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KONZUMERIZAM,
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Konzumerizam

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U doba u kojemu je kritika konzumerizma i/ili potrošačkog društva (skoro) nestala, čemu je u nemaloj mjeri doprinijela potpuna normalizacija istoga, Kadićev se rad pojavljuje kao (re)aktualizacija spomenute kritike, ali i kao oblik njene reimaginacije. Izbjegavajući već etablirane, pop-artističke *cliché*-e koji su ovu kritiku često forsirali na temelju upotrebe i/ili eksploatacije proizvoda i prateće estetike, umjetnik se u ovom slučaju odlučio na tematiziranje i (re)artikulaciju izgleda okruženja i prostora proizvedenog konzumerizmom, tj. ideologije koja institucionalno i socijalno stoji iza njegove proliferacije i normalizacije. Ovaj fokus na prostor, naime, nije fokus samo na fizički prostor. Ovdje se radi o fokusu i na fizički, recimo to tako, arhitektonski *layout* prostora devastiranog konzumerizmom i (neoliberalnim) kapitalizmom, i na psiho-socijalnu arhitektoniku paradigmatičke potrošačke populacije u globalnom i post-tranzicijskom kontekstu. Ova dva vektora pristupa u tom smislu mogu biti viđeni kao temelji *Konzumerizma* kao selekcije niza radova čije funkcioniranje u galerijskom prostoru treba vidjeti kao svojevrsni mikrokozmos zrcaljenja ili refleksije šireg fizičkog i ideološkog prostora determiniranog hegemonijom logike profita, tj. hyper kapitalizmom te kolonijalizmom/imperijalizmom.

Kontinuitet i reference

Prije dodatnog artikuliranja ova dva vektora pristupa, nužno je artikulirati ovu izložbu, tj. radove u kontekstu šireg autorovog opusa. Radovi u ovom slučaju, jednostavno govoreći, sadrže motive bilo stvarnih; najčešće napuštenih objekata (zgrada), bilo fikcijskih struktura/zdanja u kombinaciji s nizom sferičnih (ili kubičnih) objekata ili, ponekad, interpretacijom svemirskih brodova u, kako se čini, niskoj orbiti iznad distopijske praznine ilustriranog prostora. Dispozicija svih ovih elemenata u geometriji radova varira od fokusa samog partikularnog rada, ali se u većini slučajeva radi o svojevrsnoj asimetričnoj dispoziciji koja pak zadržava osjećaj postojanje neke vrste korelacije između (svih) objekata i prostora u kojem egzistiraju, a čemu doprinosi i unificirajući kolorit koji primarno naglašava nedostatak vitalnosti boja, a ne njihovu vibrantnost (što je jedna od prepoznatljivih Kadićevih tendencija). Govoreći o dizajnu samih objekata, oni, do neke mjere, podsjećaju na one radove Moebius-a¹ koji su tematizirali fikcijske svjetove oslonjene na elemente cyberpunk estetike ili post-apokaliptične vizije Hermanna Huppena (poznatog, između ostalog po strip noveli *Jeremiah*). Minimalistički dizajn zgrada, tj. načina na koji reflektiraju, lome ili sadrže svjetlo, a koje se nalaze na većini radova podsjećaju na dizajn japanskog arhitekta Tadao Andoa i njegov "harmonični minimalizam" koji karakterizira upotreba svjetla, ali i praznine kao konkretnih ("fizičkih") elemenata objekta, a što opet uspostavlja korelaciju s baznim postulatima op-arta ili optičkog arta. Minimalistički pristup je, govoreći u kontekstu percepcije svih radova, (vrlo) prisutan ali ne i odlučujući ili totalan. Način na koji elementi korespondiraju ili ostvaruju međusobnu interakciju, permutacije kolorita i cije-

¹ Pseudonima koji je jedno vrijeme koristio francuski autor Jean Giraud, najpoznatiji po radu u mediju stripa ili strip novele.

la atmosfera asociraju; više dojmom nego tehnikom samom, na neke radove češkog umjetnika Daniela Pittina i njegovu viziju distopije ili post-apokalipse koja pak podsjeća na postmodernog Hieronymus Boscha koji je s LSD-a prešao na terapiju antidepresivima. Ovaj touch ovdje postuliranog “postmodernog Boscha” se može primijetiti kao izraženiji u strukturi sferičnih/kubičnih objekata (čijem je dizajnu u produkcijskom smislu pripomogao AI) u smislu postojanja neke vrste komprimiranog ili “sadržanog” (*contained*) kaosa sačinjenog od kombinacije steampunk-om i cyberpunk-om inspiriranih mehaničkih komponenti. Govoreći u kontekstu analize kontinuiteta Kadićevog opusa, ovaj rad/radovi su svojevrsni nastavak apstraktno minimalističkih temelja artikuliranih u ciklusu *Tamna Materija/Reljefna Masa* (tj. na istoimenoj izložbi održanoj 2020.). Dok se je *Tamna Materija/Reljefna Masa* oslanjala na (također) dvodimenzionalni medij komplementiran monokromatskim tehnikom i op-art elementom koji je mobilizacijom svjetla i prostora davao trodimenzionalnost radovima/ciklusu, optički ili svjetlosni element je u ovom slučaju sadržan u radovima samim. Drugim riječima, one komponente koje u *Tamnoj Materiji/Reljefnoj Masi* podsjećali na radove minimalista poput Sol LeWitta, Franka Stelle, Mary Corse (i/ili *West Coast Light and Space Movement-a*)², Nasreen Mohamedi ili pak (u suvremenijem kontekstu) Tracie Chang, sada su sadržani unutar strukturne i svjetlosne geometrije (okvira) samih radova koji čine Konzumerizam. Ova je izložba; te iako se to s obzirom na odabir dvodimenzionalnog medija ne bi reklo na temelju površnog pogleda, (direktni)

