

WAVE
MUSIC
ARTS
KATA

TAMNA MATERIJA
DARK MATTER

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RELJEFNA MASA
EMBOSSSED MASS

Teorijska elaboracija / Theoretical elaboration: ŠeĤik Tatlić



Trošak slobode / Expense of liberty (164x181 cm)

Tamna materija i reljefna masa, kao što naziv prve samostalne izložbe Ervina Kadića može sugerirati, nisu puke deskripcije prvog vizualnog dojma izloženih radova, nego upućuju na cijeli spektar pozicijskih, umjetničkih i sociopolitičkih dimenzija koje se prožimaju kroz ovu izložbu.

Prva od ovih dimenzija je antagonistička pozicija koju Tamna Materija/Reljefna Masa, tj. radovi sadržani u njoj zauzimaju naspram već desetljećima prisutne tendencije unutar slikarskog i/ili umjetničkog mainstreama na području grada Bihaća i njemu gravitirajućih lokalnih scena. Naime, ova se izložba radikalno distancira od na spomenutoj sceni dominantne prakse pejzažnog slikarstva i u njoj sadržanih pseudo-impresionističkih trendova koji se desetljećima bave istim pristupom i koji rezultiraju u masi, bojama saturiranih, replikacija pejzažne topografije lokal-patriotskog pedigrea. Za razliku od oslanjanja na pokušaje mimikrije prirodnog kolorita te proizvodnje umjetnosti kao vitalističkog diskursa, Tamna Materija/Reljefna Masa zauzima drugi smjer te odbacivanjem kolorita i spomenutog vitalizma odbacuje umjetnost kao refleksiju prirodnog okruženja i njegove "pitoresknosti" te je proizvodi kao samodostatan subjektivni vizualni diskurs.

Drugim riječima, za razliku od oslanjanja na ono što je "već dano," tj. proizvedeno van margina autorske intervencije, ova izložba vizualno, tj. sami umjetnički sadržaj, proizvodi kao direktan efekt umjetničke, subjektivne, intervencije. Ovaj raskid s pejzažnim, pseudo-impresionističkim pristupom je, naravno, važan na estetskoj razini; na razini proizvodnje nove vizualne diskurzivnosti,

Dark matter and embossed mass, as the title of Ervin Kadić's first solo exhibition, might suggest, are not mere forms of description of a first visual impression of the exhibition, but concepts that point towards a whole spectrum of positional, artistic and social-political dimensions that permeate through and that are carried by this exhibition.

The first of these dimensions is entailed in an antagonistic position this exhibition, i.e. works it consists of, take against a long-lasting tendency within the painter and/or artistic mainstream present in the town of Bihać and attached local scenes. Hence, this exhibition radically distances itself from the dominant practice of landscape painting and attached pseudo-impresionist trends on the said scene(s) that deal with the same approach for decades, which resulted in a mass of color-saturated replications of landscape topography of local-patriotic pedigree. As opposed to relying on attempts at mimicking natural coloring and producing art as a vitalistic discourse, Dark Matter/Embossed Mass takes another direction and, by discarding both the color saturation and said vitalism, actually discards art as a reflection of the natural environment and its "picturesqueness" — producing it instead as a self-sufficient subjective visual discourse.

Differently put, and as opposed to relying on what was already "given," i.e. made outside the confines of the author's intervention, this exhibition produces the visual, that is, artistic content as a direct effect of subjective artistic intervention. This break-up with landscape art and pseudo-impresionism is, of course, important

ali je posebno važan u smislu odbacivanja implikacije naturocentrične umjetnosti (i sitnoburžoaske ideologije) da je umjetnik agentura estetizacije onoga što već postoji. U istom smislu, postavka izložbe koncipirana na način da su radovi postavljeni u prostoru, a ne izloženi na zidovima, ima trostruku funkciju. Kao prvo, ovakvom se konceptualizacijom postavke galerijski prostor podređuje radovima, tj. izložbi samoj u smislu da se potencira logika da umjetnost čini/daje važnost galeriji, a ne vice versa. Kao drugo, uniformna postavka radova u prostoru i namjerno činjenje prostora hermetičnim u svojevrsnom "totalitarnom" maniru sarkastično replicira totalitarne tendencije podvođenja umjetnosti u tržišnu sferu, tj. njeno pretvaranje u robu, kao što i na simboličkoj razini predstavlja odraz odbijanja svođenja izložbe na pasivnu komponentu interijera. Kao treće, ovakvom se postavkom subvertira klasicistička malograđanska tendencija konzumacije umjetnosti u maniru "zabavne," cirkularne šetnje kroz Galeriju i ležernog promatranja radova, kao što se subvertira i mogućnost grupiranja publike u centru galerijskog prostora kao inercije koja istu publiku implicitno, i nažalost, prevodi u glavnu supstancu neke izložbe.

Dakle, oslanjanje na "zaglušujuće" crnu; upotreba tekture kao glavne generičke supstance sadržaja i prostorna dispozicija radova koja art, a ne pogled publike, stavlja u fokus čine subverzivnu, ikonoklastičku, pa i punk-rock gestu pokazivanja srednjeg prsta, ne samo arhaičnom i neoliberalnom ("urbanom") primitivizmu dominantnom u odnosu prema umjetnosti na području grada Bihaća, nego i autoderogirajućoj, desubjektiv-

on the aesthetic level and on the level of the production of new visual discursivity, but it is also extremely important in terms of rejection of an implication entailed in a natural-centric art (and petty-bourgeois ideology) that the artist is merely an agency of aestheticization of that which already exists. In the same sense, the conceptualization of the exhibition's layout in terms of placing the works in space, instead of on the walls, has a triple function.

As first, this layout subordinates the gallery space to the exhibition i.e. works themselves in a manner that emphasizes a logic that states that art procures relevance to the gallery, not vice versa. As second, the uniform-like layout of the works in space and intentional, "totalitarian-like," conversion of the space sarcastically replicates totalitarian tendencies that are turning art towards the market logic and towards becoming a commodity, as well as it, on a symbolic level, represents a rejection of exhibition becoming a passive component of the interior. As third, this layout subverts classicistic petty-bourgeois habit of consuming art in a leisurely manner, as well as it subverts the possibilities of a congregation of an audience in the center of gallery space, which is an inertia that implicitly, and unfortunately, translates the audience into the main substance of an exhibition.

So, the reliance on "deafening" black; utilization of textures in as the main generic substance of content and the spatial disposition of works that put art, not the gaze of the audience, into focus make a subversive, iconoclastic, punk-rock gesture of flipping the bird, not only to archaic

izacijskoj ideologiji svodenja autora na pukog "svjedoka" svijeta kao navodno nepromjenjive kategorije.

TJELESNOST TAME, SUBJEKTIVNOST MONOKROMATSKE MASE I UMJETNIČKI POTENCIJAL DISTOPIJE

Što se druge dimenzije ove izložbe tiče, ona je u vezi s odabirom tehnike, spektrom umjetničkih utjecaja te, ali i najvažnije, s umjetničkom relevancijom Kadićevog rada. Svoj pristup autor bazira na upotrebi akrilika i ulja na crnom platnu koje se koristi radi ekspresivne snage, dok se teksturalno oblikovanje bazira na jednopoteznoj upotrebi velike četke i špahtli raznih dimenzija. Ipak, spektar umjetničkih utjecaja je taj kontekst koji daje dodatni uvid u pozicioniranost autorovog rada na globalnoj art sceni. Vezano za samu žanrovsku određenost, Kadić se pozicionira u naizgled kontradiktornom kontekstu kombinacije apstraktnog ekspresionizma i minimalizma. Parafrazirajući autora, cilj spajanja ova dva pravca služe provociranju oka. Kako Kadić navodi, "pastozno nanošenje boje i pokreti velike četke pobuđuju osjećaj pokreta i vezan je za apstraktni ekspresionizam," dok je s druge strane "ovaj pristup monokromatski," u smislu navođenja promatrača da "doživi pokret" što, dalje parafrazirajući autora, funkcionira kao referenca na minimalizam (konkretnije West Coast Light and Space Movement i rad američke umjetnice Mary Corse [1945]).

and neoliberal ("urban") primitivism dominant in the relation towards art in Bihać area but also to the auto-derogating ideology of de-subjectivization that reduces an artist onto a mere witness of the world as a supposedly unchangeable category.

CORPORALITY OF DARKNESS, THE SUBJECTIVITY OF MONOCHROMATIC MASS AND THE ARTISTIC POTENTIAL OF DYSTOPIA

Regarding the second dimension of this exhibition, it concerns the selected technique, a spectrum of artistic influences, and most importantly, the artistic relevance of Kadić's work. The author's approach is based on the usage of acrylic and oil on black canvas, which is used for expressive strength, while textural shaping is based on single-move usage of big brush and spatulas of different dimensions. Still, it is the spectrum of different artistic influences that gives additional insight into the positioning of the author's work on the global art scene. With regard to the genre-like direction, Kadić, according to his own words, positions himself in an apparently contradictory context consisting of the combination of abstract expressionism and minimalism. Paraphrasing the author, the aim of combining these two directions is the provocation of the eye. As the author claims, "pasty application of color and the moves of the big brush awaken a feeling of movement and is tied to abstract expressionism," while on the other hand,

Ovaj se pristup, Kadićevim riječima, "može smatrati neminimalistički kreiranim minimalnim objektom" koji omogućava eklektičnost (rada).

Također, autor se referira na rad umjetnika kao što su Richard Serra (1938), Sol LeWitt (1928 – 2007) te Frank Stella (1936) koji, manje-više, pripadaju svojevrsnoj New York sceni geometrijske apstrakcije, apstraktnog iluzionizma, hard-edge slikarstva, konceptualne umjetnosti, minimalizma i u slučaju Serrae, procesnog arta. Ipak, za razliku od skulpturalnih tendencija Richarda Serrae, te kolorita u radu LeWitta i Stelle, Kadić u interdisciplinarnom maniru zapravo integrira korporalnost skulptorstva u margine platna, tj. u margine dominante crne. Autorov rad također ostvaruje referencu i na radove slikara apstrakcije poput Gerharda Richtera (1932) ili Roberta Rymana (1930 – 2019). Za razliku od Richtera čiji se, konceptualno sličan, pristup temelji na ekstenzivnoj upotrebi kolorita, Kadićev rad snažnije podsjeća na monokromatsku slikarsku školu Roberta Rymana, tj. monokromatski minimalizam i konceptualnu umjetnost New Yorka iz 1970-ih, te na "korejsku školu" monokromatskog slikarstva čiji su prominentni predstavnici, između ostalih, Whanki Kim (1913 – 1974) i Park Seo-bo (1931). Preciznije govoreći, Kadićev rad se samo do određene mjere referira na Kima u smislu eksperimentiranja s minimalističkim strukturiranjem generičke supstance rada s obzirom da je Kim upotrebljavao boju, ali isti radovi ostvaruju najdirektniju referencu na određene radove Park Seo-boa. U tom smislu, Kadićevi radovi se zapravo najsnažnije referiraju na Parkovu

"this approach is monochromatic," in terms of guiding an observer towards "experiencing movement," which, further paraphrasing the author, functions as a reference to minimalism (more precisely West Coast Light and Space movement) and the works of an American artist Mary Corse [1945]). Such an approach, according to Kadić, "can be considered as a minimalistic object created in a non-minimalistic manner," which renders the eclecticism of the works possible.

