposes in the text “The Carrier Bag of Theory of Fiction.”

⁴ Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les Presse Du Reel, 1998)

⁵ Anna Tsing, *The Mushroom at the End of the Word: On the Possibility of Life in Capitalist Ruins* (Princeton: Princeton University Press, 2015)

⁶ Pavle Levi, *Cinema by Other Means* (Oxford: Oxford University Press, 2012)

⁷ The term “really useful knowledge” originated with workers’ awareness of the need for self-education in the early-19th century, describing a body of ‘unpractical’ knowledge such as politics, economics, and philosophy, workers needed to understand and change their position in society, and opposed ‘useful knowledge’ – knowledge of ‘practical’ skills which would make them useful to the employer.



*Active landscapes, from
Professors to the 1920s
and 1930s, wood-
producing plantations of
sugi and hinoki replaced
sub pine woodlands across
central Japan, yet today
these plantations are only
harvested in favored
regions, such as that
shown here. Eucalyptus,
pines, and birches offer the
same planted industrial
stands, but any longer
rejuvenation is possible
because of this decline.*

15 Ruin

THE MATSUTAKE FORESTS OF JAPAN AND OREGON ARE different in almost every possible way except one: they would probably be converted to more profitable industrial forests if the price of timber were higher. This small convergence is a reminder of structures explored in part 2: the globe-spanning supply chains through which commodities are procured and the state-and-industry pacts through which capitalists gain leverage. Forests are shaped not only in local livelihood practices and state management policies but also by transnational opportunities for the concentration of wealth. Global history is at play—but sometimes with unexpected results.

This chapter asks, how are ruined industrial forests produced separately and in tandem? How do transnational conjunctures make forests? Instead of showing us one overarching frame, conjunctures show us how to follow connections snaking in and out of nations, regions, and local landscapes. These arise from common histories—but also from unexpected convergences and moments of uncanny coordination. Precarity is a globally coordinated phenomenon, and yet it does not follow

unified global force fields. To know the world that progress has left to us, we must track shifting patches of ruination.

To taste the surprising force of unexpected concurrences, I begin off track, with falling timber in Southeast Asia in the last third of the twentieth century. Southeast Asian tropical wood supplied the Japanese construction boom between the 1960s and the 1990s. Deforestation was sponsored by Japanese trading companies and put in place through Southeast Asian military force. Because of these supply-chain arrangements, the wood was incredibly cheap. It depressed the global price of timber—and particularly timber used by Japanese consumers. The tropical forests of Southeast Asia were devastated.¹ So far, I imagine you are not surprised. But consider the effects on two still-standing forests: the interior pine forests of the U.S. Pacific Northwest, and the sugi “cedar” and hinoki “cypress” forests of central Japan. Both were potential sources of industrial timber for Japan’s development. Both lost their ability to compete. Both fell into neglect. Both are exemplars of ruined industrial forests.² Each holds a separate ironic relation to the production of matsutake. Their connected difference invites me to explore global coordination in its multiple forms.

How can we peer into the history of ruination without positing just one forest history in which all forests are merely steps along the way? My experiment pulls threads from the contrasting histories of forests in Oregon and central Japan.³ Since distinctive forests and management are involved, I assume their difference. What calls out for explanation, then, is when they happen to converge. In these moments of unexpected coordination, global connections are at work. But rather than homogenizing forest dynamics, distinctive forests are produced despite the convergences. It is this process of patchy emergence within global connection that a history of convergences can show. Matsutake allows my story to reflect on life in global histories of industrial ruin. In what follows, I pair convergent moments, explaining them in my own words.



Sometimes conjunctures are the result of international “winds,” the term Michael Hathaway uses to describe the force of traveling ideas, terms, models, and project goals that prove charismatic or forceful and thus are

able to reshape human relations to the environment.⁴ This was the case with the nineteenth-century German forestry I mentioned as having changed Finland’s forests. One characteristic feature of this traveling expertise was categorical opposition to forest burning. This opposition became a keystone of “modern” forest management in many countries.

1929 central Japan. National law prohibits burning in national forests.⁵

1933 Oregon. At the start of America’s New Deal, the Tillamook fire places fire control at the center of public-private forest cooperation. When the fire, starting in a private logging operation, blows up, the Civilian Conservation Corps is called to fight it. Afterwards, state foresters facilitate private “salvage” logging and call for “concerted private and public action.” The U.S. Forest Service begins an ambitious program of fire exclusion—unintentionally changing Oregon’s forests.⁶

Because its goals were to manage forests for states, modern forestry took hold in relation to peculiarities of state making. Early-twentieth-century Japan and the United States had different state-making styles. Yet in both countries, for different reasons, state foresters were concerned with how to work with private interests. In the United States, corporations were already then more powerful than any state bureaucracy; foresters could only propose rules with which at least some timber barons agreed.⁷ In Japan, Meiji-era reforms deemed more than half of the forest to small private owners. State standards of forestry were delayed and negotiated with forest owners through forest associations.⁸ Despite these differences, in both countries, fire exclusion became the connecting point between public and private interests in the forest. Within divergent forest histories, common ground emerged.

A few years after, forest bureaucracies developed governance traction through mobilization for war—with each other. Coordination arose in their mutual opposition.

1939 central Japan. Municipality-level forest associations are listed with other forms of mobilization for war and become mandatory under the Amended Forest Law.⁹

1942 Oregon. A Japanese floatplane launched from a submarine unsuccessfully attempts to start a forest fire in the mountains of southern

Oregon. This small incident begins an intensification of U.S. Forest Service governance in which the campaign against forest fires is pursued with military-like discipline and zeal. In 1944, as fears of Japanese fire bombs over Oregon forests circulate, Smokey Bear becomes a symbol of fire protection as homeland security.¹⁸

To manufacture industrial forest ruins first requires an apparatus of governance for imposing public-private dreams—to the detriment of ecological processes. In both Japan and the United States, the bureaucracies of modern forestry played this role.

After Japan's surrender, U.S. occupation tied the countries together, including in their forestry policies. For a few years, their forests could not be imagined separately; convergence derived from a common structure of authority. Postwar U.S. political culture pushed the optimism of growth, public and private, as the route to American-style democracy. In the United States, this meant opening the national forests to private loggers. In Japan, this meant converting natural forests to tree plantations. In each case, policymakers looked forward to a future of expanded business opportunities.

1950 Oregon. Oregon's timber production leads the nation at 5,239 million board feet.¹⁹ In one mill complex on the Deschutes River, loggers cut an average of 350,000 board feet of ponderosa pine every day.²⁰

1951 central Japan. A forest law sponsored by the U.S. occupation expands the business role of forest associations. New activities include the remarking of private persons, as forest associations invest to improve forest owners' socio-economic position.²¹ The new entrepreneurial persons promoted by the law can then be groomed to make forest plantations.

This is the period in which forests designed for modern industry were promoted in both places. The new Japan that arose after American occupation was just as devoted to growth as Americans advised, but national interests were to shape growth, including a plan for self-sufficiency in wood. In both Japan and the United States, old forests were cut down and new dreams of industrially rationalized resources took their place.²² The past would not rule the future. New forests would be scalable and rationally managed for industry; their production could be calculated, adjusted, and maintained. Still, the timing of such fantasies differed in

each case. In central Japan, planting and intensive management began in the 1920s. Intensive management on private land also took off in Oregon, but in the national forests, the 1950s were devoted to cutting. Great trees were still there for the taking.

1953 central Japan. Loans and tax advantages are offered for converting forests to sugi and hinoki plantations. Japan will be self-sufficient and meet rising demand for wood. Village loggers remember the call to cut timber. Even during the war they had taken out expensive woods first; now all kinds of trees are cut together. In their place, plantations are established, even on steep slopes.²³ Both sugi and hinoki are planted densely, with the government recommending 3,500 to 4,500 seedlings per hectare.²⁴ Labor is cheap. The trees can be hand-weeded, thinned, pruned, and harvested later. The government subsidizes half the cost and agrees to tax just one fifth of the income.²⁵

1953 Oregon. *Newsweek* writes, "The sweetest smell to the Oregonian is that of sawdust. Roughly 65 cents of every dollar in incomes derives from wood and wood products."²⁶

Reminders occasionally popped up of other ways of making forests. Another convergence: in both regions, the value of forest land to elites owed a debt to earlier residents—and to the violence of the state. Earlier forms of forest management had made the forests that states and corporations now claimed.

1954 Oregon. The U.S. federal government grabs the Klamath Reservation for the national forest system.

1954 central Japan. The newly organized Japanese Self-Defense Forces take over village forests on Mt. Fuji's north slope as practice grounds. But these forests are the common-access satoyama woodlands of eleven villages. Villagers say military practice disrupts the ecosystem and damages the trees. In the mid-1980s, perhaps even as the Klamath Tribes are being reinstated, villagers win a lawsuit for compensation to their commons.²⁷

Optimism over industrial forestry did not last long. In Japan, the problem began as early as the 1960s, when enthusiasm over tree plantations ended. Wood imports had begun. Between the end of the war and 1960, the Japanese government had prohibited the importation of timber

to save foreign currency in order to buy oil, which was imagined as a strategic resource. But by 1960, oil had become cheap, and the construction industry had pressured the government to open the gates to foreign wood. The first breath of coming domestic difficulties came with a new disparity between the prices of sugi and hinoki, which until the 1960s had been similar. In 1965, the entry of U.S. Pacific Northwest timber into the Japanese market changed this. Hemlock, Douglas fir, and pine competed with sugi, a softwood, but not hinoki, which could be reserved for finer uses.²⁸ In addition, the wage rate for forest workers rose, thus discouraging forest maintenance.²⁹ By 1969, Japan's measure of self-sufficiency in timber had fallen for the first time to less than 50 percent.³⁰

The 1960s were, in contrast, a time of optimism in Oregon—in part because of the Japanese market for Oregon's wood. Here is how historian William Robbins described that period: "When I arrived in Oregon in the early 1960s, loggers cut trees to water's edge, 'cat skimmers' drove bulldozers through streambeds, and some of the largest timberland owners were indifferent to reforesting cutover land. Willamette Valley farmers plowed from fence row to riverbank, removed hedgerows, and drained sloughs to create ever larger fields, all in the interest of economies of scale."³¹ Expansion still seemed to answer all problems.