² *Light and Space (Svjetlo i prostor)* je umjetnički pokret koji je nastao u južnoj Kaliforniji 1960-ih i koji se oslanja na op art, geometrijsku apstrakciju i minimalizam u smislu da se fokusira na interakciju između volumena i dimenzija radova te svjetla i drugih ambijentalnih elemenata, kao i na perceptivni učinak koji radovi ostavljaju u oku promatrača.

nastavak izložbe *Tijelo bez organa* (2022.) koja se je fokusirala isključivo na trodimenzionalne objekte/radove čiji je korelacijski prostor (nesadržan ili neatacchiran na same radove) bio prostor galerije i/ili grada. Iako se autorova interpretacija rada Donalda Judda i njegovog trodimenzionalističkog minimalizma koja je imala utjecaj na *Tijela bez organa* ovdje eksplicitno ne iščitava, Kadićevo tumačenje trodimenzionalno inspiriranog minimalizma je prisutno i u *Konzumerizmu* na način da je “subjektivnost” arhitektonskih elemenata radikalno reducirana samo na njihov dizajn; njihov pojavni oblik. Sve to ne znači da je minimalizam (u nekom “klasičnom” smislu) presudan ili dominantan u *Konzumerizmu*; komponente radova sadrže minimalistički moment, ali puno prisutnija žanrovska odrednica (u vezi cijelim ciklusom) je u ovom slučaju svojevrsni brutalistički konstruktivizam. Radi se o svojevrsnoj kombinaciji brutalizma (koji se u suvremenom kapitalizmu vratio na “scenu” u najvulgarnijem obliku) i konstruktivizma s konotacijom na (predrevolucionarni) sovjetski konstruktivizam, ali i na njegove avangardne varijacije koje su nadilazile sovjetsku orbitu. Konkretnije govoreći, pristup radovima, njihov dizajn; topologija struktura i ostalih (sferičnih/kubičnih) objekata, kao i kompozicija samih radova podsjećaju na radove Lyubov Popove ili na (apstraktnije) radove Alexandra Rodchenka. Pored već spomenutog, i dominantnog, distopijskog aspekta ili estetike, *Konzumerizam* sadrži i, logički referentnu, futurističku i/ili sci-fi (znanstveno fantastičnu) dimenziju čitljivu kroz prisustvo nepostojeće kulturne norme i semiotike te ekstraterestrijalne estetike i tehnologije bez konotacija s prepoznatljivim/postojećim (zemaljskim) kulturno/semiotičkim kôdom ili tehnologijama. Futuristički moment Izložbe se, naime, ne sadrži samo u estetskom, nego; moglo bi se reći primarno, u diskurzivnom aspektu radova u smislu da je eksponiranje određenog (trenutno dominantnog sistema moći) uvijek i oblik zamišljanja onoga što slijedi poslije.

U daljnjoj konotaciji s kontinuitetom umjetnikova opusa; te za razliku od prethodno spomenutog Judda, koji je (često) inzistirao na suverenitetu radova u prostoru, te za razliku od *Tijela bez organa* gdje je Kadić implicitno involvirao širi prostor u arhitekturu funkcioniranja radova, Konzumerizam sad eksplicitno povezuje minimalistički trodimenzionalni objekt s dvodimenzionalnošću, ne samo ilustriranog fikcijskog prostora, nego s dvodimenzionalnošću ili, preciznije rečeno, jednodimenzionalnošću šireg ideološkog prostora u kojemu izložba funkcionira.

Jednodimenzionalnost potrošačke kulture i psihopatologija konzumacije svijeta

Ova argumentacija o jednodimenzionalnosti je, dakle, u direktnoj vezi s prethodno spomenuta dva vektora pristupa tematici od kojih se prvi odnosi na način reprezentacije fizičkog prostora. Kadić u ovom smislu oslikava prostor potrošnje kao prazan prostor. Ovaj prostor nije nužno prazan u apsolutnom smislu; on i dalje sadrži prisutnost (raznih) objekata u nekoj vrsti korelacije, ali je fizička manifestacija istog prostora ujedno i fizička manifestacija diskurzivne praznine koja stoji iza njegove konceptualizacije. Ruševine stvarnih struktura koje su (nekad) možda i bile zamišljene kao nositelji nekih društveno relevantnih funkcija su reprezentirane kao svojevrsni spomenici, ne nužno tendencijama koje su postojale u predkapitalističkoj eri, nego kao "živi" spomenici; ili oblici refleksije, nepostojanja društvene i klasne svijesti u kapitalističkoj eri što je, samo po sebi, i uzrok i učinak normalizacije potrošačke ideologije i dominacije logike profita. Prisutnost ovakve vrste ruševina je primjetna u širem (post)tranzicijskom prostoru postsocijalističke topografije, a što je situacija u kojoj je dominantna ona logika koja vidi revitalizaciju spomenutih struktura mogućom samo na temelju