Also, the author refers to the work of artists such as Richard Serra (1938), Sol LeWitt (1928 – 2007) and Frank Stella (1936), which more or less, belong to the New York scene that utilizes geometric abstraction, abstract illusionism, hard-edge painting, conceptual art, minimalism, and in the case of Serra, process art. Still, and as opposed to the sculptural tendencies of Richard Serra; as well as the coloring present in the works of LeWitt and Stella, Kadić in an interdisciplinary manner actually integrates the corporality of sculptural approach into the margins of a canvas, that is, into the margins of a dominant black. The author's work also seems to have a reference to the works of painters of abstractions such as Gerhard Richter (1932) and Robert Ryman (1930 – 2019). In contrast to Richter, whose conceptually similar approach is based on the extensive usage of colors, Kadić's work actually more intensively reminds of the monochromatic painter school of Robert Ryman, that is, monochromatic minimalism and conceptual art related to the already mentioned New York scene. But, Kadić's work to a certain extent also reminds of the "Ko-



Sterilnost postojanja / Sterility of existence (164x181 cm)

upotrebu implicitno "skulpturiranih" struktura na monokromatskoj pozadini medija platna te na rad Yun Hyong-keuna (1928 – 2007) i njegovo intenzivno oslanjanje na crnu, tj. tamne tonove. U tom se smislu Kadićev rad može promatrati kao inspirativno pozicioniran u relaciji s južnokorejskim umjetničkim pokretom Dansaekhwa (znanom i kao Tansaekhwa) što znači "monokromatsko slikanje." Kako navode u neprofitnoj umjetničkoj organizaciji Public Delivery (Seoul):

Dansaekhwa je umjetnički pokret nastao u Južnoj Koreji u 1970-im. Pioniri Dansaekhwa pokreta su rođeni između 1913 i 1936 te su u svojim radovima težili izbjeci bilo kakvu referencu na zapadnjački realizam, stvarajući prvenstveno monokromatske i minimalističke slike. [Ovi] umjetnici su se pokušavali odvojiti i od naslijeđa japanskog imperijalizma i od zapadnjačke apstrakcije. Dansaekhwa se intenzivno interesira za fizikalnost slike. (Cf. Public Delivery, 2019)

Stoga, Kadićev apstraktni minimalizam, u širem kontekstu monokromatskog slikarstva, zapravo funkcionira kao suvremeni, ali ne nužno i postmoderni, oblik avangardnog diskursa u smislu da se isti diskurs ne bazira na (meta)informacijskom overloadu, nego na dopunjavanju minimalističkog pristupa sadržajem koji pojačava manjak informacije. Tu se, drugim riječima, radi i o radikalnom odbacivanju sadržaja kao nositelja neke prepoznatljive, klasicistički strukturirane dinamike kao generičke supstance umjetničkog rada, ali i o artikulaciji sadržaja kao oblika praznine. Ono što je bitno u kontekstu proizvodnje i

rean school" of monochromatic painting whose prominent representatives are, among others, Whanki Kim (1913 – 1974) and Park-Seo bo (1931). More precisely, Kadić's work can be seen as having only a minor reference to Whanki Kim, due to his extensive reliance on the utilization of color, which makes Kadić's approach much more similar to the work of Park Seo-bo. In that sense, Kadić's work seems to evoke the most intensive reference to Seo-bo's usage of sculpture-like structures on the monochromatic background of the canvas in combination with the (possible) influence of Yun Hyong-keun (1928 – 2007) and his utilization of black, i.e. dark tones. In these terms, Kadić's work can be observed as inspirationally positioned in relation to the South Korean art movement Dansaekhwa (also known as Tansaekhwa), which means "monochromatic painting." Regarding this movement, and as stated by the non-profit art organization Public Delivery (Seoul):

Dansaekhwa is an art movement born in South Korea in the 1970s. The pioneers of Dansaekhwa are born between 1913 and 1936 and avoided any reference to Western realism in their works, creating primarily monochrome and minimalist paintings. The artists also attempted to break away from the heritage of Japanese imperialism and Western abstraction. Dansaekhwa is deeply involved with the physicality of painting. (Cf. Public Delivery, 2019)

Hence, Kadić's abstract minimalism, in the wider context of monochromatic painting, actually functions as a contemporary form of avant-gar-

kontekstualizacije ovih radova, a u referenci na prethodno spomenuto odbacivanje kolorita, je to da ovi radovi zapravo reprezentiraju odbacivanje metaforičkog beata koji u postmoderno prefiksiranom artu predstavljaju (industrijski posredovan) vitalizam koji (navodno) zamjenjuje naturocentrizam. Dakle, ovi radovi nisu postmodernistički jer se ne temelje na postmodernizmu tako svojstvenom driftu (strujanju, skretanju, plutanju) ili poigravanju s (ciničnim) referiranjem na razna interdisciplinarna strujanja ili tendencije, što znači da Kadićevi radovi zapravo funkcioniraju kao odraz konzistentne tendencije ka proizvodnji suvereno pozicioniranog arta koji ima tendenciju biti referenca sam sebi.

U vezi s očito ogromnim utjecajem koji francuski slikar, grafičar i skulptor Pierre Soulages i njegova praksa *Outrenoir* (iza ili onkraj crne), imaju na autorov rad, kod Kadića su primjetna znatna, i dobrodošla, odstupanja od Soulagesove pristupne matrice. Ovo se pak referira na to da za razliku od Soulagesa i njegovih na crnoj dubini baziranih slika koje funkcioniraju u korelaciji s efektom svjetlosnih refleksija na tekstuze slike, refleksija svjetla na Kadićev rad je na neki način već "urezana" u sami rad. To znači da ovaj koncept totalnog oslanjanja na crnu i proizvodnju perceptualne dinamike rada kroz teksturu crne zapravo implicitno negira važnost "onoga što je iza crne" ili "onoga što stoji iza slike." Drukčije rečeno, Kadićevi radovi imanentno prisutnu sliku sociopolitičke stvarnosti kapitalizma, u simboličkom smislu, eksponiraju kao takvu; distopijsku, beznadnu i hegemonijsku — kao masku iza koje (ne) stoji ništa. U vezi s Soulagesom,

de discourse without the postmodern prefix in terms that the said discourse is not based on (meta)information overload, but on a tendency to supplement minimalistic approach with content that actually amplifies the lack of information. It is, differently put, about radical discarding of content as a carrier of some recognizable, classically structured dynamism as a generic substance of artwork, as well as about the articulation of content as a form of emptiness. What is important in the context of production and contextualization of the author's work — which is also related to previously mentioned rejection of colors — is that these works actually represent a rejection of metaphorical beat, which in art with the postmodern prefix signify (industrially negotiated) vitalism that (supposedly) substitutes natural-centrism. So, these works are not postmodern because they are not based on typically postmodern drift and/or playing with cynical referencing to various interdisciplinary currents, which means that Kadić's works actually function as a reflection of a consistent tendency towards the production of sovereign art discourse that aims at becoming a reference for itself.

In relation to obviously huge impact French painter, graphic artist, and sculptor Pierre Soulages, as well as his practice of *Outrenoir* (beyond black), had on the author's work, Kadić's work entails significant, as well as welcome, straying from Soulages' approach matrix. As opposed to Soulages and his paintings that, while being based on black depth, function in correlation with the reflections light makes on the surface and the texture of paintings, the re-



Nekontrolirano uzbuđenje / Uncontrollable excitation (164x181 cm)

kod Kadića je vjerovatno prisutan veći stupanj hermetičnosti, ali ta hermetičnost je zapravo konstruktivna jer ona svjetlo, tj. refleksiju na neki način podređuje samom prisustvu rada u prostoru. To ne znači da svjetlo nije bitno u kontekstu funkcioniranja Kadićevog rada, nego da je vanjski utjecaj, ambijentalnog i/ili umjetnog svjetla, mobiliziran da funkcionira kao podrška dinamičnosti radova čija se percepcija mijenja u ovisnosti od pozicije promatranja dakako, ali na način da radovi sami, a ne okruženje, diktiraju interaktivnu kvalitetu koju ostvaruju.

Naime, sve ovo je povezano s prethodno spomenutom fizikalnošću rada kao koncepta prisutnog unutar diskursa Dansaekhwa pokreta. Govoreći o "fizikalnosti" ili "tjelesnosti" Kadićevog rada, ona se manifestira i kroz prethodno spomenutu prostornu suverenost samih radova, ali i kroz provociranje, tj. navođenje ljudskih čula, konkretno pogleda, da se suoče s negacijom viška informacije kao informacijom. Drukčije rečeno, radovi bazirani na strukturiranju masivnih nanosa monolitne "crne materije" i "reljefne mase" te njihova redukcija informacijske redundancije zapravo subvertiraju danas sveprisutni informacijski overload posredovan tehnologijom i načinom života uopće. Međutim, isti radovi funkcioniraju i kao oblik analize pogleda kao instrumenta koji nadilazi svoju baznu funkciju, navodno autonomnog i suverenog, čula. U referenci na meditativni aspekt prisutan u Dansaekhwa diskursu, meditativni aspekt Kadićevog rada je ujedno i interpretativni aspekt koji pogled eksponira kao sastavni dio postfordističke kapitalističke ekonomije. Sve ovo je povezano s radom američkog teoretičara

reflection of light in Kadić's case is observable as already "engraved" into the works themselves. This means that such a concept of total reliance on black and the production of perceptual dynamics through the textures of black actually implicitly denies the importance of that "which is beyond the black" or that "which stands behind the painting." Differently put, this means that Kadić's works, in a symbolic sense, actually expose an immanently present image of the social-political reality of capitalism, as such; dystopian, hopeless, and hegemonic — as a mask behind which there is nothing.

In relation to Soulages, Kadić's work probably carries a bigger amount of hermeticism, but this hermeticism is actually constructive because it makes the light, i.e. reflections of light subordinate to the presence of the works in space. This does not mean that the light is not important in the context of how the author's work functions, but that the outer influences of ambient light or other similar elements, were mobilized to function as a support to the dynamism of the works themselves, the perception of which shifts depending on the position of the gaze but in a way that the works themselves, not the surrounding, dictate the interactive quality they realize.

Hence, all of this is connected with the previously mentioned physicality of work as a concept entailed within the discourse of Dansaekhwa movement, with the caveat that the corporality of Kadić's work manifests in already mentioned spatial sovereignty of the works themselves, but also through a provocation, i.e.

filma, kritičara kulture i mediologa Jonathana Beller koji tvrdi da "Gledati znači raditi" (Beller 2006, 115).