Robbins's description prefigured the concerns of the next decade: By the 1970s, environmental activists were complaining about Pacific Northwest forests. In 1970, the National Environmental Policy Act required environmental impact statements. Voices were raised against herbicide spraying of forests, which had been linked to miscarriages. Critics opposed clear-cutting. Public forest managers were pressed to attend to environmental goals. So, too, in Japan: in 1973, new national policy called for environmental goals in national forests.

But perhaps the most important events of the 1970s for both forests were happening elsewhere. In the 1960s, Philippine wood imports to Japan had increased, but easily logged Philippine wood was already running out. In 1967, Indonesia passed a new forest law that assigned all forests to the state, which then used timber to court foreign investment. In the 1970s and 1980s, logs for Japan came flooding out of Indonesia, and later out of other parts of Asia.³² Domestic industrial timber competed with easy pickings elsewhere. By 1982, the prices of Japanese do-

mestic wood had fallen so low that almost no one could afford to harvest trees. Although intensive management was still strongly promoted in Oregon, the end was coming. By the 1990s, the timber companies had left, the Forest Service was broke, and the dream of intensive public management was in ruin.

I wrote of Oregonian ruin in the previous chapter. What of Japanese forests? As mentioned above, sugi and hinoki were planted densely on steep slopes, with the expectation of manual weeding, thinning, and pruning, followed by manual harvesting. The fact that everyone's trees were the same age did not help prices. It became too expensive to weed, thin, and prune, and even too expensive to harvest these forests. Crowding led to pests and diseases; the timber became less and less saleable.

Many Japanese came to dislike these forests. The pollen of sugi drifted over the countryside in clouds, causing allergies and stopping some families from leaving the city for fear of affecting their children. Hikers avoided these dark and monotonous places. The young plantings had encouraged herbaceous weeds, which in turn had encouraged a spike in the deer population; as the trees grew up and shaded out undergrowth, the deer had nothing to eat and became pests in villages and towns. The quest for controlled abundance that once had foreigners calling Japan "the green archipelago" had led to ruined forests.³³

As Mitsuo Fujiwara put it: "[M]ost forests will remain uncut and will progress from middle to old age because forest owners have lost interest in silviculture. . . . If forests are simply left to age without being tended, they will not produce good-quality timber, nor will they perform the environmental function expected of well-maintained, mature forests."³⁴

The effect of industrial ruins on living things depends on which living things we follow. For some insects and parasites, ruined industrial forests proved a bonanza. For other species, the rationalization of the forest itself—before ruination—proved disastrous. Somewhere between these extremes lie the world-building proclivities of matsutake.

The decline in matsutake in Japan resulted from the loss of actively maintained village woodlands since the 1950s, particularly owing to their conversion to sugi and hinoki plantations. After the 1970s, it was

THINKING WITH CINEMA BALKAN

Emeline Louis, Quentin Paillat

What does “ruin” mean? What is “deregulation”? What is the role of the **cinema**¹ today, in cities, in societies, in the public sphere? How limiting is cultural heritage for the existence of cinema today, or it can help some cinemas survive?

These questions, which have been the driving force for this exhibition, find answers through this journey through the works that mix history, culture, and actuality. Thanks to researches through books, interviews, meetings, and many discussions, the artistic investigation which had the same starting point of exploration and set of questions, has led to different approaches and, ultimately, different forms.

1 *Cinema*

Where is the Space for Film Today?

Daniel Laggner

- What is the right space for film? Is there even such a thing as the right space? How does the space affect the experience of a movie?

Space as a term, not only for a physical space, but as a word for space we give to movies or which is given to them.

Exposing the problem of films existing, but not being visible on any platform. Do they exist if they cannot be watched?

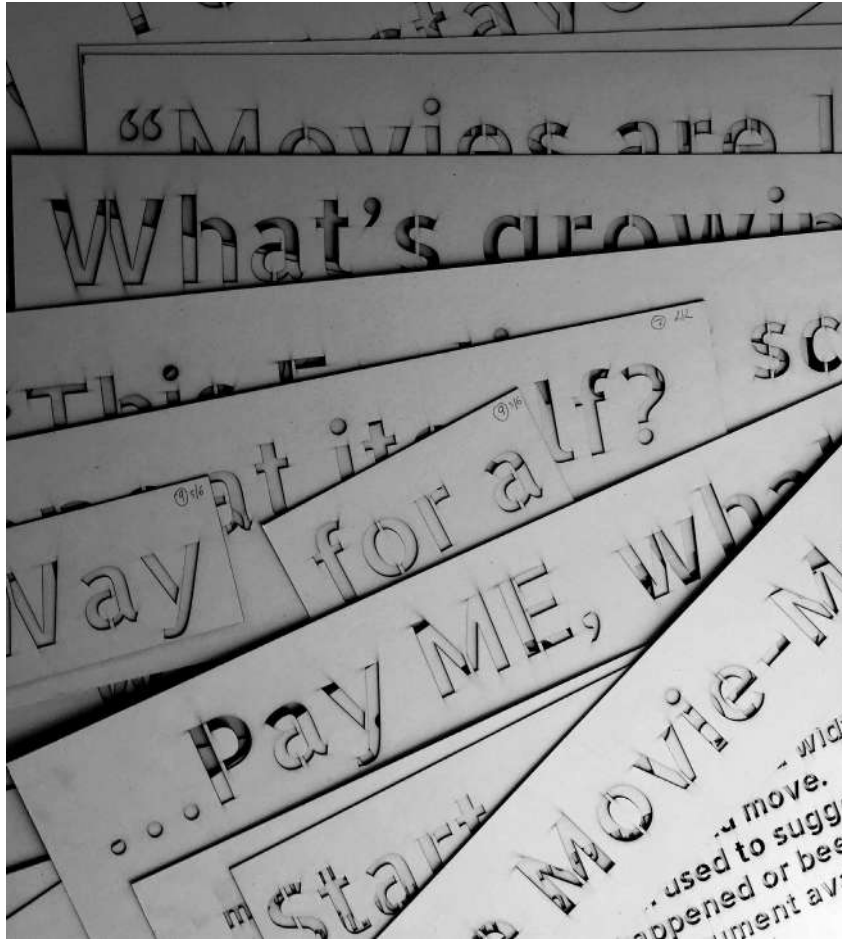
Today movies have a similar problem as the movies from the “Yugoslav Black Wave“-era. Celebrated, but invisible. They can be seen on festivals, but rarely on regular platforms like mainstream cinemas, television, or even the internet.

Pointing out the problem, that acclaimed, smaller/independent/experimental movies can't be seen anywhere – similar problem like in the 1960s and 1970s? Different reasons? Or maybe the same?

Political restrictions – economical restrictions. Is there a difference?

The project is about telling this story, pointing towards the similarities and showing opinions from people who work in the film industry.

As a conclusion there are “rules“ for the audience on how to watch film and a different approach to thinking about film.



“The cinema died with Yugoslavia”

Staša Tomić

“This Festivals screen something, which you cannot see elsewhere”

Dragana Jovović

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– What happens, when cinema as a space is missing?

too expensive for owners to maintain them; the making of new plantations stopped. That there are significant patches of pine and broadleaf forest left at all, then, derives from this change in prices and resulting forestry practices. If there is still matsutake forest, it is because not all that forest was felled to make way for sugi and hinoki. In this sense, the matsutake forest is in debt to the violent deforestation of Southeast Asia—at least if one takes for granted Japan's inflamed pursuit of plantations beforehand. Although matsutake do not grow in Japan's ruined plantations, they grow because of their ruin, which saved other forests from conversion.

This is the spot of common ground with Oregon forests where matsutake flourish. At the height of the postwar logging boom in Oregon, in the 1960s and 1970s, the most important market for Oregon's timber was Japan. But emerging Southeast Asian wood was so cheap that Oregon eventually could not compete. It was this problem as much as the more-heralded rise of environmental lawsuits that drove the timber companies out of Oregon. With prices low, the companies wanted cheaper wood, and they saw it first in the regrowing pines of the U.S. South and then, with the continuing mobility of capital, in supply-chain timber around the world, wherever local strongmen make deforestation cheap. With the departure of the timber companies, the Forest Service lost both goals and resources. Intensive management for timber was no longer either necessary or possible. Replanting with superior stock, systematic thinning and selection, spraying poisons to kill insects and weeds: none of these were worth discussing. Had such programs been put into place, matsutake would have suffered. Intensively managed plantations have not suited matsutake. Besides, foragers might not have been welcome among expensive timber; certainly, no one would have devised management plans to suit them. Oregon's matsutake forests, then, also owe their flourishing to the low price of global timber. Matsutake forests in Oregon and central Japan are joined in their common dependence on the making of industrial forest ruin.

Perhaps you imagine that I am trying to dress up this ruin or to make lemonade from lemons. Not at all. What engages me is the wholesale, interconnected, and seemingly unstoppable ruination of forests across the world such that even the most geographically, biologically, and culturally disparate forests are still linked in a chain of destruction.