privatizacije, tj. pretvaranja istih objekata u "luksuzne" objekte namijenjene servisiranju potreba bogatih. Govoreći o specifičnijem primjeru, primjetno je da je arhitektonski layout ili "urbani" izgled sâmog grada Bihaća obilježen nizom ruševina nastalih u proteklom desetljeću što se može iščitati i kao odraz dubokog "nesnalaženja" sistema čak i u kontekstu mogućnosti navigacije kroz glorificiranu slobodno-tržišnu paradigmu. Vezano za konekcije između *Tijela bez organa* i *Konzumerizma*, oba ciklusa radova se, do neke mjere, oslanjaju na rad Deleuzea i Guattarija, ali za razliku od prethodne izložbe gdje je koncept *Tijela bez organa* bio u fokusu, Konzumerizam se više referira na *A Thousand Plateaus* (Deleuze, Guattari, 2005.) u kontekstu analize funkcioniranja kapitalističke mašine. U tom kontekstu, Konzumerizam nastupa kao autorova (re)interpretacija određenih uvida sadržanih u *A Thousand Plateaus* kao svojevrsnoj analizi geometrije moći i reprodukcije subjekta u kasnom kapitalizmu. Deleuze i Guattari su tvrdili da je: "[...] oblik ekspresije reduktabilan, ne na riječi nego na set izjava koje se pojavljuju u društvenom polju i koje funkcioniraju kao stratum (ono što režim znakova jeste). Oblik sadržaja je reduktabilan, ne na stvar nego na kompleksno stanje stvari kao [oblik] formacije moći (arhitektura, regimentacija, itd.)" (Deleuze i Guattari 2005, 66).

Kadićev rad, tj. autorova artikulacije prostora, se u ovom smislu može tumačiti kao oblik reprezentacije stanja stvari kao odraza formacije moći; arhitekture moći same, a ono što je još relevantnije u danom kontekstu je to da ista interpretacija funkcionira i kao autorski komentar; autorski stav o danoj formaciji kao ispunjenoj prazninom kao diskursom. Kadićeva reprezentacija ovog prostora kao praznog, tj. popunjenog (praznim) objektima i subjektima kao objektima; što je pak referenca na redukciju ljudi na oblik robe, funkcionira kao gesta ekspozicije onog sadržaja

ja koji “ispunjava” takav prostor. Jednostavno rečeno, (skoro pa totalno) nepostojanje same svijesti u (post)tranzicijskom prostoru regije da je potrošačka ideologija dominantna; da se radi o ideologiji i da ista funkcionira kao oblik komodifikacije je dispozicija koju Konzumerizam i eksponira i kritički komentira. Deleuze i Guattari argumentiraju da: “Arhitektura pozicionira svoje ansamble—kuće, gradove ili metropole; spomenike ili tvornice—da funkcioniraju kao lica u krajoliku koji transformira. Slikanje [slikarstvo] se oslanja na sličan pristup, ali ga i obrće, pozicionirajući krajolik kao lice, tretirajući jedno kao drugo; kao ‘raspravu o licu i krajoliku’” (Ibid., 172). Kadićev rad, stoga, funkcionira primarno kao gesta (inicijacije) rasprave te kao gesta usmjeravanja rasprave ka analizi topografije i topologije kao oblikâ i/ili “lica” arhitektonike moći; u ovom slučaju arhitektonike učinaka potrošačke ideologije i/ili konzumerizma kao načina života.

Što se samog paradigmatškog potrošačkog subjekta, tj. potrošača tiče, analiza ovog subjekta je u vezi s prethodno spomenutim vektorom *Konzumerizma* koji tangira analizu psiho-socijalne geometrije potrošačke ideologije. Jednostavno rečeno, sferični (ili kubični) objekt koji je prisutan u većini izloženih radova na neki način predstavlja, ili pokušava ilustrirati, interni kognitivni mehanizam koji determinira adresiranog potrošačkog subjekta. Ovdje se Kadić referira na koncept objekta-uzroka želje (*object-cause of desire*) i/ili (Jacques) Lacanov *objet petit a* koji, naravno, nije niti predstavlja objekt per se, nego, rudimentarno rečeno, oblik mehanizma (samo)realizacije subjekta koji, ne samo želi nego *želi željeti* na određeni način determiniran geometrijom (i zahtjevom) vladajuće ideologije u kapitalizmu. *Objet petit a*, kao Žižekov “sublimni objekt ideologije” (Žižek, 2008), je, po Žižeku: “Lacan [...] u smislu definiranja viška-užitka (*surplus-enjoyment*) modelirao na temelju marksističkog koncepta viška-vrijedno-

sti (*surplus-value*)” (Ibid., 51). Kako autor dalje navodi: “Dokaz da marksistički višak-vrijednosti efektivno najavljuje logiku Lacanovog *objet petit a* kao utjelovljenja viška-užitka je podržan odlučnom formulom korištenom od Marxa, u trećem tōmu Kapitala, koja opisuje logičko-historijski limit kapitalizma: ‘limit kapitala je kapital sâm, tj. kapitalistički mod proizvodnje’” (Ibid.).

