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Implementation of Social Production (If Your Future is Not Mine) and Production of Space (Tropical Post-Anthropocene) in Art Practice

Starting from the notion of objects as minimized disciplinary architecture, I am creating the objects which by defining the subject, intuitively presuppose contemporary phenomena of capitalist forms of production of culture, antagonistic forms of economies and the reproduction of class relations of power. Therefore, projects that will be further presented, *If Your Future is Not Mine* (2016-18) presuppose the homogenization of overly heterogeneous society, predicting the Yellow vests movement, and *Tropical Post-Anthropocene* (2018–) indicate contemporary segregation politics mediated by “innovative” architectural projects.

The processes of defining the subject through the object that materializes the real event, replicate and indicate the situation in which contemporary post-capitalism is maintained on the continuous production of different subjects. Concerning that, the object is the mediator between the event and the subject; its morphisms enable the subject’s potential of reconstructing the social relation of power, which arises simultaneously during its formation and production. Pointing to the mentioned potential, it separates the creation, the subject, from autonomy and the concept of consent, suggesting the discussion about these processes not as a source of a problem, but as the symptoms of a bigger one.¹

The project *If Your Future is Not Mine* (2016–18) represents reviewing the possibility of forming the new revolutionary subject today. The starting point of the project is Fidel Castro’s (1926–2016) last public address at the closing of a Communist Party congress in Havana in April 2016. The smooth transfer of the leadership was carried to his brother, who introduced the new direction of the state toward market-oriented neoliberalism. One can conclude that Fidel’s appearance in an Adidas tracksuit, having deserted his iconic military uniform, supported this new path.

But different interpretations of his appearance can arise. It could be interpreted as a subversive act in which Fidel intentionally attempted to flatter the younger

¹ Mark Fisher, Paul Virilio, Alain Badiou, Paul B. Preciado, Judith Butler, New Materialization and Object-Oriented Ontology had influenced my praxis, but I interpret their thoughts and ideas freely, so to artistic projects develop independently.

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generations, deemed as ‘underclass’ (term to milder ‘social exclusion’ and avoid the term ‘poverty’) that engage today in different forms of activities, such as demonstrations, protests or riots, by which they reflect their interests, ideals and values, thereby giving an answer to the society in which they feel marginalized from the political process; all supported with the Adidas promotional slogan ‘Your Future is Not Mine’².

The mentioned Adidas campaign in 2016–17, which implies decisive resisting of the dystopian future, a powerful marching through the depressing and disturbing scenarios of the future, is just one of the examples of commercialization of the people’s need for (global, political) change. The commodification of counterculture is the primary drive of modern ideological regimes of cultural production, leaving behind *Homo Poseur*, who will give one of the many options for survival with the lifestyle. Counterculture is the dominant *culture* today. But one can argue that this campaign could be evidence that Adidas didn’t forget its anti-fascist principles and act in accordance with them.

Analyzing the meaning of Fidel’s Adidas tracksuit, I created the uniform for *the new revolutionary subject* from the original Adidas tracksuits, thereby adding the unavoidable premise of Adidas and the role of corporate power in forming virtue (based on the role of the ‘Temple of Reason’ during the French revolution), which by using the economic motivation that capitalism inspires, absorbs humanistic movements as a strategy.

The very act of sewing the uniform for the new revolutionary subject assumes that the revolutionary subject exists. The uniform is created not for the purpose of uniformity, but for setting in the state of action and overcoming the impossibility of political subjectivization, which would mean the transition from social to the political sphere of operation. The uniform, sewed together from the fragmented parts of Adidas tracksuits, indicates that a newly established system inevitably inherits the premise of the previous one, wherefore its development should be perceived as a process of becoming. By adding the word IF, highlights the question WHEN.

The conversations regarding the new revolutionary subject were continued via series of encounters. Interviews with Branimir Stojanović (activist, philosopher and psychoanalyst), Aleksa Milanović (activist and theoretician) and Anja Ilić (activist and sociologist) were presented in the publication *Newspaper*.³

The *Questionnaires* and the walls of the galleries⁴ were ‘spaces’ for visitors to express their observations. Here I would like to single out the answers from one of the *Questionnaires*, which stand parallel with the overall positive response regarding the possibility of forming the new revolutionary subject. The questions were: “How do

² Adidas Originals – Your Future Is Not Mine commercial <https://vimeo.com/153277645>, acc. September 25, 2016.

³ You are invited to read and download the “Newspaper” on this link: https://ninagalic.com/If_your_future_is_not_mine/Newspaper.pdf.

⁴ Project was exhibited in ACC Galerie Weimar, Germany, in 2018 as the result of the International Studio Program “Romanze mit der Revolution” ACC Gallery Weimar and the city of Weimar. In 2019 the project was presented in the U10 Gallery in Belgrade, Serbia.

you see yourself, the country that you live in, and the world 15 years from now?” In Germany, 95.4 percent positively described themselves while 77.2 percent negatively envisioned the world and 59.2 percent the state in which they live in. In Serbia, 73.3 percent positively imagined themselves, 60 percent negatively envisioned the world and 80 percent described in negative context the country in 15 years. The tendency of positive self-envision is followed with the inclination of dislocation (e.g.: “in Italy”, “Greece” or “somewhere else”, “in my garden”), and is in disjunction to the perception of negatively envisioned location which exposes one’s isolation and inability to influence current living circumstances in certain territory.