It is not just forests that disappear that are affected, as in Southeast Asia, but also the forests that manage to remain standing. If all our forests are buffeted by such winds of destruction, whether capitalists find them desirable or throw them aside, we have the challenge of living in that ruin, ugly and impossible as it is.

And yet heterogeneity remains important; it is impossible to explain the situation through the actions of a single hammer striking every nail with the same stroke. The difference between disappearing forests, forests plagued by overcrowding and pests, and forests left to grow when conversions to plantations prove uneconomic, matters. Intersecting historical processes produced forest ruins in Oregon and Japan, but it would be preposterous to argue that forest-making forces and reactions are therefore everywhere the same. The singularity of interspecies gatherings matters; that's why the world remains ecologically heterogeneous despite globe-spanning powers. The intricacies of global coordination also matter; not all connections have the same effects. To write a history of ruin, we need to follow broken bits of many stories and to move in and out of many patches. In the play of global power, indeterminate encounters are still important.

... in Gaps and Patches

As curators we have combined and put into relation these different approaches in the space which was both the guiding element of our investigation and the exhibiting destination: the cinema Balkan. First erected and recognized as a place for encounters, it later found itself the a victim of the phenomenon of privatization, which is transcending borders and expanding internationally. The **privatization²**, although common in Belgrade, is not found in the same way in the cinema Balkan as in the other 14 cinemas of the Beograd film network, to which it used to belong. While at most of other locations there is just devastation, this atypical place mix under its roof, dust, ruins, rubble, but also renewal and desire of reconstruction. The desire of becoming, yet again, the space for encounters.

This reconstruction is not only physical but also expresses itself in a desire to give space for different modalities of encounter, understanding that the space for film has been undergoing the similar change like the building and the society itself. In this connection between the old and the new we decided to create a journey, a path, punctuated by works of art to understand this rise, this change, from ruin to renewal.

2 **Privatization**

Theft by the Law

Emonda Shefikü, Amela Danner, Tamara Novković

• During the time of Yugoslavia, and due to societal property and self-management, a lot of workers had the close connection to their places of work, which they saw as their second home. This relationship was broken when privatizations started, although emotional connections stayed, and sometimes it was difficult for workers to see and accept those decisions made about the future of their loving enterprises, were not done in the best interests neither of companies, nor of the workers. Privatization, i.e. a transformation of the societal into private capital that has left a trail of ruins all over Belgrade, Serbia, Yugoslavia... Even the spaces for culture such as cinemas were not left out of this process. *Theft by the Law*, a combination of spoken testimony and images of the ruins, each of which was once a popular and loved cinema, part of the Belgrade Film network, is an attempt to uncover and open the door behind this story, as well to give a voice to these ruins. Using the narration of Milanka Beba Janošević, a former employee of the cinema and a fighter for fairer privatization, this meditative takes us to the entrance of each cinema, showing the audience the state they are in today. As the story unfolds, it becomes obvious how state was implicated in devastation of a society by allowing and legislating privatizations to favor future owners and maximum extraction of profit, leaving to wonder who actually produces the ruins?

In memory of all the victims of privatization of Beograd Film, for cinema Balkan and with hope for a different future.



Cinema Avala entrance

Selling contract and violated obligations

НИКОЛА ЂИВАНОВИЋ, Симина 8, Београд, јмбг 2012961710303 (у даљем тексту "Купац")

з а к љ у ч ј у

УГОВОР О ПРОДАЈИ ДРУШТВЕНОГ КАПИТАЛА
МЕТОДОМ ЈАВНЕ АУКЦИЈЕ
(куповина са отплатом на рате)

- 5.3. Даље обавезе Купца
Купац се обавезује да неће извршити ни дозволити спровођење следећих радњи, без претходног, писменог одобрења од стране Агенције:
- 5.3.1 неће продати, пренети или на било који други начин отуђити акције у периоду од 2 године, од дана закључења уговора;
- 5.3.2 да ће, у периоду од две године, од дана закључења уговора, обезбедити континуитет пословања предузећа у претежној делатности за коју је предузеће било регистровано на дан одржавања аукције.
- 5.3.3 Купац неће продати, пренети или на неки други начин отуђити било која од основних средстава субјекта, у једној или у више трансакција годишње, у износу већем од 5% од укупне вредности основних средстава субјекта, приказане у последњем билансу стања, а највише до 15% укупно, све до исплате купопродајне цене у целости.
- Уколико купац преостали износ купопродајне цене исплати у року од годину дана од дана одржавања аукције, забрана из претходног става траје у периоду од годину дана од дана закључења Уговора.

AGENCIJA
KUPAC
JEMAC

“People did not understand what was happening, and if they did, how do you sue someone who feeds you with bread?”

Milanka Beba Janošević, former employee of Beograd Film and current small shareholder

“That was the theft packed in the law.”

Milanka Beba Janošević, about privatization of Beograd Film

(Museum of Contemporary Art, Belgrade), Marinko Sudac (Sudac Collection, Varaždin), and Mirosljub Stojanović (Film Center Serbia, Belgrade).

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Maja Levi and Božidar Levi, as well as Ljubinka Živković, have my gratitude for the years of unremitting support. Jelena Levi makes nothing seem impossible. I owe her my happiness.

PREAMBLE

Around the turn of the twentieth century, a simple invention helped define the operating character of film technology. A loop was added to the film's threading path in the camera/projector, thus eliminating the negative side effects of intermittent movement. A strip of film could now be safely advanced through, and paused at, the camera/projector gate without the danger of excessive tension causing it to break at the spool.

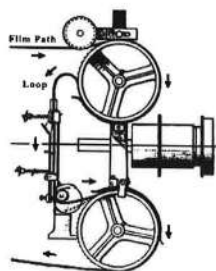


Figure 0.1

The Latham Loop (fig. 0.1), as this invention came to be known, is a relational function residing at the heart of the cinematographic machine. It is, essentially, a *curvature of space* demarcated between the spools, the gears, and the gate: a trajectory of movement made explicit and visible only once the filmstrip has been threaded into the camera/projector. The Latham Loop may thus be thought of as a friendly "ghost in the

PREAMBLE

machine," bringing together thought and technology, conceptual and mechanized labor. In the realm of the cinema, the Latham Loop stands for the inseparability of idea and matter, practice and theory.

In 1902, Raoul Grimoin-Sanson and Jules Demaria created a machine capable of projecting both static and moving images.¹ Embodied in this hybrid apparatus was a historical rupture. The dual projector was a symptom of a major technological and cultural change—it signaled the end of the era of the magic lantern and the slide show and the beginning of the epoch of film. The Grimoin-Sanson and Demaria apparatus bespoke the magic lantern's "eternal dream": the dream to be, to become, the cinematograph!

At the same time, however, by upholding the difference between the magic lantern and the film projector, between the two generations of mechanical visual media, Grimoin-Sanson and Demaria's machine also forewarned future film historians and theorists of the need to resist teleological and essentialist interpretations of cinematographic technology and of its place and function in the complex entity that is the cinema. The gap that in this case literally separates stasis from movement and the singular from the serial image points toward the sort of difference that is in fact internal to every medium, figuring between the medium as a concept (as an intention and a possibility) and its practical realization. Here, specifically, this difference is the one between the idea, the dream, of a medium capable of reproducing motion, and an actual, functioning cinematographic apparatus. It is precisely in this difference and gap that the "pure" cine-desire may be said to originate: a desire subsequently sustained and perpetuated through the dialectic of film and cinema, of the two nonidentical though entirely interdependent phenomena. In this book, I hope to make the desire in question palpable, so to speak, through a twofold exploration.

First, I will consider various aspects of an incredibly rich history, stretching from the 1910s to the present, of avant-garde endeavors to practice the cinema by using the tools, the materials, the technology, and the techniques that either modify and alter, or are entirely different from those typically associated with the normative cinematographic

PREAMBLE

apparatus. It is a tale of the multiple states or conditions of cinema, of a range of extraordinary, radical experiments not only with but also "around" and even without film.² We live in an age in which it is easy to overlook the fact that this severance of cinema from its traditional, historical base—the film apparatus—did not emerge as a possibility only with the advent of digital technologies. This book hopes to shed some light on the extent to which the separation of film and cinema—but also the multiple modalities of their imaginative re-alignment—had, in fact, already been practiced throughout the era of cinematographic normativity; during those (scarcely past) "pre-digital" days when film was still widely accepted as the material-technological foundation of the phenomenon that is the cinema.

In chapter 1, I explore the struggle waged by a number of 1910s and 1920s European avant-gardists—notably, Man Ray, Ljubomir Micić, and Dragan Aleksić—to establish film as, first and foremost, *vibrant raw matter* (at times directly opposed to, or irreconcilable with, signification/meaning) and to explicate a "corporeal-libidinal" dimension of the film machine through a series of both cinematographic and non-cinematographic interventions (such as those carried out in the register of the written word). In chapter 2, I theoretically elaborate the concept of "cinema by other means," focusing on a number of assemblages, photo-collages, drawings, and paintings, as well as theoretical writings, by artists such as Laszlo Moholy-Nagy, Raoul Hausmann, Aleksandar Vučić, Dušan Matić, and Francis Picabia. I argue that a profoundly dialectical understanding of the couple film/cinema developed in the context of the historical avant-garde's concern with medium-specificity, giving rise to a variety of experiments in *re-materialization* of the cinematographic apparatus. Chapter 3 analyzes the practice of "written cinema," which was widespread in the 1920s and the 1930s among the Dadaists, the Constructivists, the Surrealists, and their contemporaries. What is at stake here is the production of written texts *a priori* designated as films proper. The bulk of the chapter closely scrutinizes one such "written film": *Doctor Hypnison, or the Technique of Living*, produced in 1923 by the Yugoslav poet Monny de Bouilly. Chapter 4 addresses a multitude of ways, some more progressive than others, in which filmmakers, artists, and writers have responded to the effects of

With the intention of bringing the focus on the leftover spaces, the exhibition begins in the basement of the place, space that for the time being still continues to show scars of the nightmare that is privatization. The striking contrast between the façade of the building and the space we are facing when we enter the room is the first sign of the current dialogue, between forces that exclude and the **exform**³ which resists, and through whose presence the challenging processes can be understood.