Način na koji se Kadićev rad referira na ovu argumentaciju ili tu-maćenje značenja *objet petit a* može biti prepoznat u tretmanu sferičnog/kubičnog objekta kao neodređenog objekta čija dispozicija u prostoru, ali i u relaciji sa samim sobom, ne predstavlja ništa drugo do sâma sebe. Ovaj objekt ne treba, niti može, biti interpretiran kao neka reprezentacija (ili pak ilustracija) mehanizma objekta-uzroka (želje), ovaj objekt; čije je “jezovito” (*uncanny*) prisustvo u topografiji prostora određenog “prepoznatljivom” arhitekturom distopije, predstavlja samo emulaciju (nekog) sadržaja unutar prostora konstitutivno određenog (diskurzivnom i/ili sadržajnom) prazninom. U vezi s prethodnim Žižekovim, tj. Marksovim uvidom, radovi sadržani u *Konzumerizmu* funkcioniraju kao oblik manifestacije limita (kapitala) sâmog kao oblika njegovog ultimativnog sadržaja. Sve to ne znači da ovi radovi funkcioniraju kao oblik meta jezika; meta-narativne ili meta-illustrativne dispozicije. Kako Žižek navodi: “Čak i kad je jezik naizgled uhvaćen u mrežu samoreferencijalnog pokreta, čak i kad naizgled govori samo o sebi, i dalje postoji objektivna, neoznačujuća referenca na spomenuti pokret ili kretanje. Lacanova oznaka za tako nešto je, naravno, *objet petit a*. Samoreferencijalni pokret označitelja nije dakle onaj zatvorenog kruga, radi se o eliptičnom kretanju oko određene praznine (void)” (Ibid., 177-178).

Konzumerizam u ovom kontekstu nije, dakle, meta-narativna dispozicija ili oblik metaforičke ilustracije prostora potrošnje,

radi se o ekspoziciji istog prostora i/ili pokušaju konkretizacije njegovog ideološkog sadržaja. Statičnost ovog konkretiziranog prostora se, u istom kontekstu, može promatrati kao oblik dinamizma istog prostora, ali onog tipa dinamizma koji je eliptičan; koji se realizira revolvirajući oko praznine. Narcisoidna psihopatologija i njena normalizacija u (globalnom) kapitalizmu³ može biti interpretirana kao jedan od manifestnih oblika spomenute praznine paradigmatškog potrošačkog subjekta, ali *Konzumerizam* kao oblik rasprave ide i “korak dalje” te postulira potrošački svijet kao doslovno svijet neživih objekata čija praznina funkcionira kao jedini sadržaj takvog, tj. ovoga svijeta.

Kapitalistička mašina i spektakularizacija iracionalnosti

U vezi s dodatnim referencama koje Izložba adresira u vezi s Deleuzom i Gattarijem,⁴ svi radovi u sebi sadrže i svojevrsni nadrealistički element koji, do neke mjere, podsjećaju na prethodno spomenuti distopijski (nad)realizam Moebiusa, ali u određenim momentima i na neke radova Franka Stelle; bar do one mjere do koje se Stelline slike (i posebno skulpture) mogu iščitavati kao samoreproducirajući mehanizmi ili objekti koji funkcioniraju samo za sebe i čije su limitacije određene samo njihovom logikom. Nadrealizam je; kao (fundamentalno) diskurs radikalnog odbacivanja limitacija; konstanti fizičkog univerzuma ili (specifičnog) normativnog registra, uvijek i bio “alat” na-

³ Što se manifestira i kroz, sad već eksplicitno, ustoličenje plutokratske oligarhije na vlast u SAD-u kao oblika režima prožetog, u principu, narcisoidnom psihopatologijom i sve eksplicitnijom fašističkom/rasističkom ideologijom.

⁴ Ovaj put u referenci na *Anti-Edipa (Anti-Oedipus: Capitalism and Schizophrenia, 2003)* i povezanu analizu geometrije reprodukcije subjekta.

glašavanja strukturnog postojanja limitacija u političko-ideološkom smislu, ali nadrealistički moment u ovom smislu naglašava nešto drugo; beskrajnu delimitaciju kapitalizma kao oblika njegove unutarnje samoregulacije. Deleuze i Guattari su tvrdili kako: “Kapitalistička mašina ne riskira postojanje ludom, ona je luda od jednog do drugog kraja i od samog početka, i upravo je to izvor njene racionalnosti” (Deleuze i Guattari 2003, 372).

Konzumerizam kao izložba, a u referenci na prethodni uvid, postulira nešto slično; racionalnost kapitalističke eksploatacijske mašine rezultira u/vodi ka distopiji čiji izgled neće biti, tj. nije, prepoznat kao klimaks ludila, nego kao, navodno jedini mogući, oblik evolucije racionalnosti koja se definira kao takva isključivo kroz ideološku optiku samog kapitalizma. Ovo se posebno odnosi na ulogu koju tehnološki posredovane stvarnosti imaju u reprodukciji kapitalističkog svijeta. Preciznije rečeno, (masovna) percepcija istih stvarnosti kao strojeva koji, navodno, (re)produciraju neki nadmaterijalni svijet i koji, opet navodno, omogućavaju realizaciju i enuncijaciju subjekta neovisno o (ideološkim) principima investiranim u reprodukciju materijalnost svijeta i tijela. U sličnom je kontekstu medijska teoretičarka Vivian Sobchack, još 1995., na početku proliferacije paradigme “umreženog svijeta,” argumentirala sljedeće: “[...] povišeni stupanj transparentnosti živućeg-mesa koji je omogućila tehnologija kao i osebujna vidljivost novih tehnologija su doveli do euforije i osjećaja nelimitiranog produžavanja ili ekstenzije bića/bivanja onkraj materijalnosti i smrtnosti. Ovo je, međutim, ‘lažna’ svijest – jer je ‘izgubila dodir’ s materijalnošću i smrtnošću tijela koje reducira/potiskuje svoje imaginacijske i transcedencijske kapacitete” (Sobchack 1995, 211).