The territory stands as a separate entity, it reclaimed its lost geopolitical reality, which is even more noticeable with the COVID-19 lockdown. Occupation of space reaffirms “the people’s” political and social impact; withal, the pursuit of solutions to the political or social problems in local specific actions or movements results in non-success because local is instituted by the forces which are not local.

Despite the need for understanding of the territory as a whole, the persistence of treating it as a colonial prey is permanent. One of a most recent tendency is materialized in planning autonomous, mobile communities on seaborne platforms floating in the international waters such as Seasteading,⁵ Oceanix,⁶ Floating City,⁷ Ocean Spiral,⁸ etc. Presented as effective solutions for climate change, as places of utopia, secure future, technological and scientific advancements, these projects give the false impression of openness because of the absence of a border. The natural environment, in this case the ocean frontier, represents a natural barrier, which actualizes the concept of the medieval castle. I would use Virilio’s description and categorize them as organized regression which would cause the arrival of, at this point, post-post-industry politics of sustainability which will join tactics of self-defense, which would lead to decomposition of the society and urbanity, as such. The militarization of cognition will be certain, and we are already witnessing its slow naturalization in COVID-19 rhetoric.

With this approach, the project *Tropical Post-Anthropocene* (2018–)⁹ emerges. The project represents reshaping Tropical Island Resort¹⁰ (a tropical theme park located 60km from Berlin) into the habitat of humankind in the post-Anthropocene. The project establishes the idea of a climate-controlled environment, sealed off from the outside world, which is similar to the R. Buckminster Fuller’s (1895–1983) utopian Geodesic domes¹¹ and which originates from the project Biosphere 2¹² (in Oracle, Arizona).

⁵ The Seasteading Institute <https://www.seasteading.org/>, acc. February 5, 2018.

⁶ Oceanix <https://oceanix.org/>, acc. April 4, 2019.

⁷ Floating City <https://www.atdesignoffice.com/floating-city/>, acc. February 5, 2018.

⁸ Ocean Spiral <https://www.shimz.co.jp/en/topics/dream/content01/>, acc. February 5, 2018

⁹ Idea of the project Tropical Post-Anthropocene was created during the art residency in Germany, developed within the residency and exhibition program “Recognition 4” (“Prepoznavanje 4”), Serbia, 2017/18.

¹⁰ Tropical Island Resort <https://www.tropical-islands.de/>, acc. December 22, 2017.

¹¹ Geodesic domes <https://www.bfi.org/about-fuller/big-ideas/geodesic-domes>, acc. March 30, 2018.

¹² Biosphere 2 https://en.wikipedia.org/wiki/Biosphere_2m acc. February 20, 2018.

Geodesic domes were initiated from the exploration of the solutions to environmental issues, but the idea was quickly exploited for military projects. Repurposing of the Tropical Island Resort into habitat reverse this course, considering that its infrastructure was built in 1938 as a German military airbase. The constant shift between military purposes and habitat emphasize the role of the dome as a medium for social (life) regulation (production and extinction).

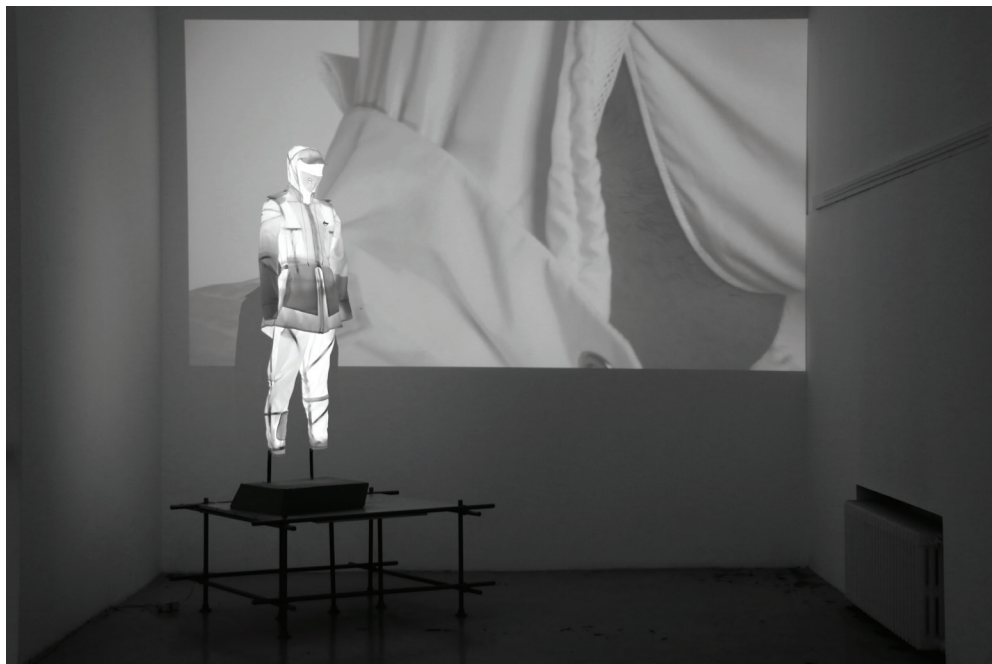
Through the lens of the permanent pressure of the “state of emergency” anticipating dystopian future, every structural element and building construction of the Tropical Island Resort is renamed and reshaped into an essential institution and building with a specific purpose which would sustain life in Post-Anthropocene. The process of repurposing is done following the features and potentials of each building, as to utilize its full capacity. The project does not enter into a description of the post-human, post-human rights world, which would consequently develop. The priority is on the architecture of this complex, in which social relations are then reflected and realized.