Beller, između ostalog, govori o gledanju kao radu u smislu da ljudska pažnja investirana u konzumaciju raznih kulturnih sadržaja ili imagea koji cirkuliraju world wide webom (i koji su tehnološki posredovani) ne pripada autonomnom vremenu subjektiviteta ili registru "entertainment" kao odmora, nego da se radi o postfordističkom obliku mobilizacije pogleda/pažnje i tzv. "slobodnog vremena" u rad za kapital. Kadićev rad, u onom smislu u kojem nadilazi sami vizualni dojam samim tim provocira navodnu ideološku neutralnost pogleda te ga u isto vrijeme artikuliše kao interpretativnu kategoriju koja, sredstvima odbacivanja imagea razotkriva ideološku ulogu imagea, ali i pogleda u suvremenom kapitalizmu. Naime, Beller tvrdi da: "Image strukturira vidljivo i nevidljivo, apsorbira oslobađajuću moć i usisava vrijeme solidarnosti. Môd dominacije se mijenja da bi održao hijerarhijsko društvo" (Beller 2006, 5).

Umjetnikov fokus na minimalističko konfiguriranje vizualnog i praktično odbacivanje cirkulacije "različitosti vizualnog" različitih imagea, zapravo funkcionira kao simbolička subverzija môda dominacije koji ostaje isti u direktnoj proporciji u kojoj se "mijenja." Umjetnikov rad u ovom kontekstu eksponira kakofoniju cirkulacije slika kao instrument dominacije. Također, a u onoj mjeri u kojoj je kognitivni mainstream postmoderne postao baziran na ideološkoj utilizaciji percepcije, autorov rad eksponira cirkulaciju diversificiranih imagea kao

guidance of human senses, concretely gaze or look, towards facing the lack of information as a sort of information. Hence, these works, based on massive layers of monolithic "dark matter" and their reduction of information redundancy, actually function as a subversion of information overload negotiated by technology and the way of life in general. However, the same works also function as a form of analysis of look as an instrument that supersedes its basic function or allegedly autonomous and sovereign sense. In reference to the meditative aspect present within the Dansaekhwa discourse, the meditative aspect of Kadić's work is at the same time also an interpretative aspect that functions as an instrument of exposition of look as an integral part of the post-Fordist capitalist economy. Hence, all of this is related to the work of American film theorist, culture critic, and mediator Jonathan Beller who argues that: "To look is to labor" (Beller 2006, 115).

Beller, among other things, speaks about looking as laboring in those terms in which the mobilization of human attention invested into the consumption of various cultural content and images that circulate via world wide web (and that are technologically negotiated in general) is seen as not belonging to the autonomous time of subjectivities or to the register of "entertainment" in terms of free time, but in terms of interpreting look/attention, as well as "free time," as categories that have been mobilized into forms of labor for capital. Kadić's work, to that extent it supersedes the visual impression as such, actually provokes alleged ideological neutrality of gaze.

industrijalizirani oblik kapitalističke ekonomije i režima moći koji legitimiraju status quo i manjak političkog i ideološkog diversificiteta. Beller u kontekstu analize industrijalizacije, tj. kinematizacije pogleda, tvrdi sljedeće:

Kad sve stvari postanu spremne za postajanje slikama/imageima, kada svaki objekt egzibira svoje sjajno naličje, svijest sama postane kinematična. Modalnost ove svijesti je upravo način na koji ona organizira cirkulaciju image-objekata. Prvo smo pozicionirani kao kamere u univerzumu fetiš-objekata, a onda smo u postmoderni apsorbirani u simulaciju — efektivno pozicionirani kao kamere u svijetu ambijentalnih slika. (Ibid, 249)

Ovaj se uvid u danom kontekstu zapravo prevodi tako da Kadićev rad subjektu-kao-kameri omogućuje pogled na image kao sjajno naličje, eksponirajući pritom (proto)subjektivitet kao svojevrsnu "kameru;" kao objekt kalibriran te preduvjetovan da gleda na određeni način. U tom smislu Kadićev rad protosubjekte i njihovu memoriju (u smislu znanja o svijetu i samima sebi) zapravo na neki način dekodira kao nositelje "prostetske memorije" koju teoretičarka u domeni studija sjećanja Alison Landsberg objašnjava na sljedeći način. Po Landsberg:

Pod prostetskim sjećanjima mislim na sjećanja koja u strogom smislu ne proizlaze iz proživljenog iskustva. Ta su sjećanja usadena, a nejasne granice između realnih i simuliranih sjećanja često su popraćene i drugim poremećajima: ljudskog tijela,

Differently put, this work articulates look as an interpretative category, which actually and by means of a radical rejection of images, uncovers the ideological role of image, as well as look in contemporary capitalism. According to Beller: "The image structures the visible and the invisible absorbs freeing power, and sucks up solidarity time. The mode of domination shifts in order to maintain a hierarchical society. (Beller 2006, 5)

The artist's focus on minimalistic configurations of the visual and practical rejection of the circulation of "diversity of the visual" of different images actually functions as a symbolical subversion of the mode of domination, which stays the same to that extent it changes. The artist's work in this context exposes the cacophony of the circulation of images as an instrument of domination. Also, and to that extent to which the cognitive mainstream of the postmodern has become based on ideological utilization of perception, the artist's work exposes the circulation of diversified images as industrialized forms of the capitalist economy and its power regime that legitimate the status quo and the lack of political and ideological diversity. Beller in the context of the analysis of the industrialization, that is, the cinematization of look, argues the following:

When all things are ready to become images, when each new object exhibits its shining forth, consciousness itself becomes cinematic. The modality of this consciousness is precisely its organization of circulating image-objects. We are first posited as cameras in a universe of fetish-objects,

njegova mesa, njegove subjektivne autonomije, razlike o odnosu na životinjsko i u odnosu na tehnološko. (Landsberg 2001, 251)

Ovaj cyber-punk vokabular je ovdje aplikativan u onom smislu u kojem Kadićeva "tamna materija" zapravo dekodira i individualnu "memoriju" kao, metaforički rečeno, teksturu unutar monolitnog polja (ne)mogućnosti i kao oblik disrupcije navodno postojeće distance između životinjskog, tehnološkog i ljudskog. U tom smislu, a u referenci na ulogu tijela u kontekstu analize kultura tehnološke tjelesnosti, teoretičarka kulture Anne Balsamo argumentira:

Konstrukcija granice između prirode i kulture služi za nekoliko ideoloških ciljeva; najvidljivije, ona jamči i pravni poredak stvari i uspostavlja hijerarhijski odnos kulture i prirode. Na osnovnoj razini, ta društveno konstruirana hijerarhija funkcionira tako da afirmira tehnologijom stimuliranu predodžbu da će kultura/čovjek pobijediti u svojim sučeljavanjima s prirodom. Uloga tijela u tom procesu uspostave granica je značajna zato što tijelo postaje mjestom erupcije strahova o 'ispravnom poretku stvari,' a taj je proces u krajnjoj liniji ideološki. (Balsamo 2001, 306)

U relaciji s ovim uvidom, te u referenci na prije spomenutom tjelesnošću monokromatskog slikarstva i Dansaekhwa škole, Kadićevi radovi — te njihova teksturalnost određena crnom kao konceptualnim okvirom koji predstavlja ili eksponira manjak mogućnosti — zapravo mogu biti viđeni kao oblici anksiozne tjelesnosti i/

and then in the postmodern we are absorbed in simulation—effectively positioned as cameras in a world of ambient images. (Ibid, 249)

This insight in the given context actually translates the artist's work as the one that deprives subject-as-camera of possibilities of looking at an image as some sort of colorful, diversified facet, exposing in the process (proto)subjectivity itself as a kind of "camera;" as an object calibrated and preconditioned to look in a certain manner. In this sense, this work, in a way, decodes proto-subjects and their memory (in terms of knowledge about themselves and the world) as carriers of "prosthetic memory," which is explained by a theorist in the field of memory studies Alison Landsberg in the following way. According to Landsberg:

By prosthetics memories I mean memories which do not come from a person's lived experience in any strict sense. These are implanted memories, and the unsettled boundaries, between real and simulated ones are frequently accompanied by another disruption: of the human body, its flesh, its subjective autonomy, its difference from both the animal and the technological. (Landsberg 1995, 175)

This cyberpunk vocabulary is applicative here in that sense in which Kadić's "dark matter" actually decodes both the individual "memory" as, metaphorically said, a texture within a monolithic field of (im)possibility and as a form of disruption of the allegedly existing distance between the animal, technological and human. In that sense, and in further reference to the role of



Identitet različitosti / Identity of difference (164x181 cm)

ili manifestacije anksioznosti svijeta neoliberalnog globalnog kapitalizma. Ovo je važno zato što ovi radovi svojom tjelesnošću zapravo kritički adresiraju tendenciju i praksu kapitalističkog imperijalizma da se reprezentira kao deterritorijaliziran te da potiskuje i reprezentira svoj efekt kao takav. U kontekstu analize funkcioniranja postmodernog imperijalizma Beller tvrdi:

Teritorijama se i dalje dominira, ali kao dodatak tradicionalnim legalnim i militarističkim metodama, njima se dominira deterritorijalizacijom koja ove teritorije čini "globalnim," deterritorijalizacijom koja se pojavljuje kroz direktni (lokalni) upis novih logika [dominacije, op.a.] u tijela kroz tehnološko posredovanje. (Beller 2006, 74)

Potencirajući anksioznost izazvanu totalnošću "crne materije" i "reljefne mase" umjetnikov rad, tj. njegova tjelesnost, zapravo funkcionira kao oblik gravitacije koja "privlači" deterritorijaliziranu cirkulaciju slike (ideoloških logika nošenih istima) u jedno mjesto i vrijeme. U ovom kontekstu funkcionira i audio komponenta izložbe čiji je sound design rađen specifično za potrebe ove izložbe.

Kako navodi umjetnik Adi Dizdarević, koji je i autor sound designa ove izložbe, "odsustvo boje, kao i činjenica da crna sama po sebi ne sadrži (poznate) frekvencije, dizajn zvuka je u korelaciji s prelamanjem svjetla (frekvencija) u interakciji s crnom i u vezi s (elaboracijom) fizičkog koncepta zračenja crnih/tamnih tijela." U vezi s znanstvenim spoznajama da tamna materija ne ostvaruje interakciju s elektromagnetnom silom, tj. da

the body in the context of the analysis of culture(s) of technological embodiment, cultural theorist Anne Balsamo argues:

The construction of a boundary between nature and culture serves several ideological purposes; most notably, it guarantees a proper order of things and establishes a hierarchical relationship between culture and nature. At a basic level, this socially constructed hierarchy functions to reassure a technologically over-stimulated imagination that culture/man will prevail in his encounters with nature. The role of the body in this boundary setting process is significant because it becomes the place where anxieties about the 'proper order of things' erupt and are eventually ideologically managed. (Balsamo 1995, 215–216)

In relation to this insight, and in reference to previously mentioned corporality of monochromatic painting and Dansaekhwa movement, Kadić's work — i.e. its textures confined by the conceptual framework that represents or exposes a lack of possibilities — can be seen as forms of anxious corporality and/or as manifestations of the anxiety of global neoliberal capitalism. This is important because these works, through their corporality, actually critically address the tendency and the practice of capitalist imperialism to represent itself as deterritorialized, as well as to represent its effect as such. In the context of his analysis of postmodern imperialism Beller argues:

ne apsorbira, reflektira ili emitira svjetlo, Dizdarević navodi da je:

U samom stvaranju zvuka korištena izvorna (VCO = Triangle) frekvencija koja prati koncept rubne frekvencije vidljivog opsega (790+ THz) pri čemu se zvukom pokušava predočiti masivnost/težina tame ali i zagonetnost nevidljivog spektra. Zvučne oscilacije prate valovite poteze slikara, kao i frekvencijske varijacije [do kojih je dolazilo] pri interakciji (Shimmer FX).