The mixture of sound and video gives life to this, currently obsolete, space and makes it possible to feel and hear the voices from its past, present, and future, especially those voices whose story is “untold.” By following the conversation about the future of film as a media and how it used to and can continue to exist in the public sphere, and guided by the elements of history of Yugoslav cinema the modernity brought to the building reveals itself little by little. In this contemporary set some items accentuate this dialogue between past, present, and future, and how building as a physical object, is itself an **archive**⁴ which keeps track of the past, present and future desires.

3 **Ex-form**

an Unexposed Story

Ettore Porretta

• Capitalistic devastation manifests indirectly.

Capitalism sorts humans and non-humans, animate and non-animate objects into categories: profitable and waste.

Unveiling this sorting procedures by documenting it gives the objective evidence insight into the process.

Optical machinery to see capitalism as a processing mechanism. The film director Želimir Žilnik reveals in 2006 the effects of dislocation of the film archive of the Neoplanta Film Production after the film distribution company Zvezda film, got into a privatization transition.

All the film reels, including those of the most celebrated films Neoplanta produced in its golden period 1965-1971, have been stocked without any basic conservation conditions, in a former military shed.

In 1960s and 1970s, people would say “it is in a bunker” for film whose distribution was banned by the censors, in 2000s all film heritage ended in the bunker.

As a crime scene, the discovery of the injured condition of the film reels tells us a buried reality.

And now what is the residual outcome of the process of deregulation?

What’s left? Exposed celluloid that turned into dust.

I expose the film.

I expose the dust.



The former military shed, where the Neoplanta films have been stocked. The continuous variation of ambient conditions (air temperature, relative humidity) caused the acceleration of the biological, chemical, mechanical acetate decay of the film rolls.

Increase in durability as a function of the temperature drop at 45%RH														
°C	years	Increase	°C	years	Increase	°C	years	Increase	°C	years	Increase	°C	years	Increase
20	50	---	15	95	13	10	182	27	5	360	54	0	729	113
19	57	7	14	108	15	9	209	30	4	414	62	-1	842	132
18	64	7	13	123	17	8	239	33	3	476	72	-2	974	163
17	73	10	12	140	20	7	273	37	2	548	84	-3	1127	179
16	83	12	11	160	22	6	314	46	1	632	97	-4	1306	208
Produced with data obtained from the "Prediction Calculator" of the Image Permanence Institute												-5	1516	---

Environmental factors of temperature, humidity, light and atmospheric pollutants can all cause degradation of audiovisual materials.

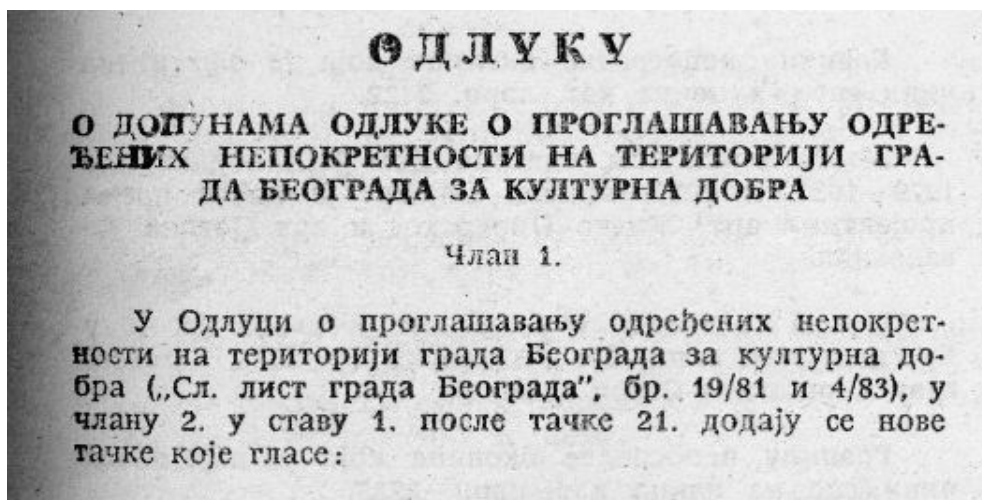
This table, for instance, allows us to see that approximately at every 5° C of temperature the life expectancy of the films drops by double.

4 Archive

CoRelation

Jelena Obradović, Timotea Turk

How architecture functions in correlation with all the norms that are regulating development of architecture and its future performance? How the old building conforms to the new rules and updated procedures? What needs to be protected from the old so it does not disappear when the new starts? Who and how makes such decisions? What is older, law and regulation, or the wish of an architect, investor, general public? What to make of the paradox that the laws which are made protect can sometimes create the stasis in which nothing happens, but deterioration? CoRelation makes the paradox of the struggle between law and usage visible in space of the Cinema Balkan by annotating the building, and bringing together documentation which regulates the future, thus making opaque laws and regulations graspable.



20.12.1984. Official Gazette number 23

Službeni list grada Beograda – The Official Gazette of the City of Belgrade

On December 20th, 1984, Cinema Balkan was declared as the object of cultural heritage after the official Decision on Additions to the Decision on Declaring Specific Properties on the Territory of the City of Belgrade as Cultural Heritage was published in the issue 23 of the Official Gazette of the City of Belgrade [Službeni list grada Beograda].

28. У згради данашњег биоскопа „Балкан“ био је смештен хотел „Булевар“ доцније назван „Опера“. Прва филмска представа приказана је у хотелу „Булевар“ у фебруару 1899. године. Стални биоскоп у хотелу „Булевар“ почео је да ради 15. 12. 1912. године под називом „Гранд биоскоп позориште Гаумонт“ у хотелу „Опера“.

У истој згради је почела да ради 1909. године новооснована „Београдска опера“ где су давале представе до 1911. године.

Зграда се налази у ул. Браће Југовића бр. 16 у Београду, кат. парц. бр. 2345, ЗКУЛ бр. 1636 КО Београд 1, општина Стари град.

Границу непосредне околине која ја заштићена чини спољна ивица кат. парц. бр. 2345.

The Article 28 of the Declaration states following:

“In the building currently occupied by the cinema “Balkan” initially was located the hotel “Bulevar” later renamed to “Opera.” The film screening took place in the hotel “Bulevar” on February 1899. The permanent cinema in the hotel “Bulevar” started working on December 15, 1912, under the name “The Grand Cinema Theater Gaumont” in the hotel “Opera.”

The newly founded “Belgrade Opera” started to work in the same building in 1909 and held performances there until 1911.

The building is located on 16 Braće Jugovića Street in Belgrade, on the plot number 2345, ZKUL number 1636, the Cadaster Municipality Belgrade, Municipality Stari Grad.

The border of the immediately protected area is the outer edge of the plot number 2345.

“The idea of cinema, then, is not a function of the materials of film, but the other way around—the materials of film are a function of the idea of cinema.”

Jonathan Walley

“Film is a form of life”

Raoul Hausmann

the "general cinefication" of the living reality, ever more apparent since the 1950s. Changes in the manner in which the dialectic of cinema and film came to be interpreted in this increasingly normative atmosphere of the ubiquitous moving image are at the center of my focus as I consider the theory and practice of Isidore Isou and the Letterists in the 1950s France and, moving into the 1960s, the work of Ljubisa Jocić and the Signalist movement (Yugoslavia), Pier Paolo Pasolini (Italy), and Miklós Jancsó (Hungary). Chapter 5 revisits the question of filmic materiality, particularly pronounced in the context of experimental cinema in Europe and the United States in the late 1960s and the 1970s. I explore ways in which the dynamics of cinematic projection and the "imaginary" status of the film image have been questioned by a variety of extreme (and sometimes entirely nonrepresentational) physical-materialist practices through a consideration of the works of Birgit and Wilhelm Hein, Malcolm LeGrice, Mihovil Pansini, Paul Sharits, Slobodan Šijan, and others. Finally, in chapter 6, I discuss the alignment of some variants of "cinema by other means" with an overtly political-activist approach to filmmaking advanced by Jean-Luc Godard beginning in the late 1960s. The crux of the chapter is an analysis of the epistemological functions of montage, understood as a general principle: montage as a procedure the logic of which firmly resides in the cinema, while its applications belong to the world at large.

Second, by studying a multitude of unorthodox ways in which filmmakers, artists, and writers have pondered, created, defined, performed, and transformed the "movies"—with or without directly grounding their work in the materials of film—I also hope to demonstrate the value of a strongly integrated (critics might say "insufficiently differentiated"), theoretical-practical approach to the question of the cinema's conditions of existence. Underlying nearly all works considered in this book is the conviction—sometimes explicitly stated, at other times merely implied—that the cinema is a form of praxis: that it firmly belongs in the register of the human subject's general pursuit of a unity of thought, matter, and action, of critical-theoretical thinking and practical labor. From this perspective, theory, at least insofar as its primary concern is with medium-specificity, is to be understood not only as an instrument of explaining but also of redefining, and even of reinventing its object of

study. In a specific sense, then, sometimes to theorize the cinema is also to practice the cinema "by other means."