Spomenuta “materijalnost tijela” se ne odnosi samo na fizičku

karakterizaciju ili determiniranost tijela, nego i na uvjetovanost istog tijela materijalnošću ideologije (u referenci na Debordovo tumačenje); materijalnošću socijalno-političkog svijeta i onih principa investiranih u njegovu (re)produkciju. U vezi s spomenutom “lažnom” sviješću i materijalnošću ideologije, Guy Debord je tvrdio da: “Ideološke činjenice nikad nisu bile obične himere, nego izobličena svijest o stvarnosti, i time stvarni faktori koji proizvode stvarne izobličiteljske radnje; utoliko više *materijalizacija* ideologije, koja vodi do konkretnog uspjeha osamostaljene ekonomske proizvodnje, u obliku spektakla, praktično stapa društvenu stvarnost s ideologijom koja je uspjela oblikovati stvarnost prema svojem modelu” (Debord 1999, 163).

Konzumerizam, jednostavno rečeno, eksponira ovu, ideološku stvarnost koju je umjetnik, upravo kontrirajući implikacijama o navodnoj apstraktnosti distopije, sveo na čistu materijalnost; čisti/direktni odraz materijalnosti ideologije. Sve to ne znači da je Kadićev pristup samo deskriptivan; prethodno spomenuti futuristički aspekt se u ovom smislu otkriva kao politička gesta; oblik umjetnikove proaktivne dispozicije koja postulira mogućnost drugog svijeta, drukčije; monumentalne praznine koja bi zamijenila provincijsku, kapitalističku kofoniju cirkulacije kapitala i subjekata svedenih na oblik robe.

Consumerism

In the period in which a critique of consumerism and/or consumer society has (almost completely) vanished, which was in significant measure corroborated also by the normalization of correlated ideology, Kadić’s work appears as a re-articulation of the aforementioned critique, as well as a form of its reimagination. By avoiding the already established, pop-art *clichés*

that often forced the usage of; or the exploitation of, products and accompanying aesthetics, the artist in this case focused on the (re)articulation of the environment and/or space produced by consumerism, i.e. of the ideology which institutionally and socially stands behind its proliferation and normalization. This focus on space, however, is not the focus exclusively on physical space. It entails both the articulation of the physical, let’s say, the architectural layout of the space devastated by consumerism and neoliberal capitalism, as well as the articulation of psycho-social architectonics of paradigmatic consumer population in global and post-transitional contexts. These two approaches can be seen as pillars of *Consumerism* as a selection of works the functioning of which in gallery space should be seen as a sort of a microcosm of reflection of the wider physical and ideological space determined by the hegemony of logic of profit, i.e. hyper-capitalism and colonialism/imperialism.

Continuity and references

Before the aforementioned approaches are elaborated more extensively, the exhibition, i.e. featured works should be articulated in the context of a wider artist’s opus. The works in this case, simply speaking, entail the motives of either real; most often abandoned objects (buildings), either fictitious structures in combination with several spherical (or cubic) objects, or, sometimes, interpretations of spaceships in, as it appears, low orbit above the dystopian emptiness of illustrated space. The disposition of all these elements in the geometry of works varies from the focus of each particular work, but in the majority of cases, it is about a sort of an asymmetrical disposition, which contains, or conveys, a sense of existence of some sort of correlation

among all objects and the space they inhabit, which is additionally amplified by the unifying color palette that is much emphasizing the absence of vitality of colors, not their vibrancy (which seems to have become one of recognizable features of Kadić's tendencies). Speaking of the design of objects themselves, they are; to a degree, reminiscent of both Moebius⁵ work that thematized fictional worlds filled with elements of cyberpunk aesthetics and the works of Hermann Huppen (known for the comic book novels *Jeremiah*). The minimalistic design of buildings, i.e. the way they reflect; break or contain light, and that are entailed in the majority of works, reminisce of the works of Japanese architect Tadao Ando and his "harmonic minimalism" characterized by the utilization of light, as well as emptiness, as concrete ("physical") elements of objects, which is additionally providing a link with some of the basic postulates of op-art, i.e. optical art. The minimalist approach, speaking about all the featured works, is present, yet it is not decisive or total. The way objects interact with each other; the permutations of the color palette, and the atmosphere in general resemble, more through an impression than the technique itself, the works of Czech artist Daniel Pittin. As a side note, Pittin's work itself can be seen as a sort of hypothetical Hieronymus Bosch who has swapped LSD for anti-depressants. This touch of hereby postulated "post-modern Bosch" can be observed as more pronounced in the structures of sphere/cubic-like objects (the design of which was helped by the AI) in the sense of the existence of some sort of compressed or contained chaos made out of the combination of steampunk and cyberpunk inspired mechanical components.