Parafrazirajući Dizdarevića, a govoreći u kontekstu korelacije zvuka i radova, svaki sloj dizajna unutar kompletirane zvučne teme je oblikovan kroz pažljivu opservaciju nastanka Kadićevih radova i korištenih slikarskih tehnika, a zvuk je definiran na temelju praćenja tona i dinamike poteza; autorske tematike izložbe i diskusija vođenih tokom cijelog ovog procesa. Što se tiče varijable vrijeme, ona je po Dizdareviću također vezana za tempo ove teme i njen koncept u smislu reflektiranja (pretpostavke) da je vrijeme na rubovima singularnosti relativno; ili super usporeno ili gotovo statično, a zato je i zvuk kao komponenta ove izložbe izuzetno spor. Dakle, funkcija upotreba (ovakvog) sound dizajna kao integralne komponente izložbe je pojačavanje ili naglašavanje njenog prethodno spomenutog teritorijalizacijskog učinka u smislu simulacije gravitacijskog učinka singularnosti. Sve ovo se, posredstvom vizualne i audio komponente ove izložbe, zapravo prevodi u metaforički efekt privlačenja i, možda najvažnije, radikalnog usporeavanja sveprisutne cirkulacije informacija,

Territories are still dominated, but in addition to the traditional legal and military methods, they are also dominated by a deterritorialization that renders each of them affectively "global," a deterritorialization that occurs through the direct (local) entry of new logics into bodies through technological mediation. (Beller 2006, 74)

By emphasizing the anxiousness caused by the totality of "dark matter" and "embossed mass" the artist's work and its corporality, therefore, functions as a form of gravity that "attracts" deterritorialized circulation of images (ideological logics carried by images) into one place and time.

This is also the context in which an audio component, the sound design of which was done specifically for the needs of this exhibition, functions. As Adi Dizdarević, the artist who authors sound design for this exhibition claims, "the absence of color, as well as the fact that the black by itself does not entail (known) frequencies, the sound design is in correlation with the bending of light (frequencies) in interaction with black and in relation to (an elaboration of) physical concept of black bodies radiation." Regarding the scientific insights that established that dark matter does not interact with the electromagnetic force, i.e. that it does not absorb, reflect, or emit light, Dizdarević argues the following:

During the process of creation of sound for this exhibition, source (VCO = Triangle) frequency that follows the concept of liminal frequency of visible range (790+ THz)

tj. "usporavanja" svijeta te njegovog izlaganja kritičkoj reinterpretaciji.

U tom kapacitetu, (re)teritorijalizacija stvorena ovim radovima i izložbom kao takvom omogućuje svojevrsnu distanciranu poziciju iz koje se kritički može pogledati i na značenje industrijalizacije kognicije i na režim moći koji svoju teritorijalnost prikriva apstrakcijom procesa globalizacije. Dakle, da, ova izložba, tj. radovi sadržani u njoj, funkcioniraju kao zrcalna konfiguracija i kao svojevrsno (crno) ogledalo šireg sociopolitičkog okruženja, ali ne u smislu banalnog (ili binarnog) pukog reflektiranja neke statične slike. Naime, dok monokrona priroda ovih radova u estetskom smislu eksponira navodnu različitost svijeta kao homogenu, svi ovi radovi u kolektivnoj konfiguraciji, u formatu izložbe, zapravo emitiraju umjetničku, a u širem smislu i političku i ideološku subjektivnost. Ova subjektivnost zapravo predstavlja kontrapunkt i umjetnosti lišenoj subjektivnog kritičkog senzibiliteta i desubjektivizacijskom učinku rada kapitala na periferiji Prvog svijeta.

Pojašnjenja radi, a govoreći u pop-kulturnom kontekstu, distopijska kvaliteta Kadićevog rada nema nikakve veze s distopijskim diskursom kako je ilustriran u popularnoj TV seriji *Black Mirror* (Channel 4 2011–2014, Netflix 2014 –). Naime, ono što je problematično s ovom serijom nije samo njena implikacija da je (zlo)upotreba tehnologije jedan od osnovnih preduvjeta novog totalitarizma, nego i njena interpretacija distopijskog kao nečeg otuđenog, dehumaniziranog, lišenog "raznolikosti" i slobodne volje, a što je sugestija sadržana i u negativno konotiranom označitelju crno.

was utilized, along which the sound was used in order to represent the mass/weight of darkness, as well as to represent the mysteriousness of invisible spectrum. Sound oscillations were, therefore, made to follow the wavy moves of the artist and frequency variations [that were emerging] during the interaction (Shimmer FX).

Paraphrasing Dizdarević, and speaking of the correlation between the sound and the works, every layer of design within the completed sound theme was shaped through careful observation of the process of creation of Kadić's work and used painting techniques, while the sound was defined on the basis of tracking the tone and dynamic of moves; author's theme of the exhibition and discussions held during the whole process. As regards the time variable, it is, also according to Dizdarević, tied to the tempo of given thematic and its concept in terms of reflecting a (presumption) that time on the edge of singularity is relative; either super slowed, either almost completely static, which is why this sound design, as an integral component of this exhibition, is extremely slow. Hence, the function of usage of so conceptualized sound design is the amplification of previously mentioned territorialization effect of the exhibition, which actually simulates the mentioned gravitational effect of singularity. All of this, negotiated through visual and audio components of the exhibition, actually translates into a metaphorical effect of attraction and, more importantly, radical deceleration of omnipresent circulation of information in terms of "slowing" of the world and its exposition to critical re-interpretation.

Za razliku od ovih implikacija, Kadićevi radovi — kao konfiguracije totalno crne ili tame u kapacitetu označitelja manjka multipliciteta i diversificiranosti — zapravo radikalno propituju umjetnost shvaćenu kao nekakav (neartikulirani) oblik oslobađanja, kao što propituju i neartikuliranu glorifikaciju koncepta slobodne volje u sociopolitičkom i filozofskom smislu. Naime, nakon što su se veliki dijelovi (globalne) populacije u kontekstu karantene prouzročene COVID-19 pandemijom osjetili pozvanim da se kreativno izraze na društvenim mrežama to je pokazalo, ne samo da je jedina stvar gora od nekreativnog protosubjekta — kreativan protosubjekt (usporedi s Tatlić, 2020), nego i da je manifestacija viška nekritički artikulirane različitosti, kreativnosti i slobode samo još jedan layer hegemonijskog. To se odnosi i na masovnu percepciju kreativnosti kao puke ekspresije, ali i na implikaciju da je abnormalno prouzročeno pandemijom abnormalno zato što je reduciralo slobodu ekspresije nečega što je zapravo ništa. Naime, u kontekstu u kojem glorifikacija viška različitosti, kreativnosti i slobode samo skriva svodenje ovih koncepta na prazne označitelje, Kadićev rad i njegovo konceptualno koketiranje s totalitarnim u smislu eksplicitne redukcije označitelja mogućnost na nemogućnost zapravo funkcionira kao ultimativna anti-totalitarna gesta. Drukčije rečeno, ovi radovi funkcioniraju kao oblik mobilizacije distopijskog u kritički diskurs koji utopijsko čita kao moguće ili dohvatljivo, ali samo na temelju prepoznavanja slobode unutar kapitalizma kao oblika prožimanja totalitarizma.

In those terms, the (re)territorialization created by these works and the exhibition itself produces a kind of a distanced position from which the meaning of industrialized cognition and the regime of power — that conceals its territoriality by abstractification of the globalization process — can be looked upon. So, yes, this exhibition, i.e. works entailed in it, do function as a mirror configuration, that is, as a kind of a (black) mirror of wider sociopolitical surrounding, but not in terms of being a banal-like (or binary-like) reflection of some static image. Hence, while the monochromatic nature of these works in aesthetic sense exposes the alleged diversity of the world as homogeneous, the same works in collective configuration, in the format of the exhibition, actually project artistic, and in a wider sense political and ideological subjectivity. Such a subjectivity presents a counterpoint to both art deprived of subjective critical sensibility and to the de-subjectivization as the effect of the work of capital in the First World's periphery.

For the sake of further elaboration, and speaking in a pop-cultural context, dystopian quality of Kadić's work has no connection, what so ever, with the popular TV show *Black Mirror* (Channel 4 2011 – 2014, Netflix 2014 –). Hence, that which is problematic with this show is not just its implication that the (mis)use of technology is one of the fundamental preconditions for the emergence of new totalitarianism(s), but also its interpretation of dystopian as something alienated, dehumanized, deprived of "multiplicity" and free will, which is also a suggestion entailed in the negatively connotated signifier black.

ANTI-SPEKTAKL, DEKOLONIJALNI ASPEKT TAMNE MATERIJE I KRITIKA NEOLIBERALIZMA

Što se pak treće dimenzije ove izložbe tiče, ona se referira na spektar sociopolitičkih implikacija koje autorov rad ostvaruje. Ove se implikacije na baznoj razini manifestiraju kroz konceptualni layout same izložbe modeliran da usmjeri ili "smjesti" posjetitelje unutar svojeg diskurzivnog polja koji se manifestira kroz anti-populističku politiku same izložbe, tj. njenu tendencija da funkcionira kao svojevrsni anti-spektakl. Značenje spektakla je ovdje adresirano u referenci na Guy Deborovu artikulaciju koncepta. Po Debordu:

Spektakl, shvaćen u svojoj sveukupnosti, je istodobno rezultat i projekt postojećeg načina proizvodnje. On nije dodatak stvarnome svijetu ni njegov naknadni ukras. On je samo srce irealizma stvarnog društva. U svim svojim posebnim oblicima — u informiranju i u propagandi, i u reklamiranju i u izravnoj potrošnji zabave — spektakl tvori model života koji vlada u društvu. On je sveprisutna potvrda već načinjenog izbora u proizvodnji i njegova posljedična potrošnja (Debord 1999, 36–37; kurziv u originalu).