To identify the cinema as praxis is, furthermore, to invite a genuinely nondeterministic mode of thinking about the notion of the cinematographic apparatus (the relevance of which is thereby not disputed but in fact is further affirmed). Suffice it for now to illustrate this point, elaborated at greater length in chapter 2, with a single telling example taken from the realm of Yugoslav experimental cinema. (Clearly, a substantial portion of my study concerns the Yugoslav avant-garde, in both its pre- and post-World War II emanations; this is a tremendously rich subject, still largely unknown in the Western scholarship.) In 1971, two filmmakers, Milenko Avramović and Miša Jovanović, invented a device they called "Blink-O-Scope" (Trepļoskop; color plate 1). This was a homemade "alternative" to the regular cinematographic apparatus, and it consisted only of a small rectangular cardboard and a short piece of 8mm film "threaded" in it. Avramović and Jovanović's instructions for the use of their Blink-O-Scope invited the viewer to hold the apparatus (a piece of cardboard) in one hand while repeatedly moving the filmstrip up and down with the other hand "at the speed of 6.1 centimeters per second." While looking at the moving piece of film through a small hole in the cardboard, the viewer was also supposed to "blink at the rate of 16 times per second."

It has been noted that watching the "Blink-Film" in the Blink-O-Scope is only "theoretically possible."²³ The human eye is physiologically incapable of blinking sixteen times per second and thus cannot generate the same impression of synthetic movement as that produced (externally, in relation to the spectator) by the standard cinematographic machine. What, then, should one make of Avramović and Jovanović's apparatus? Does it bespeak its creators' hopelessly idealist attitude toward the cinema—an attitude according to which to desire a film, to imagine it unfold, is no less a cinematic experience than an actual cinematographic event (in which projection technology is combined with our perceptual and mental activity)? Or, is Blink-O-Scope perhaps to be understood as evidence of the fact that, despite our perceptual and mental engagement with it, film is, strictly speaking, a phenomenon dependent on the physical presence and the work of a specific technological

apparatus, and that failure to properly exhibit it cannot, therefore, be compensated for with some vague evocation of the cinema mentally projected "beyond" film?

The wager of this book is that we can begin to answer these and similar questions only if we pay detailed attention to the various modalities of the dialectical interplay between film and cinema, and only if we fully endorse the principle of inseparability of theory and practice. From this perspective, the Blink-O-Scope is both more and less than an alternative to the normative cinematographic apparatus. It is an embodiment of the elementary "truth" about the cinematograph. The Blink-O-Scope is proof positive of the fact that, in Philippe Dubois' excellent formulation: "The apparatus itself is . . . in a way always theoretical—a concept as much as a form, a machination as much as a machine."²⁴

The phenomenon of privatization and the dialogue that it is generating is spreading, in various European and world countries, far beyond the borders of the former Yugoslavia. Understanding this process in Belgrade, enables detection of similar processes in other places. The documentary lens developed in Belgrade can turn, for example, to Graz, and can bring better understanding to the **erasure** ⁵ that is happening in the historical core of the city despite of all heritage protections, or, maybe with their help.

Since its construction and over the years the cinema Balkan was an important cultural and social place creating sharing and meetings. The evolution of the societal relations over time has led to a decline of the interest for the cultural aspect highlighting a new form of encounters and interactions; social networks, the new **sociality** ⁶.

5 **Erasure**

All Eyes on Me

Lung Peng, Manuel Fasch, Gustave Curtil

Privatization is happening all around the world. Rich investors buy buildings to transform them according to the interest of their capital, almost as a rule never thinking about the former, nor even future, users.

The balance of the society seems to break further and further apart. While rich people have what they want, and change the rules to meet their needs of amassing more, the majority loses what they had, and often this loss is even supported by the politics.

The phenomenon of privatization has different forms and appears in many colors.

In the form of documentary film, we investigate and expose how the “big” players use the process of privatization of public interest by following the case of the “Argos” building, designed by the architect Zaha Hadid, that replaced the UNESCO protected “Kommod Haus” in Graz.

By assembling the editing station in the exhibition space in Belgrade, we reveal our working, research, and editing process, thus provoking the confrontation with the visitors, where they can get information, think together with us, and exchange opinions.



the old Kommod Haus

Argos building from Zaha Hadid

“I think that residential buildings are like the meat of the city, but sometimes meat has cancer.”

Peter Reitmayer, architect

“You can willingly create a situation where it is impossible, from the economical point of view, to maintain a building, and this was the case of the Kommod Haus.”

Anselm Wagner, Altstadt Schutz Kommission Member and Professor Faculty of Architecture TU Graz

“Nobody could compete with the architect like Zaha Hadid ... Yes! Why not?”

Peter Hammerl, former Altstadt Schutz Kommission Member

“There were a lot of demonstrations against the demolition and more/less 7000 people signed a petition to save the old Kommod House...”

Elfride Wolfberger, Waitress at Café Kommod and Activist

6 **Sociality**

Social Bouncing

François Decurtins

As Nicolas Bourriaud says, the exhibition space is creating social links. There you talk, exchange, see, and spend time. Similar happens when you find yourself at the pinball machine with other people: you talk, exchange, play, and spend time. It is also possible to find this type of sociality in the businesses of the founder of the foundation, whose profit made the purchase of the cinema Balkan possible. The investment addresses the relation between seller and buyer, in other words, the marketing relations. Marketing relations changed considerably since the arrival of social media and therefore the networks they created, are no longer linear but chaotic and full of bounces. Thus entities that are willing to express and control their self-image now must handle more settings, and touch more specific points, continuously playing a metaphorical marketing pinball. As a consequence of this process, and as everything is increasingly about the image, we can legitimately question the reasons for the renewal of the cinema Balkan. It could be for economical reasons, philanthropic reasons, or maybe the reevaluation of the cinema Balkan is enabling the founder to reevaluate his values. Whatever the answers are, I invite you to pay the tribute to the players who have, coin after coin, allowed the creation of this social space.

Throw the ball and play!

“At an exhibition, [...], even when inert forms are involved, there is the possibility of an immediate discussion, in both senses of the term. I see and perceive. I comment, and I evolve in a unique space and time. Art is the place that produces a specific sociability.” Nicolas Bourriaud



Life Magazine, pictures by Wallace Kirkland, March 17th 1947

“One way to model the radical changes that social media introduce is the pinball metaphor, which suggests that marketing in a social media environment resembles the chaotic and interactive game of pinball, having replaced the linear and one-directional bowling approach to marketing.”

T. Hennig-Thurau, C.F. Hofacker & B. Bloching

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Editorial		
Marketing the Pinball Way: Understanding How Social Media Change the Generation of Value for Consumers and Companies		
Thorsten Hennig-Thurau ^{a,b,*} & Charles F. Hofacker ^c & Björn Bloching ^d		
^a Marketing Center, University of Münster, Am Stadtgraben 13-15, 48143 Münster, Germany ^b Faculty of Management, Cass Business School, City University London, 106 Bunhill Row, London EC1Y 8TZ, UK ^c Department of Marketing, Florida State University, 821 Academic Way, Tallahassee, FL 32306-110, USA ^d Roland Berger Strategy Consultants, Am Sandtorkai 41, 20457 Hamburg, Germany		

Some of the following essays were originally published in magazines –for the most part in *Documents sur l'art*, and exhibition catalogues', but have been considerably reworked, not to say re-ordered, here. Others are previously unpublished. This collection of essays is also rounded off by a glossary, which readers may refer to whenever a problematic concept rears its head. To make the book that much easier to come to grips with, may we suggest to turn right away to the definition of the word "Art".

1. "Le paradigme esthétique (Félix Guattari et L'art)" was published by the magazine *Chimères*, 1993; "Relation écran" was published in the catalogue for the 3rd Lyon Contemporary Art Biennial, 1995.

Relational form

Artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence. It is the critic's task to study this activity in the present. A certain aspect of the programme of modernity has been fairly and squarely wound up (and not, let us hasten to emphasise in these bourgeois times, the spirit informing it). This completion has drained the criteria of aesthetic judgement we are heir to of their substance, but we go on applying them to present-day artistic practices. The *new* is no longer a criterion, except among latter-day detractors of modern art who, where the much-execrated present is concerned, cling solely to the things that their traditionalist culture has taught them to loathe in yesterday's art. In order to invent more effective tools and more valid viewpoints, it behoves us to understand the changes nowadays occurring in the social arena, and grasp what has already changed and what is still changing. How are we to understand the types of artistic behaviour shown in exhibitions held in the 1990s, and the lines of thinking behind them, if we do not start out from the same *situation* as the artists?

Contemporary artistic practice and its cultural plan

The modern political era, which came into being with the Enlightenment, was based on the desire to emancipate individuals and people. The advances of technologies and freedoms, the

decline of ignorance, and improved working conditions were all billed to free humankind and help to usher in a better society. There are several versions of modernity, however. The 20th century was thus the arena for a struggle between two visions of the world: a modest, rationalist conception, hailing from the 18th century, and a philosophy of spontaneity and liberation through the irrational (Dada, Surrealism, the Situationists), both of which were opposed to authoritarian and utilitarian forces eager to gauge human relations and subjugate people. Instead of culminating in hoped-for emancipation, the advances of technologies and "Reason" made it that much easier to exploit the South of planet earth, blindly replace human labour by machines, and set up more and more sophisticated subjugation techniques, all through a general rationalisation of the production process. So the modern emancipation plan has been substituted by countless forms of melancholy.