Speaking of the continuity in the context of the artists' wid-

⁵ A pseudo name that was sometimes used by the French artist Jean Giraud, known for his work in the field of comic books or comic book novels.

er opus, these work/works are a kind of continuity of minimalist foundations articulated in the *Dark Matter/Embossed Mass* cycle (2020). While the *Dark Matter/Embossed Mass* relied on (also) a two-dimensional medium complemented with monochromatic technique and op-art element that mobilized light and space into means of procurement of three-dimensional as

pect; optic or light-related element is, in this case, entailed in the works themselves. In other words, while some components of *Dark Matter/Embossed Mass* resembled the influences of minimalist works of Sol LeWitt, Frank Stella, Mary Corse (and/or West Coast *Light and Space Movement*)⁶, Nasreen Mohamedi or; speaking in a more contemporary context, Tracie Chang, the same components are now contained within the structural and light-related geometry of works that constitute *Consumerism*.

This exhibition, although it might not seem as such at first glance given the choice of a two-dimensional medium, is a (direct) continuation of the exhibition *Body without Organs* (2022), which focused exclusively on three-dimensional objects/works, the correlative space of which (uncontained or unattached to the works themselves) was the gallery space or the space of the town itself. Although the author's interpretation of Donald Judd's works and his three-dimensional minimalism that influenced *Body without Organs* cannot be read in this case, Kadić's interpretation of three-dimensional minimalism is present in *Consumerism* in that sense in which "subjectivity" of

⁶ *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.

architectural elements was radically reduced only to their design, their emergent form. All of that does not necessarily mean that minimalism (in some “classical” sense) is decisive or dominant in *Consumerism*. Some components entailed in works do have an addressed moment, yet a much more present genre determinant (correlated to the whole cycle) is in this case some sort of brutalist constructivism. It is, more precisely, about the combination of brutalism (that has returned to the “scene” in contemporary capitalism in the most vulgar form) and constructivism with all the connotations to (prerevolutionary) Soviet constructivism, as well as some of its avant-garde variations that transcended the Soviet orbit. More concretely speaking, the approach to works; their design; the topology of structures and other (spheric/cubic) objects, as well as the composition of the works, do remind of the works of Lyubov Popova or some (more abstract) works of Alexander Rodchenko. Besides the already mentioned, and dominant, dystopian aspect or aesthetics, *Consumerism* also entails; logically referent, futurist, and/or sci-fi dimensions readable through the presence of non-existent cultural norms and semiotics and extraterrestrial aesthetics and technology that are unrelated to recognizable/existent (terrestrial) cultural/semiotic codes or technologies. The futurist moment of the exhibition, however, is not entailed only in its aesthetics, but also; maybe even primarily, in the discursive aspect of related works in that sense in which the exposure of a certain (i.e. currently dominant power system) is always a form of envisaging of something that may come after.

In further connection with the continuity of the artist’s opus; and as opposed to the aforementioned Judd, who (often) insisted on the sovereignty of works in space, and in difference to *Body without Organs* that implicitly involved

the wider space into the architecture of the functioning of works, *Consumerism* now explicitly connects minimalist three-dimensional object with two-dimensional prefixes of, not only illustrated fictitious space(s), but with two-dimensional; more precisely, one-dimensional characteristic of a wider ideological space in which the exhibition functions.

One-dimensionality of consumer culture and the psychopathology of consumption of the world

This argumentation about one-dimensionality is, therefore, in direct relation to the aforementioned two vectors of approach to the theme, the first one of which is correlated with the way how physical space is represented. Kadić in this sense paints the space of consumption as a form of empty space. This space is not necessarily empty in absolute terms; it still contains the presence of (various) objects in some sort of correlation, but the physical manifestation of the same space is simultaneously a physical manifestation of the discursive emptiness, which stands behind its conceptualization. The ruins of real structures that were (sometimes ago) maybe even envisaged as carriers of some, socially relevant functions are represented in this case as some sort of monuments, not necessarily to tendencies that existed in the pre-capitalist era, but as “living” monuments, or shapes of reflection of the non-existence of social and class consciousness in the capitalist era. This is, by itself, both the cause and the effect of the normalization of consumer ideology and the dominance of the logic of profit. The presence of such ruins is observable in a wider (post)transitional space of the post-socialist topography, which is also a situation in which the dominant logic is the one that sees the revitalization of mentioned structures as possible only based

on privatization, i.e. transformation of said objects in “luxury” venues meant to service the needs of the wealthy. Speaking of a more specific example, it is noticeable that the architectural layout or “urban” shape of the town of Bihać is marked by the presence of ruins that emerged in the previous decade, which can be read as a reflection of the deep inabilities of the system to navigate through even the glorified free market paradigm.

Concerning the connections between the *Body without Organs and Consumerism*, both collections are, to a degree, reliant on the works of Deleuze and Guattari, yet, in difference to the previous exhibition where the concept of the *Body without organs* was in focus, *Consumerism* refers much more decisively to *A Thousand Plateaus* (Deleuze and Guattari, 2005) in the context of the analysis of the working of the capitalist machine. In that context, *Consumerism* appears as a sort of the author’s (re)interpretation of certain insights entailed in *A Thousand Plateaus* as an analysis of the geometry of power and the reproduction of subject in last capitalism. Deleuze and Guattari have in this sense argued that: “[...] the form of expression is reducible not to words but to a set of statements arising in the social field considered as a stratum (that is what a regime of signs is). The form of content is reducible not to a thing but to a complex state of things as a formation of power (architecture, regimentation, etc.)” (Deleuze and Guattari 2005, 66).