Naime, pored toga što je spektakl "rezultat i projekt postojećeg moda proizvodnje," isti je, kao komponenta unutar margina dominantnog (neoliberalnog) moda kapitalističke proizvodnje (ali samo u Prvom svijetu kapitala), ujedno i implicitni

As opposed to these implications, Kadić's works — that were made as configurations of blackness and that function as signifiers of a lack of multiplicity and diversity — actually radically question art understood as some (unarticulated) form of liberation, as well as they question unarticulated glorification of the concept of free will in a social-political and philosophical context. Hence, after great parts of the population, in the context of the COVID-19 pandemic, felt a need to creatively express themselves, it showed, not only that the only thing worse than non-creative proto-subject is creative proto-subject (Cf. Tatić, 2020), but also that the manifestation of a surplus of non-critically articulated diversity, creativity, and freedom is just another layer of the hegemonic. This relates to the mass perception of creativity as mere expressiveness, as well as to an implication that the abnormal caused by the pandemic is abnormal because it reduced the possibility of expressing something, which is actually nothing. Hence, in the context in which a glorification of the surplus of diversity, creativity, and freedom only conceals the reduction of these concepts onto empty signifiers, Kadić's work and its conceptual flirting with the totalitarian in terms of explicit reduction of signifier possibility onto impossibility actually functions as an ultimate anti-totalitarian gesture. Differently put, these works function as a form of mobilization of the dystopian into a critical discourse that reads the utopian as possible and obtainable but only on the basis of recognizing freedom within capitalism as a form of permeation of totalitarianism.

model totalnog brisanja demarkacijske linije između kulture i ideologije, a što znači i da je mainstream umjetnički diskurs također samo "potvrda već načinjenog izbora u proizvodnji," ali i u adoptiji kapitalističke ideološke dogme. Umjetnikov rad i njegova, na neki način, industrijska estetika u tom smislu jeste svojevrsna, kritički predisponirana, ekstrakcija prirode umjetnosti kao industrijske, što i autorov izbor da se spektakularizacijska potencija radova limitira zapravo čini gestom eksponiranja tzv. slobodne volje kao puke ekonomske, tj. ideološke kategorije. U vezi sa spektaklom kao "srcem irealizma stvarnog društva," umjetnikov rad se stoga nameće kao svojevrsna "konkretizirana apstraktnost" koja, negirajući navodnu ideološku i teritorijalizacijsku neutralnost spektakla, uspostavlja direktnu ekvivalenciju s izborom u neoliberalnom kapitalizmu kao apstrakcijom. Za francuskog sociologa, filozofa i teoretičara kulture Jean Baudrillarda:

Referentni sistemi produkcije, označavanje, afekt, supstanca i historija, sva ova ekvivalencija koje se referirala na 'stvarni' sadržaj te na stvarnost koja je punila znak upotrebljivošću, gravitacijom — tj. formom reprezentativne ekvivalencije je završila. (Baudrillard 2017, 28)

Dakle, u onom smislu u kojem je suvremena umjetnost podredila svoj diskurzivni sadržaj referentnom institucionalnom okviru (u smislu servilnosti označiteljima koje reproducira logika kapitala), ova izložba spomenutu tendenciju izokreće u smislu da funkcionira kao svojevrsna (prethodno spomenuta) singularnost čiji horizont

ANTI-SPECTACLE, DECOLONIAL ASPECT OF DARK MATTER AND THE CRITIQUE OF NEOLIBERALISM

Regarding the third dimension of this exhibition, it refers to a spectrum of social-political implications it realizes and/or that can be recognized in its discourse. These implications on the basic level manifest through the conceptual layout of the exhibition, modeled to direct or "place" visitors within its own discursive field the reason to which is the anti-populist policy of the exhibition, i.e. its tendency to function as a kind of an anti-spectacle. The meaning of the spectacle is here understood in reference to Guy Debord's articulation of the concept. According to Debord:

The spectacle, understood in its totality, is simultaneously the result and the project of the existing mode of production. It is not a supplement to the real world, its added decoration. It is the heart of the unrealism of the real society. In all its specific forms, as information or propaganda, advertisement or direct consumption of entertainments, the spectacle is the present model of socially dominant life. It is the omnipresent affirmation of the choice already made in production and its corollary consumption. (Debord 1970, paragraph 6; emphasis in the original)

Hence, aside the spectacle being the "result and the project of the existing mode of production," it is, as a component within the margins of the dominant, neoliberal mode of capitalist produc-



Kolektivna vječnost / Collective eternity (135x160 cm)



Gravitacija postojanja / The gravity of the existence (150x180 cm)



dogadaja, metaforički rečeno, "usisava" referentne sisteme umjetničke produkcije i za njih vezan spektar označitelja; afekata; supstanci; tendencija i historija. U kontekstu Baudrillardove izjave da je: "Naš centar gravitacije pomjeren naspram libidinalne ekonomije koju zanima samo naturalizacije želje, želja posvećena nagonima ili pak mašinskom funkcioniranju, ali prije svega imaginariju represije i oslobađanja" (Baudrillard 2001, 38), ova izložba funkcionira kao oblik kritike naturalizacije mašinskog funkcioniranja te kao oblik denaturalizacije umjetnosti. Drugim riječima, ona funkcionira kao oblik usmjeravanja korporalnosti umjetnosti ka domeni kritičkog diskursa.

Vezano za na početku ovog teksta spomenuti otklon ove izložbe od dominacije naturocentrizma u BH umjetnosti, mora se napomenuti da je ovaj naturocentrizam sastavna komponenta kapitalizma za koji se, dakako potpuno pogrešno i usprkos dominaciji radikalnih etničkih i klasnih podjela, i dalje misli da nije u potpunosti zaživio u prostoru bivše Jugoslavije. Naime, ovaj naturocentrizam nije samo manifestacija definiranja umjetnosti unutar domene sitnoburžoaskog manirizma i arhaičnog romantizma, nego se radi i o manifestaciji radikalnog manjka ikonoklastičke ili općenito kritičke dimenzije u epistemologiji umjetnosti na periferiji Prvog svijeta kapitala. Sve to zapravo svjedoči (društvenom) pristanku na tumačenje očajne sociopolitičke stvarnosti kao "prirodno" predodređene ili determinirane fikcijskim i rasističkim konceptom "mentaliteta," tj. pristankom na samovalorizaciju kroz (auto) kolonijalnu optiku Prvog svijeta kapitala koja

tion (but only in the First World of capital), also an implicit mode of total erasure of demarcation lines between culture and ideology, which means that the mainstream art discourse is also only an "affirmation of the choice already made in production," as well as in the adoption of capitalist ideological dogma. The artist's work, and its somewhat industrial aesthetics, is in this sense a kind of critically positioned extraction of the nature of art as industrial, which decodes the author's choice to limit the spectacularizational potential as a gesture of exposing the so-called free will as mere economic, i.e. ideological category. In relation to the spectacle as the "heart of the unrealism of the real society," the artist's work, therefore, imposes itself as a kind of "concrete abstraction," which, by negating the alleged ideological and territorial neutrality of the spectacle, establishes direct equivalence with the choice in neoliberal capitalism as an abstraction. According to French sociologist, philosopher and cultural theorist Jean Baudrillard:

The systems of reference for production, signification, the affect, substance and history, all this equivalence to a 'real' content, loading the sign with the burden of 'utility', with gravity — its form of representative equivalence — all this is over with. (Baudrillard 2017, 28)

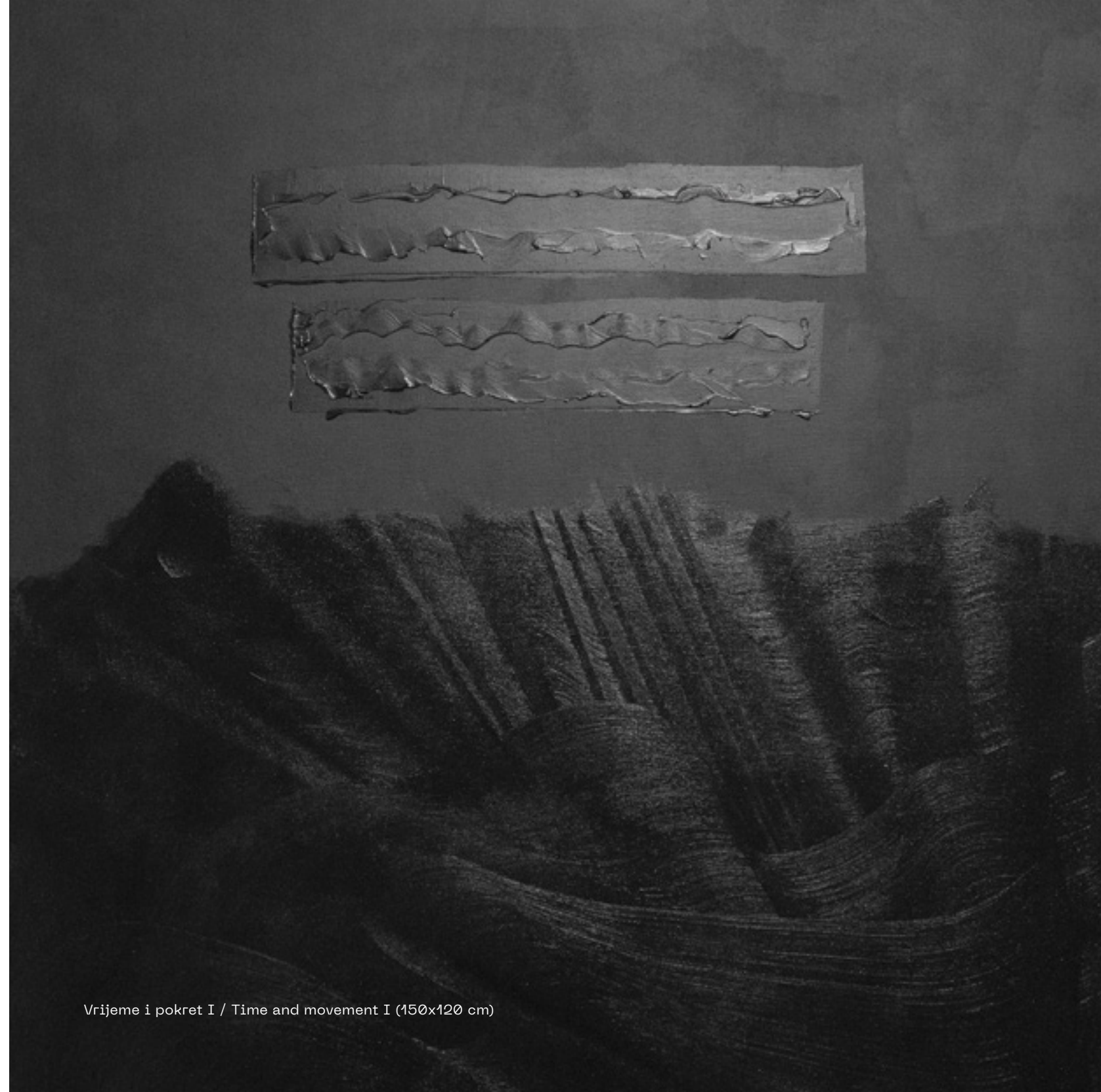
Hence, in that sense in which contemporary art has subordinated its discursive content to the referent institutional framework (in terms of servility to the signifiers reproduced by the logic of capital), this exhibition twists the said tendency

Balkan vidi kao mračnu močvaru neukroćenih atavističkih nagona, tj. neukroćene "prirode." U situaciji u kojoj dominantna ideološka matrica u bivšoj Jugoslaviji ekonomiju svodi na uslužnu djelatnost; politiku na praksu administracije interesa kapitala i umjetnost na turističko-populistički i tržišni diskurs, Tamna Materija/Reljefna Masa kritizira, napušta i nadilazi ovu matricu upravo sarkastičnim prevodenjem totalnosti metaforičnog mraka u sadržaj umjetnosti kao kritičkog i političkog diskursa.