Twentieth century avant-garde, from Dadaism to the Situationist International, fell within the tradition of this modern project (changing culture, attitudes and mentalities, and individual and social living conditions), but it is as well to bear in mind that this project was already there before them, differing from their plan in many ways. For modernity cannot be reduced to a rationalist teleology, any more than it can to political messianism. Is it possible to disparage the desire to improve living and working conditions, on the pretext of the bankruptcy of tangible attempts to do as much-shored up by totalitarian ideologies and naive visions of history? What used to be called the avant-garde has, needless to say, developed from the ideological swing of things offered by modern rationalism; but it is now re-formed on the basis of quite different philosophical, cultural and social presuppositions. It is evident that today's art is carrying on this fight, by coming up with perceptive, experimental, critical and participatory models, veering in the direction indicated by Enlightenment philosophers, Proudhon, Marx, the Dadaists and Mondrian. If opinion is striving to acknowledge the legitimacy and interest of these experiments, this is

because they are no longer presented like the precursory phenomena of an inevitable historical evolution. Quite to the contrary, they appear fragmentary and isolated, like orphans of an overall view of the world bolstering them with the clout of an ideology. It is not modernity that is dead, but its idealistic and teleological version.

Today's fight for modernity is being waged in the same terms as yesterday's, barring the fact that the avant-garde has stopped patrolling like some scout, the troop having come to a cautious standstill around a bivouac of certainties. Art was intended to prepare and announce a future world: today it is modelling possible universes.

The ambition of artists who include their practice within the slipstream of historical modernity is to repeat neither its forms nor its claims, and even less assign to art the same functions as it. Their task is akin to the one that Jean-François Lyotard allocated to post-modern architecture, which "*is condemned to create a series of minor modifications in a space whose modernity it inherits, and abandon an overall reconstruction of the space inhabited by humankind*". What is more, Lyotard seems to half-bemoan this state of affairs: he defines it negatively, by using the term "condemned". And what, on the other hand, if this "condemnation" represented the historical chance whereby most of the art worlds known to us managed to spread their wings, over the past ten years or so? This "chance" can be summed up in just a few words: *learning to inhabit the world in a better way*, instead of trying to construct it based on a preconceived idea of historical evolution. Otherwise put, the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist. Althusser said that one always catches the world's train on the move; Deleuze, that "grass grows from the middle" and not from the bottom or the top. The artist dwells in the circumstances the present offers him, so as to turn the setting of his life (his links with

the physical and conceptual world) into a lasting world. He catches the world on the move: he is a *tenant of culture*, to borrow Michel de Certeau's expression². Nowadays, modernity extends into the practices of cultural do-it-yourself and recycling, into the invention of the everyday and the development of time lived, which are not objects less deserving of attention and examination than Messianistic utopias and the formal "novelties" that typified modernity yesterday. There is nothing more absurd either than the assertion that contemporary art does not involve any political project, or than the claim that its subversive aspects are not based on any theoretical terrain. Its plan, which has just as much to do with working conditions and the conditions in which cultural objects are produced, as with the changing forms of social life, may nevertheless seem dull to minds formed in the mould of cultural Darwinism. Here, then, is the time of the "dolce utopia", to use Maurizio Cattelan's phrase...

Artwork as social interstice

The possibility of a *relational art* (an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and *private* symbolic space), points to a radical upheaval of the aesthetic, cultural and political goals introduced by modern art. To sketch a sociology of this, this evolution stems essentially from the birth of a world-wide urban culture, and from the extension of this city model to more or less all cultural phenomena. The general growth of towns and cities, which took off at the end of the Second World War, gave rise not only to an extraordinary upsurge of social exchanges, but also to much greater individual mobility (through the development of networks and roads, and telecommunications, and the gradual freeing-up of isolated places, going with the opening-up of attitudes). Because of the crampedness of dwelling spaces in this urban world, there was, in tandem, a scaling-down of furniture and objects, now emphasising a greater manoeuvrability. If, for a long

period of time, the artwork has managed to come across as a luxury, lordly item in this urban setting (the dimensions of the work, as well as those of the apartment, helping to distinguish between their owner and the crowd), the development of the function of artworks and the way they are shown attest to a growing *urbanisation* of the artistic experiment. What is collapsing before our very eyes is nothing other than this falsely aristocratic conception of the arrangement of works of art, associated with the feeling of territorial acquisition. In other words, it is no longer possible to regard the contemporary work as a space to be walked through (the "owner's tour" is akin to the collector's). It is henceforth presented as a period of time to be lived through, like an opening to unlimited discussion. The city has ushered in and spread the hands-on experience: it is the tangible symbol and historical setting of the state of society, that "*state of encounter imposed on people*", to use Althusser's expression¹, contrasting with that dense and "trouble-free" jungle which the *natural state* once was, according to Jean-Jacques Rousseau, a jungle hampering any lasting encounter. Once raised to the power of an absolute rule of civilisation, this system of intensive encounters has ended up producing linked artistic practices: an art form where the substrate is formed by inter-subjectivity, and which takes being-together as a central theme, the "encounter" between beholder and picture, and the collective elaboration of meaning. Let us leave the matter of the historicity of this phenomenon on one side: art has always been relational in varying degrees, i.e. a factor of sociability and a founding principle of dialogue. One of the virtual properties of the image is its power of *linkage* (*Fr. reliance*), to borrow Michel Maffesoli's term: flags, logos, icons, signs, all produce empathy and sharing, and all generate *bond*. Art (practices stemming from painting and sculpture which come across in the form of an exhibition) turns out to be particularly suitable when it comes to expressing this hands-on civilisation, because it *tightens the space of relations*, unlike TV and literature which refer each individual

person to his or her space of private consumption, and also unlike theatre and cinema which bring small groups together before specific, unmistakable images. Actually, there is no live comment made about what is seen (the discussion time is put off until after the show). At an exhibition, on the other hand, even when inert forms are involved, there is the possibility of an immediate discussion, in both senses of the term. I see and perceive, I comment, and I evolve in a unique space and time. Art is the place that produces a specific sociability. It remains to be seen what the status of this is in the set of "states of encounter" proposed by the City. How is an art focused on the production of such forms of conviviality capable of re-launching the modern emancipation plan, by complementing it? How does it permit the development of new political and cultural designs?

Before giving concrete examples, it is well worth reconsidering the place of artworks in the overall economic system, be it symbolic or material, which governs contemporary society. Over and above its mercantile nature and its semantic value, the work of art represents a *social interstice*. This *interstice* term was used by Karl Marx to describe trading communities that elude the capitalist economic context by being removed from the law of profit: barter, merchandising, autarkic types of production, etc. The interstice is a space in human relations which fits more or less harmoniously and openly into the overall system, but suggests other trading possibilities than those in effect within this system. This is the precise nature of the contemporary art exhibition in the arena of representational commerce: it creates free areas, and time spans whose rhythm contrasts with those structuring everyday life, and it encourages an inter-human commerce that differs from the "communication zones" that are imposed upon us. The present-day social context restricts the possibilities of inter-human relations all the more because it creates spaces planned to this end. Automatic public toilets were invented to keep streets clean. The same spirit underpins the development of communication tools, while city

streets are swept clean of all manners of relational dross, and neighbourhood relationships fizzle. The general mechanisation of social functions gradually reduces the relational space. Just a few years ago, the telephone wake-up call service employed human beings, but now we are woken up by a synthesised voice... The automatic cash machine has become the transit model for the most elementary of social functions, and professional behaviour patterns are modelled on the efficiency of the machines replacing them, these machines carrying out tasks which once represented so many opportunities for exchanges, pleasure and squabbling. Contemporary art is definitely developing a political project when it endeavours to move into the relational realm by turning it into an issue.

When Gabriel Orozco puts an orange on the stalls of a deserted Brazilian market (*Crazy Tourist*, 1991), or slings a hammock in the MoMA garden in New York (*Hamoc en la moma*, 1993), he is operating at the hub of "social infra-thinness" (*Infrafinance social*), that minute space of daily gestures determined by the superstructure made up of "big" exchanges, and defined by it. Without any wording, Orozco's photographs are a documentary record of tiny revolutions in the common urban and semi-urban life (a sleeping bag on the grass, an empty shoebox, etc.). They record this silent, still life nowadays formed by relationships with the other. When Jens Haaning broadcasts funny stories in Turkish through a loudspeaker in a Copenhagen square (*Turkish Jokes*, 1994), he produces in that split second a micro-community, one made up of immigrants brought together by collective laughter which upsets their exile situation, formed in relation to the work and in it. The exhibition is the special place where such momentary groupings may occur, governed as they are by differing principles. And depending on the degree of participation required of the onlooker by the artist, along with the nature of the works and the models of sociability proposed and represented, an exhibition will give rise to a specific "arena of exchange". And this "arena of exchange", must

***“The cinemas were
already dead, I only
buried them.”***

Nikola Đivanović

These various social and historical transformations were, are, and will always be the result of a series of actions that may seem insignificant individually, but which, cumulatively, make the changes possible. **Recognizing**⁷ all various actors, human and non-human, whose desire and projection is making the

Does this architectural change tell the same story as the various societal evolutions that could have sheltered these walls? Is this new skin a more genuine **representation**⁸ than the one of its original skeleton?

7 **Recognition**

Acknowledgement

Juliana Strätz

It is not the building but the people working, visiting, owning, teaching, imagining, and the movies shown that made the cinema what it is today. It is important to remember all ticket sellers, popcorn sellers, usher/usherettes, projectionists, financiers, managers and their assistants, housekeepers, plumbers, janitors, technicians, engineers, interior designers, wall decorators, façade makers, furniture designers, architects, urbanists, preservationists, construction workers, film enthusiasts, festival movie goers, people on film dates, critics and journalists, actors, directors, screenwriters... and thank all the different protagonists who wrote the history of the cinema, no matter how small and unimportant their contribution might sound, so that they are not forgotten. As well as to acknowledge those whose imagination and energy is projecting the future of the cinema. It is the entanglement of the different protagonists like politicians, financiers, cinema owners and visitors that form the history, present and future, of the Cinema Balkan.