Kadić’s work, that is, the author’s articulation of space, can in this sense be interpreted as a form of representation of the state of things as a reflection of the formation of power; the architectonics of power itself, and that which is even more relevant in the given context is that the same interpretation functions as the author’s comment or a standpoint about the said

formation as an empty formation filled only with emptiness as a form of discourse. Kadić’s representation of this space as empty; i.e. filled with (empty) objects and subjects as objects; which is a reference to the reduction of people to a form of commodity, functions as a gesture of exposition of *that* content which is “filling” this space. Simply put, (almost complete) nonexistence of consciousness in (post)transitional space that consumer ideology is dominant; that it is an ideology, and that the same functions as a process of commodification, is a disposition *Consumerism* is exposing and critically tackles.

Deleuze and Guattari have observed that: “ Architecture positions its ensembles-houses, towns or cities, monuments or factories-to function like faces in the landscape they transform. Painting takes up the same movement but also reverses it, positioning a landscape as a face, treating one like the other: ‘treatise on the face and the landscape’” (Ibid., 172). Kadić’s work, therefore, functions primarily as a gesture of (the initiation of) discussion; as a treatise, as well as a gesture of directing said treatise towards the analysis of topography and topology as forms of “faces” of the architectonics of power; in this case, the architectonics of the effects of consumer ideology and/or consumerism as a way of life.

Regarding the paradigmatic consumer subject, the analysis of this subject is related to the aforementioned vector of *Consumerism* that touches upon the analysis of the psycho-social geometry of consumer ideology. Simply put, the spheric (or cubic) object present in the majority of exhibited works represents or is poised to represent, an internal cognitive mechanism that determines the addressed consumer subject. Kadić here refers to the concept of object-cause of desire and/or (Jacques) Lacan’s

objet petit a, which, of course, is not an object per se, but, rudimentary speaking, a form of the mechanism of (self)realization of a subject that does not only desires but desires to desire in a specific way determined by the geometry (and demands) of the ruling ideology in capitalism. *Objet petit a*, as Žižek's "sublime object of ideology" (Žižek, 2008), is, according to Žižek: "Lacan modeled his notion of surplus-enjoyment on the Marxian notion of surplus-value" (Ibid., 51). As the author further argues: "The proof that Marxian surplus-value announces effectively the logic of the Lacanian *objet petit a* as the embodiment of surplus-enjoyment is already provided by the decisive formula used by Marx, in the third volume of Capital, to designate the logical-historical limit of capitalism: 'the limit of capital is capital itself, i.e. the capitalist mode of production'" (Ibid.).

The manner in which Kadić's work refers to this argumentation and/or interpretation of the meaning of the *objet petit a* can be recognized in the treatment of spherical/cubic object as a vague object, the disposition of which in space, as well as in a relation to itself, does not represent anything else but itself. This object should not, nor it can be, interpreted as some sort of representation (or illustration) of the mechanism of object-cause of desire, this object, whose uncanny presence in the topography of space framed by "recognizable" architecture of dystopia, represents only an emulation of (some) content within the space constitutively determined by (discursive) emptiness. About the previous Žižek's, i.e. Marx's insight, the works entailed in *Consumerism* function as a form of manifestation of the limit (of capital) itself as a shape of its ultimate content. All of this does not mean that these works function as a kind of meta-language; meta-narrative or meta-illustrative disposition. According to Žižek: "Even when the language is

apparently caught in a web of self-referential movement, even when it is apparently speaking only about itself, there is an objective, non-signifying 'reference' to this movement. The Lacanian mark of it is, of course, the *objet petit a*. The self-referential movement of the signifier is not that of a closed circle, but an elliptical movement around a certain void" (Ibid., 177-178).

Consumerism in this context is not, therefore, a meta-narrative disposition or a form of metaphorical illustration of the space of consumption, it is about the exposition and/or an attempt at concretizing its ideological content. The static features of this space can, in the same context, be interpreted as a form of dynamism of said space, but what is afoot here is that this dynamism is elliptic; it realizes itself by revolving around the void. Narcissistic psychopathology and its normalization in (global) capitalism⁷ can be seen as one of the manifest forms of the aforementioned emptiness of paradigmatic consumerist subject, yet Consumerism as a treatise goes a step further and postulates the consumerist world as literally a world of non-living objects, the emptiness of which functions as the only content of such, i.e. this, world.

The capitalist machine and the spectacularization of irrationality

Regarding the additional references the exhibition addresses in relation to Deleuze and Guattari⁸, all the featured works en

⁷ Which is also manifested through, now explicitly, the enthronement of the plutocratic oligarchy to power in the United States as a form of regime imbued, in principle, with narcissistic psychopathology and an increasingly explicit fascist/racist ideology.