U tom smislu, a u dodatnoj referenci na asocijaciju koju Dark Matter (ako se slobodno čita kao "Dark Matter[s])," ima u vezi s Black Lives Matter, Kadićeva umjetnost može biti viđena kao diskurs koji implicitno sugerira da su "tamna, traumatična" mjesta Europe, ne samo sastavni, nego i ključni dijelovi kognitivne i političke topografije istog kontinenta, relacija s kojima i u odnosu na koje će diktirati budućnost Europe. Također, a u kontekstu veze s tzv. izbjegličkom "krizom" te rastućom proliferacijom niza rasističkih diskursa u gradu Bihaću i Unsko-sanskom kantonu (kao, uostalom, i u ostatku regije te u Europi općenito) usmjerenih protiv izbjeglica s Bliskog istoka i sjeverne Afrike na rasnoj razini, autorov rad — potencirajući označitelj "tamno" kao svoju konstitutivnu oznaku — zapravo emancipira ne-bijelo i eksponira "crni status" koji Balkan kao periferija ima u percepciji Prvog svijeta — s izbjeglicama ili bez njih. Kako argentinski i meksički filozof, historičar i dekolonijalni teoretičar Enrique Dussel navodi:

in terms that it functions as a kind of (already mentioned) singularity whose event horizon, metaphorically speaking, "sucks in" referent systems of art production and connected spectrum of signifiers; affects; substances; tendencies and histories. In the context of Baudrillard's argument that: "Our center of gravity has been displaced towards a libidinal economy concerned with only the naturalization of desire, a desire dedicated to drives, or to a machine-like functioning, but above all, to the imaginary of repression and liberation" (Baudrillard 2001, 38), this exhibition functions as a form of critique of naturalization of machine-like functioning and a form of denaturalization of art. Differently put, it functions as a form of directing corporality of art towards the domain of critical discourse.

In relation to the previously mentioned distance this exhibition produces towards natural-centrism, it should be said that this natural-centrism is an integral component of capitalism, which is still, wrongly, of course, seen as not fully implemented in the space of former Yugoslavia despite the ongoing radical ethnic and class divisions. Hence, this natural-centrism is not only a manifestation of art defined within the domain of petty-bourgeois mannerism and archaic romanticism, but it is also a manifestation of a radical lack of iconoclastic and generally critical dimensions within the epistemology of art in the First World's periphery. All of that actually testifies to the social consent to interpreting horrific social-political reality as naturally pre-determined and/or determined by the fictitious and racist concept of "mentality," i.e.



Vrijeme i pokret I / Time and movement I (150x120 cm)

Europljani su kroz svoju "civilizirajuću" ekspanziju (...) osjetili opravdanim da pokriju, isključe i ignoriraju kao nepostojeće sve kulture koje su prethodile njihovoj, kao i one suvremene civilizacije (one "narode bez historije") koje su smatrane nevrijednima "zapadne kulture." Ovaj proces koji je pod krinkom modernog Razuma "isključio," negirao i delegirao u registar "Vanjskog" sve ono što je smatrao bezvrijednim u smislu moderne vrijednosti i "univerzalnih" kriterija civilizacije koja je nametnuta kao jedini oblik valorizacije, se rapidno širio od početka 19. stoljeća na sve neeuropske kulture. Rezultat je bio iznenađujuće efektan, do te mjere se spomenutom procesu – a s obzirom na industrijsku inferiornost – od strane neokolonijalnih elita (educiranih u Europi i kasnije SAD-u) aplaudiralo eurocentričnoj ideologiji koja do nedavno nije imala kritičkog oponenta. (Dussel 2002, 232)

U kontekstu analize dominantnih matrica organizacije umjetnosti u regiji, ovo ne znači da eurocentrizam kao ideologija na "bijeloj" europskoj periferiji funkcionira kao oblik negacije neke tradicijske; umjetnosti bazirane na etničkoj kulturi ili općenito umjetnosti određene glorifikacijom nekog "naslijeđa," nego upravo suprotno – kao oblik potenciranja apolitičnih oblika (tradicijskih i arhaičnih) umjetnosti zarad reprodukcije percepcije lokalne populacije kao preindustrijske formacije koja je, navodno, bliža registru faune nego registra ljudskog. Tome da eurocentrična ideologija u ovom smislu funkcionira

by consent to a self-valorization through an (auto) colonial optics of the First World of capital that sees the Balkans as a dark swamp of untamed atavistic drives, i.e. untamed "nature." In the situation in which dominant ideological matrix in former Yugoslavia reduces the economy onto a service category; politics onto a practice of administration of the interests of capital and art onto a tourist-like, populist, market discourse, Dark Matter/ Embossed Mass criticizes, rejects and supersedes this matrix by sarcastically translating the totality of metaphorical dark into the content of art as a critical and political discourse.

In that sense, and in terms of an additional reference to the association Dark Matter (if freely read as Dark Matter[s]) has in relation to Black Lives Matter, Kadić's art can be seen as a discourse that implicitly suggests that "dark, traumatic" places of Europe, are not only integral, but also essential places of the cognitive and political topography of the same continent, the relation with which and towards which, will dictate its future. Also, and in the context of a relation to the ongoing refugee "crisis" and the rising proliferation of racist discourses in Bihać and Una-Sana Canton (as well as in the rest of the region and in Europe in general) aimed against the refugees from the Middle East and North Africa, the artist's work by emphasizing the signifier "dark" as its constitutive mark actually emancipates the non-whiteness and exposes the "black status" the Balkans has in the perception of the First World – with or without the refugees. As an Argentine and Mexican philosopher, historian and decolonial theorist Enrique Dussel argues:

svjedoče snažne tendencije mainstream umjetnosti u BiH (te u regiji općenito) ka postajanju svojevrsnim vitalističkim diskursom, bilo rep-likacije prirodnog okruženja, bilo glorifikacije, navodno politički i ideološki nedodirljivih, metafizičkih koncepta poput "duha" ili "duše" etnički ili lokalno prefigisiranog kolektiva. Naime, nije slučajno da se ove tendencije koje glorificiraju vitalizam života svedenog na ružni, traumatični događaj intenziviraju upravo zadnjih 30-ak godina u vrijeme konsolidacije kapitalizma. Ove su se tendencije dakle intenzivirale upravo u vrijeme radikalnog svodenja društva kao potencijalno političke kategorije na razinu etnije i/ili lokalne zajednice ekstremno limitiranog političkog i ideološkog horizonta; te u vrijeme totalnog kolapsa života na razinu životarenja određenog dužničkim ropstvom i vođenim primitivnim; desničarskim; etno-neoliberalnim; korumpiranim populističkim elitama i političkim establishmentima. Autorov rad, u onom kontekstu u kojem funkcionira globalno, totalnu "mobilizaciju" tamne materije zapravo pretvara u odgovor na metaforički rečeno, zaglušujuću bjezinu eurocentrične ideologije i/ili Europe uopće dok, u onoj mjeri u kojoj funkcionira lokalno, tamu spomenutog životarenja zapravo vizualizira i eksponira kao kognitivno-teritorijalni okvir koji determinira (samo naizgled paradoksalni) ne-mrtvi društveni vitalizam.

Što se tiče kritičke reference koju Tamna Materija/Reljefna Masa proizvodi u relaciji s (kritikom) neoliberalizma, autorovo linijski bazirano koncipiranje teksturalnosti na neki način adresira homogenost masovne kapitalističke proizvodnje;

Europeans, in their "civilizing" expansion (...) thus felt justified in covering over, excluding, and ignoring as nonexistent all cultures that preceded theirs, as well as those contemporary civilizations (those "peoples without history") not worthy of notice by "Western Culture." This process, by which modern Reason "excluded," negated, and confined to "Exteriority" all it considered worthless in terms of the modern values and "universal" criteria of civilization by which it deemed everything should be evaluated, rapidly extended itself from the beginning of the nineteenth century to all the non-European cultures. The results were surprisingly effective, so much so that those who were negated—given their evident industrial inferiority—applauded through their neocolonial elites (educated in Europe and later in the United States) a Eurocentric ideology that until very recently has had no critical opponent. (Dussel 2002, 232)

In the context of the analysis of dominant matrices of the organization of art in the region, this does not mean that Eurocentrism as an ideology in "white" European periphery functions as a form of negation of some traditional art based on ethnic culture or generally art determined by the glorification of some "heritage," on the contrary – it emphasizes apolitical (traditional, archaic) forms of art for the sake of the reproduction of perception of the local population as pre-industrial formation, which is allegedly closer to the register of fauna, than it is to the register of humanity.

komodifikaciju umjetnosti, ali i pretvaranje života u robu, tj. oblik produkta. Kako navodi Herbert Marcuse:

Produkti indoktriniraju i manipuliraju; oni promoviraju lažnu svijest koja je imuna na svoju lažnost. Kako ovi produkti postaju dostupni većem broju društvenih klasa, indoktrinacija koju nose prestaje biti javna; ona postaje životni stil. [...] Tu dolazi do stvaranja obrasca jednodimenzionalne misli i ponašanja unutar kojeg ideje i ciljevi koji svojim sadržajem nadilaze uspostavljeni univerzum diskursa i akcije bivaju ili odbaceni ili reducirani na puke pojmove ovog istog univerzuma. Ovi diskursi bivaju redefinjirani racionalnošću postojećeg sistema te postaju njegove kvantitativne ekstenzije. (Marcuse 1991, 12; kurziv u originalu)

Naime, pod "produktima" se ne misli samo na robu, materijalni produkt, nego i proces subjektivizacije sveden na proces postajanja robom, produktom koji u društvenoj hijerarhiji napreduje u onoj mjeri u kojoj odbacuje bilo kakav diskurs koji nadilazi margine sistemskog racionalnog. Govoreći u kontekstu kritike neoliberalnog kapitalizma kao danas dominantnog sistema moći i oblika racionalnosti, ovdje se ne radi o tipu totalitarizma čija se jednodimenzionalnost manifestira površno; na razini uniformne estetizacije subjektiviteta/roba, nego na razini reprezentacije različitih efekata ideološkog procesa izjednačavanja subjektivizacije i komodifikacije kao autentičnih oblika različitosti. Kadićev rad stoga, kao svojevrsni simulakrum sistemske uniformnosti unutar koje tekstura predstavlja

The effects of Eurocentric ideology can be seen in strong tendencies in mainstream art in Bosnia and Herzegovina (as well as in the region) towards becoming a vitalistic discourse-based either on the replication of natural surrounding, either on the glorification of, supposedly politically and ideologically untouchable, metaphysical concepts of "spirit" or "soul" adherent to ethnically or locally prefixed collective. Hence, it is not incidental that these tendencies that glorify vitalism of life reduced to an ugly, traumatic event, intensified in the last 30 or so years in the time of consolidation of capitalism. So, these tendencies have intensified exactly during the time of radical reduction of society as potentially political category onto a level of ethnicity or a local community that fosters extremely limited political and ideological horizon; as well as in the time of the total collapse of life onto a level of barely-living determined by debt slavery and led by primitive; ethnocentric-neoliberal; right-wing; corrupted populist political establishments and elites. The author's work, on that level on which it functions globally, utilizes total mobilization of dark matter as a means of an answer to, metaphorically said, deafening whiteness of Eurocentric ideology and/or Europe itself while, by functioning on a local level, it actually visualizes the dark of barely-living, exposing it as a cognitive-territorial framework that entails (only apparently paradoxical) undead vitalism.