Special thanks to the organisers

**(Vladan Šobajić
.....) for coordinating and arranging ev-
erything to make the cinema operate smoothly**
**Special thanks to the ticket sellers (Angelina
Andjelković, Mira Lero,
.....) for making every guest feel at
home. Special thanks to the snack sellers (...
.....) for sell-
ing the most delicious snacks, drinks and fresh
popcorn. Special thanks to the usherettes (Mi-
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technicians,
.....) all the sound engineers
..... and the camera oper-
ators
.....) that worked
backstage on the many projections that gave
cinema its life. Special thanks to the financiers,
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.....) who main-
tained the Cinema Balkan and made it stand up
for so long thanks to their management, eco-
nomical and stock actions. Special thanks to
the housekeeping (Branislav Radojčić,
.....) for man-
taining the cinema and keeping it neat and tidy.**

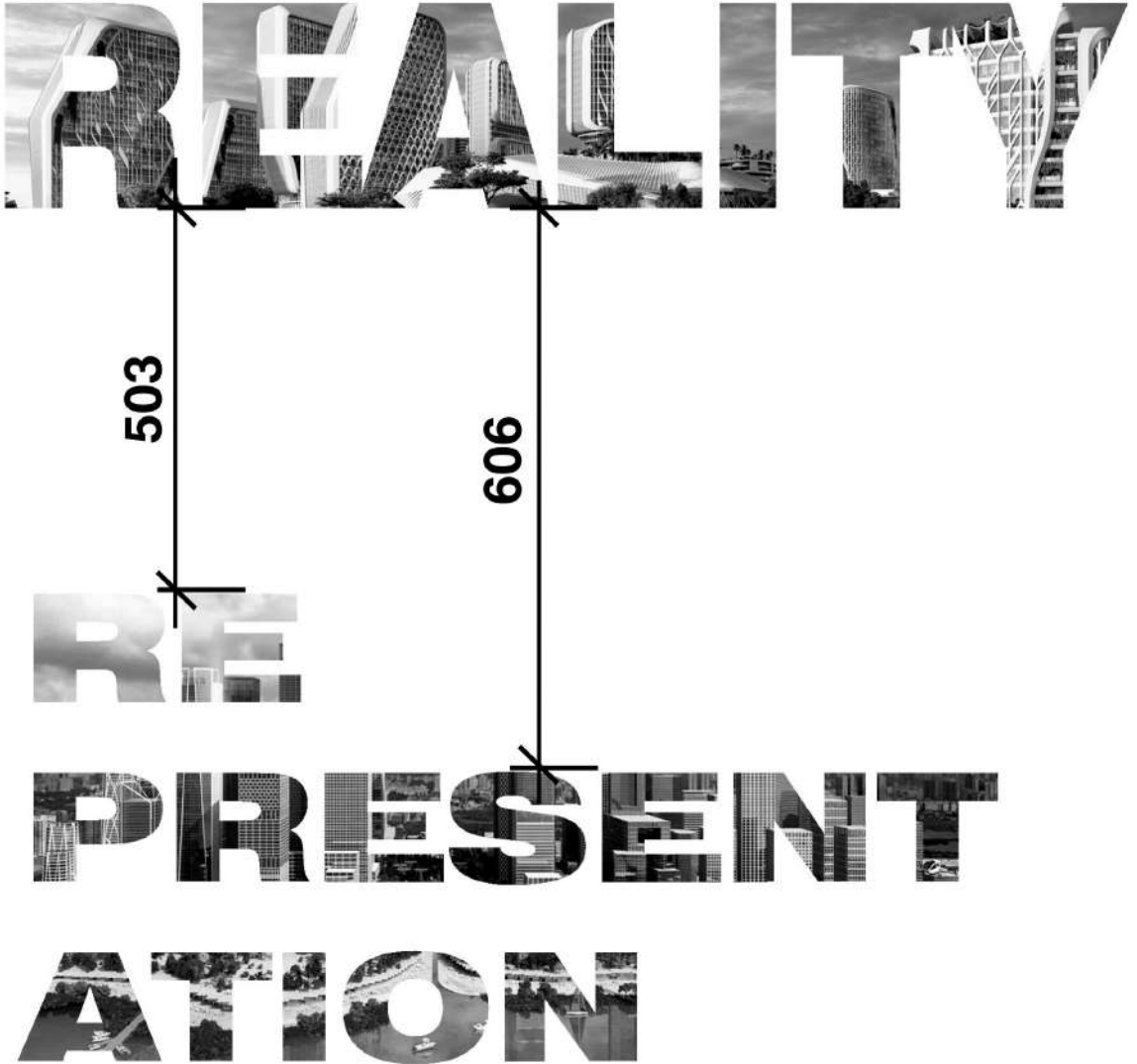
8 ***Representation***

Reality vs. Representation:

On the Necessity of Distance

Milica Cvijetić

- These days, we can witness how an unreal reality is being sold as the reality. But, can we really witness it? The constant disappointment we feel when we realize the reality we got is fake, make us wonder, are we being fooled? Do we understand the process we are witnesses of? Could it be, that we are the easy victims to the trickery of the fake reality, because we, as people, cannot distance ourselves from imagining reality through representation. The problem of representation is present everywhere, in media, and how things are presented to us, in social media, and how we present ourselves, in architecture and how the future and past is being represented... Ultimately, the instability between the lived and represented brings to us social anxiety. How to learn to distance?



“The content of one medium is always another medium.”

Marshall McLuhan

reality

noun

-the state of things as they actually exist, as opposed to an idealistic or notional idea of them.

be judged on the basis of aesthetic criteria, in other words, by analysing the coherence of its form, and then the symbolic value of the "world" it suggests to us, and of the image of human relations reflected by it. Within this social interstice, the artist must assume the symbolic models he shows. All representation (though contemporary art *models* more than it represents, and fits into the social fabric more than it draws inspiration therefrom) refers to values that can be transposed into society. As a human activity based on commerce, art is at once the object and the subject of an ethic. And this all the more so because, unlike other activities, *its sole function is to be exposed to this commerce.*
Art is a state of encounter.

Relational aesthetics and random materialism

Relational aesthetics is part of a materialistic tradition. Being "materialistic" does not mean sticking to the triteness of facts, nor does it imply that sort of narrow-mindedness that consists in reading works in purely economic terms. The philosophical tradition that underpins this *relational aesthetics* was defined in a noteworthy way by Louis Althusser, in one of his last writings, as a "materialism of encounter", or random materialism. This particular materialism takes as its point of departure the world contingency, which has no pre-existing origin or sense, nor Reason, which might allot it a purpose. So the essence of humankind is purely trans-individual, made up of bonds that link individuals together in social forms which are invariably historical (Marx: the human essence is the set of social relations). There is no such thing as any possible "end of history" or "end of art", because the game is being forever re-enacted, in relation to its function, in other words, in relation to the players and the system which they construct and criticise. Hubert Damisch saw in the "end of art" theories the outcome of an irksome muddle between the "end of the game" and the "end of play". A new game is announced as soon as the social setting radically changes, without the meaning of the game itself

being challenged'. This *inter-human game* which forms our object (Duchamp: "Art is a game between all people of all periods") nevertheless goes beyond the context of what is called "art" by commodity. So the "constructed situations" advocated by the Situationist International belong in their own right to this "game", in spite of Guy Debord who, in the final analysis, denied them any artistic character. For in them, quite to the contrary, he saw "art being exceeded" by a revolution in day-to-day life. Relational aesthetics does not represent a theory of art, this would imply the statement of an origin and a destination, but a theory of form.

What do we mean by *form*? A coherent unit, a structure (*independent entity of inner dependencies*) which shows the typical features of a world. The artwork does not have an exclusive hold on it, it is merely a subset in the overall series of existing forms. In the materialistic philosophical tradition ushered in by Epicurus and Lucretius, atoms fall in parallel formations into the void, following a slightly diagonal course. If one of these atoms swerves off course, it "causes an encounter with the next atom and from encounter to encounter a pile-up, and the birth of the world" ... This is how forms come into being, from the "deviation" and random encounter between two hitherto parallel elements. In order to create a world, this encounter must be a *lasting one*: the elements forming it must be joined together in a form, in other words, there must have been "a setting of elements on one another (the way ice 'sets')". Form can be defined as a lasting encounter". Lasting encounters, lines and colours inscribed on the surface of a Delacroix painting, the scrap objects that litter Schwitters' "Merz pictures", Chris Burden's performances: over and above the quality of the page layout or the spatial layout, they turn out to be *lasting* from the moment when their components form a whole whose sense "holds good" at the moment of their birth, stirring up new "possibilities of life". All works, down to the most critical and challenging of projects, pass through this viable world state, because they get elements held apart

to meet: for example, death and the media in Andy Warhol. Deleuze and Guattari were not saying anything different when they defined the work of art as a "block of affects and percepts". Art *keeps together* moments of subjectivity associated with singular experiences, be it Cézanne's apples or Buren's striped structures. The composition of this *bonding agent*, whereby encountering atoms manage to form a word, is, needless to say, dependent on the historical context. What today's informed public understands by "keeping together" is not the same thing that this public imagined back in the 19th century. Today, the "glue" is less obvious, as our visual experience has become more complex, enriched by a century of photographic images, then cinematography (introduction of the sequence shot as a new dynamic unity), enabling us to recognise as a "world" a collection of disparate elements (installation, for instance) that no unifying matter, no bronze, links. Other technologies may allow the human spirit to recognise other types of "world-forms" still unknown: for example, computer science put forward the notion of program, that infect the approach of some artist's way of working. An artist's artwork thus acquires the status of an ensemble of units to be re-activated by the beholder-manipulator. I want to insist on the instability and the diversity of the concept of "form", notion whose outspread can be witnessed in injunction by the founder of sociology, Emile Durkheim, considering the "social fact" as a "thing"... As the artistic "thing" sometime offers itself as a "fact" or an ensemble of facts that happens in the time or space, and whose unity (making it a form, a world) can not be questioned. The setting is widening; after the isolated object, it now can embrace the whole scene: the form of Gordon Matta-Clark or Dan Graham's work can not be reduced to the "things" those two artists "produce": it is not the simple secondary effects of a composition, as the formalistic aesthetic would like to advance, but the principle acting as a trajectory evolving through signs, objects, forms, gestures... The contemporary artwork's form is spreading out from its material form: it is a linking element, a principle of dynamic agglutination. An artwork is a dot on a line.

