

Tijana Đuričić

Assistant Professor at NOVA Academy of Arts in Belgrade, Department of Drama and Contemporary Music
tijana.djuricic@gmail.com

Miško Šuvaković, *Umetnost i politika. Savremena estetika, filozofija, teorija i umetnost u vremenu globalne tranzicije*, Belgrade, Službeni glasnik, 2012 (review)

Miško Šuvaković is a theorist, aesthetician, artist, curator, and professor of theory of art, culture, and aesthetics. He has published over 30 books, including *Impossible Histories: Historic Avant-Gardes, neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991* (Cambridge, MA, The MIT Press, 2003), *Diskurzivna analiza: prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, esteticima, teoriji i studijama umetnosti i kulture* (Belgrade, University of Arts in Belgrade, 2006), *Pojmovnik teorije umetnosti* (Belgrade, Orion Art, 2012).

Observing, analyzing, and facing the great challenges of the 20th and 21st century in arts and politics, Šuvaković provides a comprehensive discussion of the complex fields of human society in his 2012 book, *Umetnost i politika. Savremena estetika, filozofija, teorija i umetnost u vremenu globalne tranzicije* published by Službeni glasnik (as part of the *Art and Culture* cycle of the *Arts in Theory* collection, edited by Gojko Tešić, Milka Zjačić Avramović, and editor-in-chief Slobodan Gavrilović in Belgrade, 2012).

Explaining the liminal fields and assemblage mapping in great detail, Šuvaković deals with different processes in culture and the arts, discussing problematic issues on selected case studies in 16 chapters and a total of 680 pages.

Starting with the “Approach, Platforms / Protocols, and Procedures”, Šuvaković discusses “The Formats of Art and Politics” (part I), defining and arguing around several important phenomena: Contemporary Art, Criticism of the Autonomy of Art, Criticism of the Authenticity of the Artwork, Differences Between *bios politikos* and *vita activa*, Representation of Power, Formatting of Theory and Philosophy (The Reliability and Unreliability of Philosophical Productions, the Right to Theory), Modalities of Formats (Gender Identities, Revolution), Memory Tactics / Nostalgia / Trauma (The Trauma of the Holocaust, Archive of the Civil War, Memory / Agency and Intensity / Construction of Communism).

Art and Politics provides insight into the practice of contemporary artistic production in the field of installations, performances, teaching or theoretical performance, dance, new media, film, photography, video; specifically in chapter “Formats of the Practice”, it focuses on Film through Theory, Discourses and Dance: An Introduction to the Analysis of the Resistance of Philosophy and Theory of Dance and Lecture Performance. Identifying radical changes in the

approaches used by artists to communicate their ideas, from the increase in collaborative, artist-led, and participatory projects, to intervention and archive work, are key points in the following chapters, which offer a survey of artists engaged with “the political”, whether providing commentary, questioning social structures, or actively responding to the world around them: “The Tactics of Self-organization (Activism and Artivism, Terrorism through Contemporary Art”, “Self-organization and Self-education in the Arts)”, “Critical / Autocritical (Susan Bee and Mira Schor: Self-critique of Subjectivization, Marina Napruskina: Archaeology of Political Space / One Belarusian Reconstruction)”, “The Border Area of Contemporaneity (Mladen Stilinović: Markings of The Performative, NSK-Irvin: Constructions of Serious Time)”, “Policies of Hidden Causes (Peter Fischli and David Weiss: The Ways Things Unfold, Tomo Savić Gecan: Agency and Intensity)”, “Politics of the Social Body (Zlatko Kopljar: Bureaucratization Ritual, Janez Janša, Janez Janša, Janez Janša: Subjects of Instable Nominalism)”, “Entry into Europe (Vlado Martek: Remembering the Future of Europe, Balint Sombati: Genealogy of European Trauma)”.

The thematic chapters address and contextualize a range of highly topical subjects, including globalization, labour, technology, citizenship, war, activism, and information, starting with “Politics of the Everyday (Nika Radić: Opaque Conditions of Communication, Tadej Pogačar: The Deterritorialization of Global Everyday Life)”, and “Permanent antagonism (ABS: Interventional Mediation, Živko Grozdanić: Absolute Adrenaline Policy)”. Global transition points to a world where there is no stable social, cultural, or artistic order, but a multiplicity of unstable, open, nomadic events that can be recognized as current interrelationships between art and society; this is discussed in the following chapters: “the Biopolitical Horizon of Expectations (Polona Tratnik: Surplus of Life Forms, Zoran Todorović: Symptomatic Affects)”, “Liminal Curators’ Protocols (Gorančo Gjorgjievski: Connection – Appropriation – Complicity, Keith Hammonds: Critical Proximity of the Artist and Curator)”, and “Amended Routines (Juneau Yang: At the Same Time Always, Now and Omnipresent Real Fiction, Slavs and Tatars: After a Post-Colonial Subject)”.

The Table of Contents at the beginning of the book and the Index at the end enable the reader to meander with ease through these intensive theoretical texts, enriched with case studies and a wealth of carefully selected illustrations.

A special advantage of this encyclopaedic book is its methodology and intersection of multiple fields of aesthetics, memory studies, and analysis of contemporary culture.

The author presents the work in a variety of disciplinary perspectives, but despite the challenge imposed by this variety, the book’s structure is based on a common theoretical ground developed especially in its theoretical framework. Each study contributes to making connections between individual articles and thus offers a unitary vision.

It is a well-documented and well-written volume that contains some of the most exciting studies in the field to date and offers alternatives and models of research using an elaborate theoretical framework.

Even though *Art and Politics* is intended for professionals and students, one should point out its accessibility to anyone who is interested in theory, philosophy, sociology, history, politics, and theory of culture, art and media.

Bearing in mind the usual thoroughness of Šuvaković’s analysis, *Art and Politics*, as another remarkable title, is a major work, significant for contextualizing the complex fields of politics and art, making abundantly clear the influences, currents, outcomes, and future impacts.