Regarding the reference Dark Matter/Embossed Mass makes in relation to (or as) the critique of neoliberalism, the author's line-based

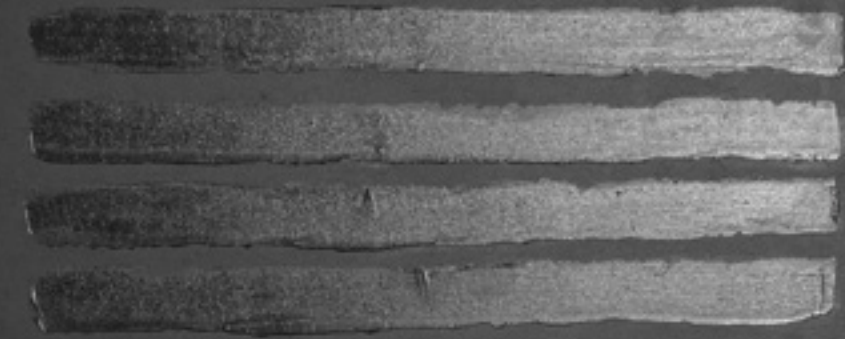
traženje subjektivnosti, zapravo poručuje da je prepoznavanje sistemskih margina nemogućnosti preduvjet razmišljanja o mogućnosti subjektivizacije kao političkog procesa nadilaženja ekvivalencije subjektivitet – roba.

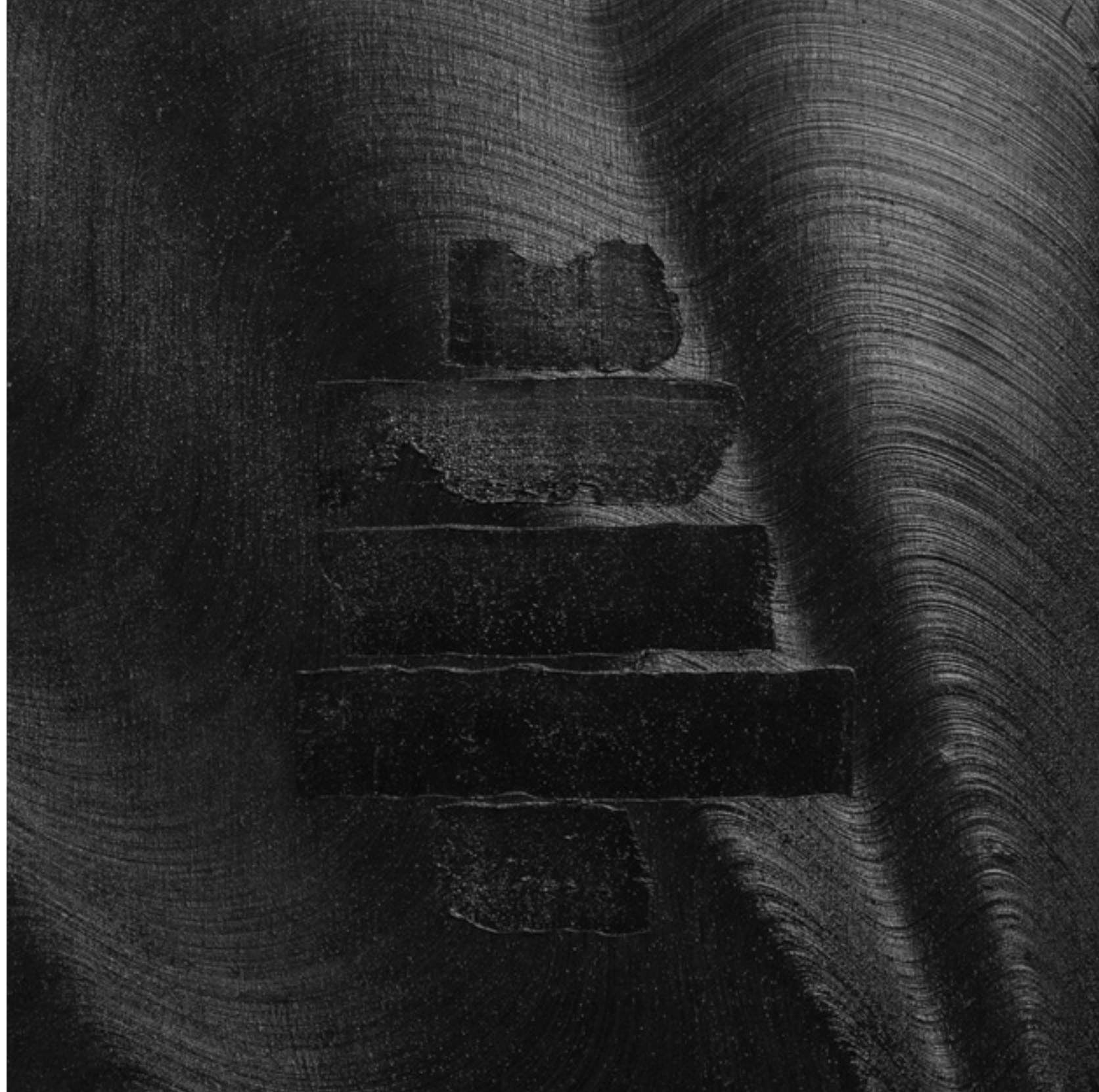
conceptualizing of textures addresses both the homogeneity of mass capitalist production; the commodification of art, but also life and its conversion into a form of a product. According to Herbert Marcuse:

The products indoctrinate and manipulate; they promote a false consciousness which is immune against its falsehood. And as these beneficial products become available to more individuals in more social classes, the indoctrination they carry ceases to be publicity; it becomes a way of life. [...] Thus emerges a pattern of one-dimensional thought and behavior in which ideas, aspirations, and objectives that, by their content, transcend the established universe of discourse and action are either repelled or reduced to terms of this universe. They are redefined by the rationality of the given system and of its quantitative extension. (Marcuse 1991, 12; emphasis in the original)

Hence, these "products" are not just confined to being a commodity, material products but this also relates to the process of subjectivization reduced onto a process of becoming a commodity to that extent any discourse that transcends the margins of the systemic rational is discarded. Speaking in the context of a critique of neoliberal capitalism as today dominant power system and a system of rationality, it is not a form of totalitarianism whose one-dimensionality manifests superficially; on the level of uniform-like aestheticizations of subjectivities/commodities, but on the level of representation of different

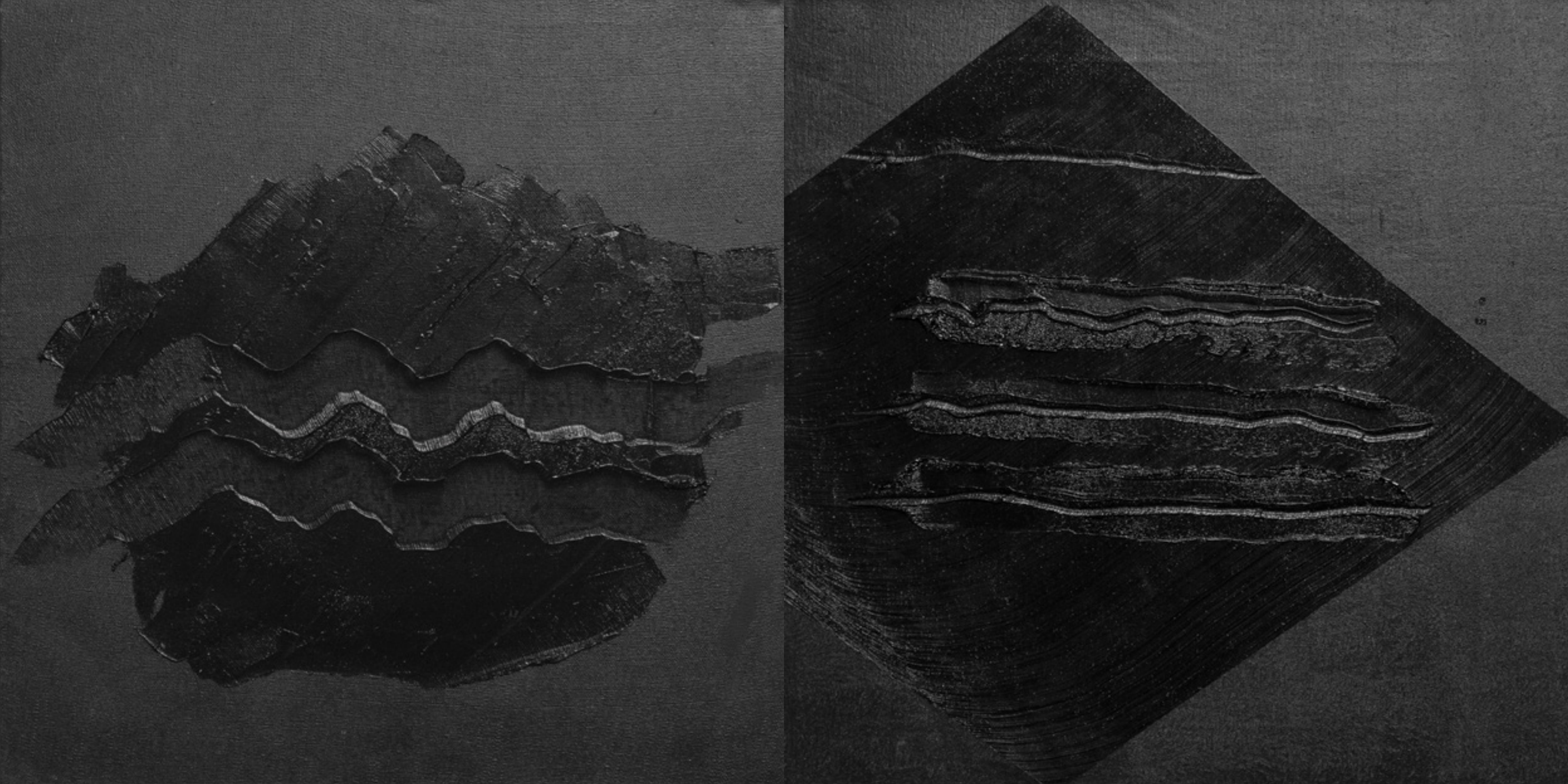
effects of an ideological process that equates subjectivization and commodification as an authentic form of difference. In that sense, Kadić's work, as a certain simulacrum of systemic uniformity in which texture represents a search for subjectivity, states that the recognition of systemic margins of impossibilities is a precondition of thinking about subjectivization as a political process of superseding the subjectivity – commodity equivalence.