Form and others' gaze

If, as Serge Daney writes, "all form is a face looking at us", what does a form become when it is plunged into the dimension of dialogue? What is a form that is essentially *relational*? It seems worth while to discuss this question by taking Daney's formula as a point of reference, precisely because of its ambivalence: as forms are looking at us, how are we to look at them?

Form is most often defined as an outline contrasting with a content. But modernist aesthetics talks about "formal beauty" by referring to a sort of (con)fusion between style and content, and an inventive compatibility of the former with the latter. We judge a work through its plastic or visual form. The most common criticism to do with new artistic practices consists, moreover, in denying them any "formal effectiveness", or in singling out their shortcomings in the "formal resolution". In observing contemporary artistic practices, we ought to talk of "formations" rather than "forms". Unlike an object that is closed in on itself by the intervention of a style and a signature, present-day art shows that form only exists in the encounter and in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or otherwise.

There are no forms in nature, in the wild state, as it is our gaze that creates these, by cutting them out in the depth of the visible. Forms are *developed*, one from another. What was yesterday regarded as formless or "informal" is no longer these things today. When the aesthetic discussion evolves, the status of form evolves along with it, and through it.

In the novels of Polish writer Witold Gombrowicz, we see how each individual generates his own *form* through his behaviour, his way of coming across, and the way he addresses others. This form comes about in the borderline area where the individual struggles with the Other, so as to subject him to what he deems to be his "being". So, for Gombrowicz, our "form" is merely a relational property, linking us with those who reify us by the way they see us, to borrow a Sartrean terminology. When the individual thinks he is

casting an objective eye upon himself, he is, in the final analysis, contemplating nothing other than the result of perpetual transactions with the subjectivity of others.

The artistic form, for some, side-steps this inevitability, for it is publicised by a work. Our persuasion, conversely, is that form only assumes its texture (and only acquires a real existence) when it introduces human interactions. The form of an artwork issues from a negotiation with the intelligible, which is bequeathed to us. Through it, the artist embarks upon a dialogue. The artistic practice thus resides in the invention of relations between consciousness. Each particular artwork is a proposal to live in a shared world, and the work of every artist is a bundle of relations with the world, giving rise to other relations, and so on and so forth, ad infinitum. Here we are at the opposite end of this authoritarian version of art which we discover in the essays of Thierry de Duve⁶, for whom any work is nothing other than a "sum of judgements", both historical and aesthetic, stated by the artist in the act of its production. To paint is to become part of history through plastic and visual choices. We are in the presence of a prosecutor's aesthetics, here, for which the artist confronts the history of art in the autarky of his own persuasions. It is an aesthetics that reduces artistic practice to the level of a pettifogging historical criticism. Practical "judgement", thus aimed, is peremptory and final in each instance, hence the negation of dialogue, which, alone, grants form a productive status: the status of an "encounter". As part of a "relationist" theory of art, inter-subjectivity does not only represent the social setting for the reception of art, which is its "environment", its "field" (Bourdieu), but also becomes the quintessence of artistic practice.

As Daney suggested, form becomes "face" through the effect of this invention of relations. This formula, needless to add, calls to mind the one acting as the pedestal for Emmanuel Lévinas' thinking, for whom the face represents the sign of the ethical taboo.

The face, Lévinas asserts, is "what orders me to serve another", "what forbids me to kill". Any "inter-subjective relation" proceeds by way of the form of the face, which symbolises the responsibility we have towards others: "the bond with others is only made as responsibility", he writes, but don't ethics have a horizon other than this humanism which reduces inter-subjectivity to a kind of inter-servility? Is the image, which, for Daney, is a metaphor of the face, only therefore suitable for producing taboos and proscriptions, through the burden of "responsibility"? When Daney explains that "all form is a face looking at us", he does not merely mean that we are responsible for this. To be persuaded of as much, suffice it to revert to the profound significance of the image for Daney. For him, the image is not "immoral" when it puts us "in the place where we were not", when it "takes the place of another". What is involved here, for Daney, is not solely a reference to the aesthetics of Bazin and Rossellini, claiming the "ontological realism" of the cinematographic art, which even if it does lie at the origin of Daney's thought, does not sum it up. He maintains that form, in an image, is nothing other than the representation of desire. Producing a form is to invent possible encounters; receiving a form is to create the conditions for an exchange, the way you return a service in a game of tennis. If we nudge Daney's reasoning a bit further, form is the *representative* of desire in the image. It is the horizon based on which the image may have a meaning, by pointing to a desired world, which the beholder thus becomes capable of discussing, and based on which his own desire can rebound. This exchange can be summed up by a binomial: someone shows something to someone who returns it as he sees fit. The work tries to catch my gaze, the way the new-born child "asks for" its mother's gaze. In *La Vie commune*, Tzvetan Todorov has shown how the essence of sociability is the need for acknowledgement, much more than competition and violence⁹. When an artist shows us something, he uses a transitive ethic which places his work between the "look-at-me" and the "look-at-that". Daney's most recent writings lament the

end of this "Show/See" pairing, which represented the essence of a democracy of the image in favour of another pairing, this one TV-related and authoritarian, "Promote/receive", marking the advent of the "Visual". In Daney's thinking, "all form is a face looking at me", because it is summoning me to dialogue with it. Form is a dynamic that is included both, or turn by turn, in time and space. Form can only come about from a meeting between two levels of reality. For homogeneity does not produce images: it produces the visual, otherwise put, "looped information".

1. Jean-François Lyotard: "The post modern explained to children", London, Turnaround, 1992.
2. Michel de Certeau: *Manières de faire*, Editions Idées-Gallimard.
3. Louis Althusser: *Essais philosophiques et politiques*, Editions Stock-IMEC, 1995, p. 557.
4. Michel Maffesoli: *La contemplation du monde*, Editions Grasset, 1993.
5. Hubert Damisch: *Fenêtre jeune cadmium*, Editions du Seuil.
6. Thierry de Duve: *Essais datés*, Editions de La Différence, 1987.
7. Emmanuel Lévinas: *Ethique et infini*, Poche-Biblio, p. 93.
8. Serge Daney: *Perséphone*, Editions P.O.L., 1992, p. 38.
9. Tzvetan Todorov: *La Vie commune*, Editions du Seuil, 1994.

Art of the 1990s

Participation and transitivity

A metal gondola encloses a gas ring that is lit, keeping a large bowl of water on the boil. Camping gears is scattered around the gondola in no particular order. Stacked against the wall are cardboard boxes, most of them open, containing dehydrated Chinese soups which visitors are free to add the boiling water to and eat. This piece, by Rirkrit Tiravanija, produced for the *Aperto 93* at the Venice Biennial, remains around the edge of any definition: is it a sculpture? an installation? a performance? an example of social activism? In the last few years, pieces such as this have increased considerably. In international exhibitions we have seen a growing number of stands offering a range of services, works proposing a precise contract to viewers, and more or less tangible models of sociability. Spectator "participation", theorised by Fluxus happenings and performances, has become a constant feature of artistic practice. As for the space of reflection opened up by Marcel Duchamp's "art coefficient", attempting to create precise boundaries for the receiver's field of activity in the artwork, this is nowadays being resolved in a culture of interactivity which posits the transitivity of the cultural object as a fait accompli. As such, these factors merely ratify a development that goes way beyond the mere realm of art. The share of interactivity grows in volume within the

IZK Institute for Contemporary Art (Institut für Zeitgenössische Kunst) is part of the Faculty of Architecture at the Graz University of Technology. Founded in 1975, it has a rich history of art education positioned at the intersection of technological innovation, spatial practice, and contemporary art. Since 2015 under the leadership of Milica Tomić together with Dubravka Sekulić, Simon Oberhofer, and Philipp Sattler, the institute is committed to exhibiting as a way of dislocating teaching into the public sphere while reassembling subjugated knowledges. It establishes frameworks for longterm investigative and research projects focused on contemporary urgencies in collaboration with Antonia Majača and Wilfried Kühn as heads of research together with Anousheh Kehar and Dejan Marković. The Institute promotes critical thinking and new forms of artistic and intellectual engagement at the intersections of art, science, and society. Nurturing transdisciplinary art-based research and generating investigatory and long-term projects are equally important to the academic programs. Our students are encouraged to reflect conditions, media, and instruments of contemporary art while engaging with the complexities of spatial politics and its relation to society at large.

Sasa Marčeta Foundation from Serbia is a young non-profit organization founded with the aim of contributing to the development and popularization of culture, science, and art. By making the new concept of old building of Cinema Balkan into the new cultural center of Belgrade, the foundation will represent support and dynamic link between artists, educators, urbanists, media, companies, the general public, and every individual, aiming at promoting cultural and artistic events. Recognizing the indisputable power of art as a source of inspiration and revival of cultural values, Saša Marčeta Foundation will develop projects that revitalize nobility and humanity, develop imagination and exchange of ideas, connect communities and encourage co-ordination and co-operation of society. The ultimate goal of the project is to model the new cultural scene of our country.