⁸ This time in reference to *Anti-Oedipus (Anti-Oedipus: Capitalism and Schizophrenia, 2003)* and the correlated analysis of the geometry of reproduction of the subject.

tail in themselves a kind of surrealist element, which resembles the aforementioned Moebius, as well as of some Frank Stella's works; at least to that extent Stella's paintings (and especially sculptures) are read as self-replicating mechanisms or objects that function for themselves and the limitations of which are defined only by their logic. Surrealism has; as (fundamentally) a discourse of radical rejection of limitations, constants of the physical universe, or (specific) normative register, always been a "tool" of pronouncement of structural existence of limitations in political and ideological terms, yet the surrealist moment in this particular case emphasizes something else; endless delimitation of capitalism as a form of its internal self-regulation. Deleuze and Guattari have claimed that: "The capitalist machine does not run the risk of becoming mad, it is mad from one end to the other and from the beginning, and this is the source of its rationality" (Deleuze and Guattari 2003, 372). Consumerism as an exhibition, and in terms of the previous insight, postulates something similar; the rationality of the capitalist exploitation machine results in/leads to a dystopia the shape of which will not be, i.e. is not, recognized as a climax of madness, yet as; allegedly the only possible, form of the evolution of rationality that is being defined as such exclusively through the ideological optics of capitalism itself. This especially applies to the technologically negotiated realities and the role they have in the reproduction of the capitalist world. More precisely, the (mass) perception of said realities as machines that are, supposedly, reproducing some supra-material world and that are facilitating a realization and enunciation of the subject, again supposedly, regardless of the ideological principles invested in the reproduction of the materiality of the world and body. In a similar context, media theorist Vivian Sobchack has; back in 1995 at the beginning of the proliferation of

the "networked world" paradigm, claimed that: "[...] the increasing transparency of one's lived-flesh enabled by new technologies as well as the ubiquitous visibility of new technologies leads to euphoria and a sense of the limitless extension of being beyond its materiality and mortality. This, however, is 'false' consciousness – for it has 'lost touch' with the very material and mortal body that grounds its imagination and imagery of transcendence (Sobchack 1995, 211). The mentioned "materiality of body" does not concern only the physical characterization or determination of a body, it also concerns the dependency; and conditioning of the same body by the materiality of ideology (in reference to Debord's interpretations); the materiality of social-political world and those principles invested in its (re) production. Regarding the notions of "false" consciousness and the materiality of ideology, Guy Debord has argued that: "Ideological facts have never been simple chimaeras, but deformed consciousness of realities, and as such they have been real factors in turn exerting real deforming action. All the more reason why the materialization of ideology brought about by the concrete success of autonomized economic production, in the form of the spectacle, is in practice confused with the social reality of an ideology which was able to reduce everything real to its own model" (Debord 1970, 212).

Consumerism, simply put, exposes this, ideological reality that was by the artist; and in a manner that counters an array of implications about the alleged abstract nature of dystopia, reduced to pure materiality; a pure/direct reflection of materiality of ideology. All of this does not mean that Kadić's approach is merely descriptive; the aforementioned futuristic aspect in this sense reveals itself as a political gesture; as a form of the artist's proactive disposition that postulates the possibility of another world; different, monumental emptiness that would replace the provincial, capitalist cacophony of circulation of capital and subjects reduced to forms of commodities.

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RADOVI/WORKS



Objekt 1,
akrilik i ulje na pvc ploči,
70x50cm, 2024. god.



Objekt 2,
akrilik i ulje na pvc ploči,
70x50cm, 2024. god.



Objekt 3,
akrilik i ulje na platnu,
100x176 cm, 2024. god.



Objekat 4,
akrilik, kaširani papir na pvc ploči, 196x140 cm, 2024. god.



Objekt 5,
akrilik i ulje na platnu,
100x130 cm, 2024. god.



Objekt 5,
akrilik i ulje, na platnu,
90x150 cm, 2024. god.



Objekt 6,
akrilik, kaširani papir na pvc ploči,
100x163 cm, 2024. god.



Objekt 7,
akrilik i ulje na platnu,
90x150 cm, 2024. god.



Objekt 8,
akrilik, kaširani papir na pvc ploči,
100x164 cm, 2024. god.



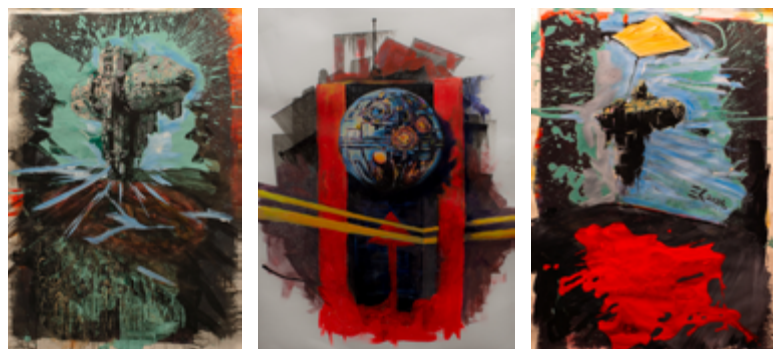
Objekt 10,
kombinovana tehnika, kaširani papir na pvc ploči,
100x163 cm, 2024. god.



Objekt 11,
akrilik, kaširani papir na pvc ploči,
196x140 cm, 2024. god.



Objekt 12,
akrilik i ulje na platnu,
196x140 cm, 2024. god.



Objekt 13, 14 i 15,
akrilik na papiru,
70x50 cm, 2024. god.



Objekt 16,
akrilik na platnu,
196x140 cm, 2024. god.

Work Buy Consume Die
Designers Republic
UK, 1994

In the 1990s, the graphic design studio Designer's Republic sought to make work that highlighted their disenchantment with corporate-driven consumerism, while acknowledging their complicit role as a brand agency. 'Work Buy Consume Die' is an imaginary slogan of the Pho Ku company, which the studio invented to satirise the aesthetics of global corporate branding.

Konzumerizam / Consumerism

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