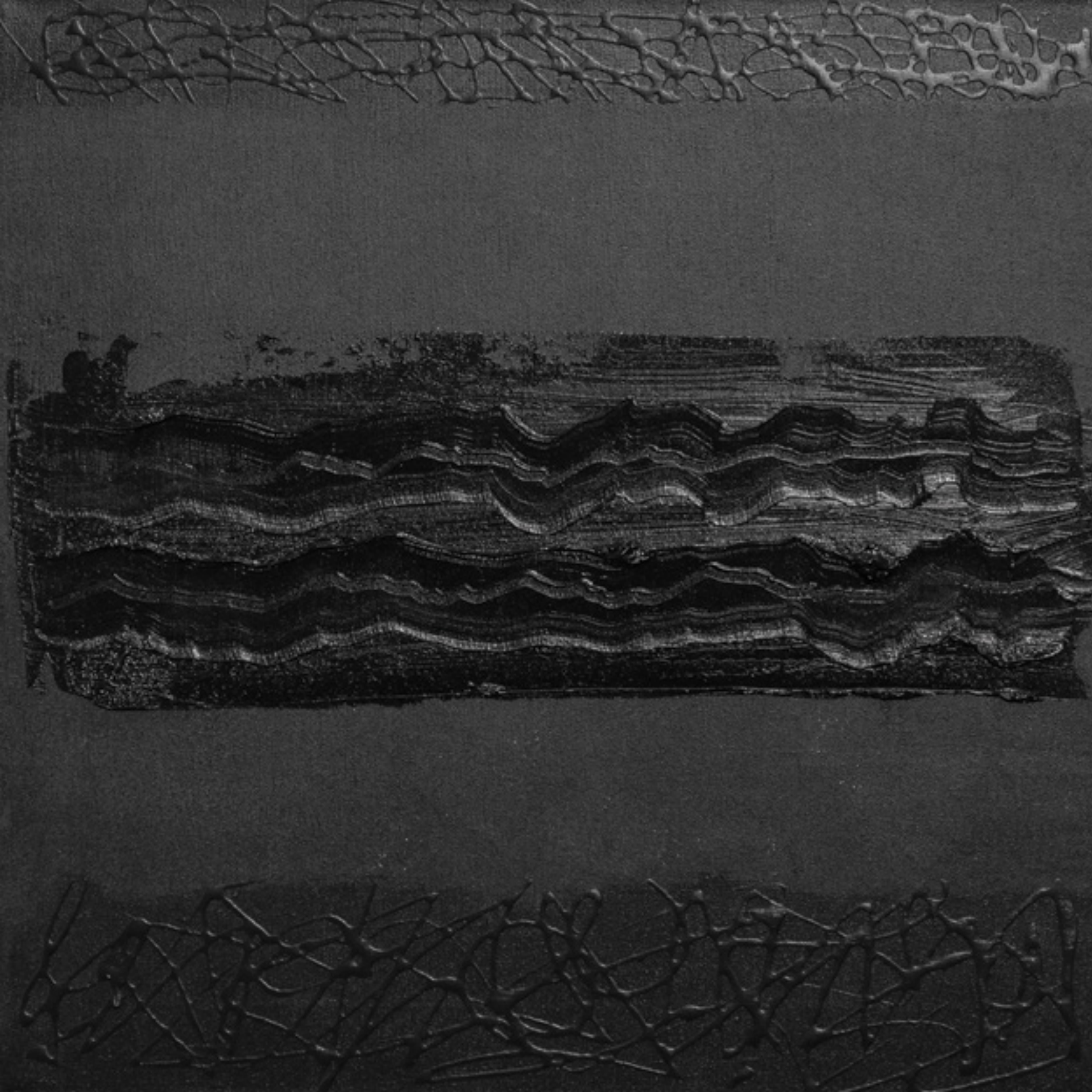




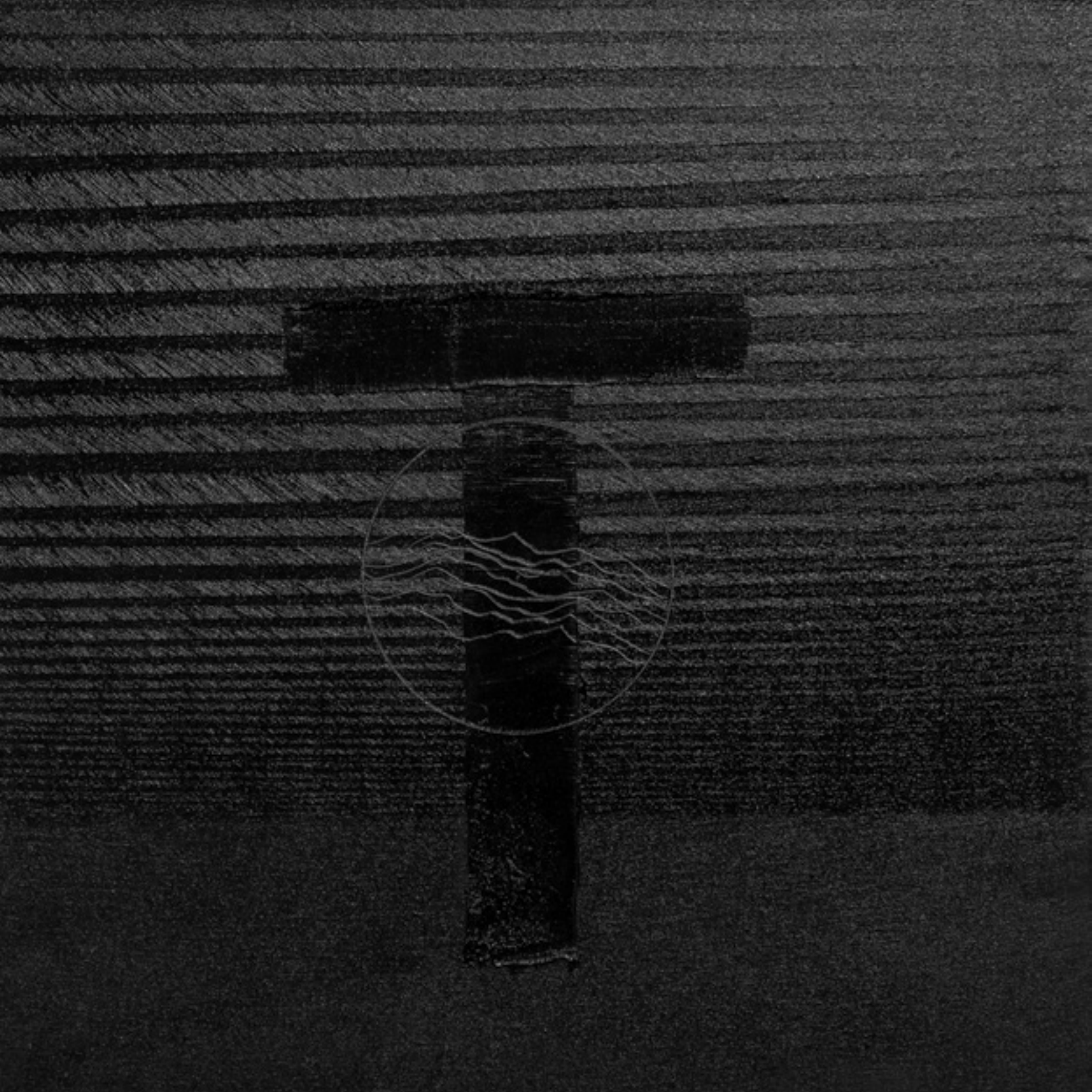












BIOGRAFIJA

Ervin Kadić je rođen 1984. godine u Bihaću gdje danas živi i radi. Njegov trenutni rad se zasniva na dva umjetnička pravca, „apstraktnom ekspresionizmu“ i „minimalizmu“, a utjecaj na njegov rad su imali Pierre Soulages, Richard Serra, Sol LeWitt i Frank Stela. Ovim je pristupom izbacio tradicionalni akademski manir i raskinuo sve veze s lagodnim evociranjem ljepote ili sklada. Ovaj stav se najbolje može opisati kao „anarhistički“, pri čemu je suprotan autoritarizmu u smislu odbacivanja pravila i tradicije. Ovaj pristup podrazumijeva upotrebu crne boje zbog njene nedvosmislenosti i potencijalne ekspresivne snage.

BIOGRAPHY

Ervin Kadić was born in 1984 in Bihać where he lives and works. His current work is based on two artistic styles: abstract expressionism and minimalism, and mostly influenced by Pierre Soulages, Richard Serra, Sol LeWitt and Frank Stela. In this way he managed to abandon traditional academic approach and break all ties with the easy evocations of beauty and harmony. This approach can be best described as „anarchist“, as in opposite to authoritarianism due to the rejection of rules and tradition. This approach implies the use of black color due to its unambiguity and potential expressive power.



BILJEŠKE

I. Light and Space (Svjetlost i Prostor) je umjetnički pokret nastao u južnoj Kaliforniji 1960-ih koji se oslanja na op art (optičku umjetnost), geometrijsku apstrakciju i minimalizam u smislu da se fokusira na svojevrsnu interakciju volumena i dimenzije samih radova sa svjetlom te ostalim ambijentalnim elementima, ali i samim perceptivnim efektom koji radovi ostavljaju u oku promatrača.

II. Cf. CERN, The European Organization for Nuclear Research. <https://home.cern/science/physics/dark-matter#:~:text=Unlike%20normal%20matter%2C%20dark%20matter,-to%20have%20on%20visible%20matter> (Acc. 16.07. 2020)

NOTES

I. Light and Space is an artistic movement that originated in southern California in the 1960s and that relies on op art, geometric abstraction and minimalism in terms that it focuses on the interaction between the volume and dimensions of works and the light and other ambient elements, as well as perceptive effect the works leave in the eye of the beholder.

II. Cf. CERN, The European Organization for Nuclear Research. <https://home.cern/science/physics/dark-matter#:~:text=Unlike%20normal%20matter%2C%20dark%20matter,-to%20have%20on%20visible%20matter> (Acc. 16.07. 2020)

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TAMNA MATERIJAJA / RELJEFNA MASA

Gradska galerija Bihać, 3. Septemba / Rujan 2020

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