The forming of vivarium on the solid ground represents the counterweight to the segregation politics mediated by “innovative” architectural projects and materialized in tendencies of planning autonomous communities into so far uninhabited spaces (in this case “escaping into/to the water”). Therefore, the Aquarium by symbolizing the closed system in which the water circulation is fundamental for the self-sustainability, takes over the representation of the power which by mastering the water attains the managing of the life.

Tropical Post-Anthropocene is the first project in the process of the discovering, mapping and connecting the potential habitats of human existence in post-Anthropocene that will be registered on my personal travels. The ambivalence of project *Tropical Post-Anthropocene*, as well *If Your Future is Not Mine*, opens a question whether mirroring of methods and presentations of repressive power structures could outcome in its riddance.



IF YOUR FUTURE IS NOT MINE,
installation view at U10 Gallery, Belgrade, 2019, photo: Nina Galić



IF YOUR FUTURE IS NOT MINE, installation view at U10 Gallery, Belgrade, 2019
Video (behind the uniform) _ cameraman: Nikola Hajduković, model: Ivan Đorđević,
photo credits: Nina Ivanović



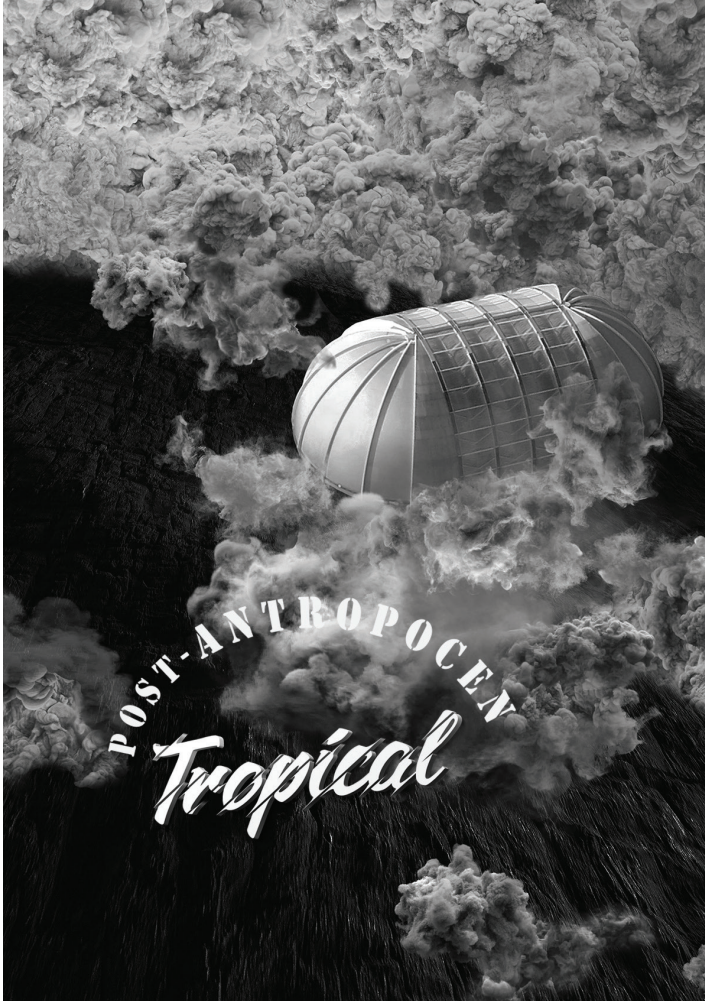
IF YOUR FUTURE IS NOT MINE, NEWSPAPERS,
U10 Gallery, Belgrade, 2019, photo credits: Nina Ivanović



IF YOUR FUTURE IS NOT MINE, QUESTIONNAIRES,
U10 Gallery, Belgrade, 2019, photo credits: Nina Ivanović



Tropical POST-ANTHROPOCENE, Interactive Map of the Tropical Post-Anthropocene complex, https://minagalic.com/project_tropical/tropical_post-anthropocene_map.html



Tropical POST-ANTHROPOCENE, 2018-ongoing project



QRcode MAP of the Tropical POST-ANTHROPOCENE complex



Tropical POST-ANTHROPOCENE,
Installation view at the REMONT Gallery, 2019, photo: Nina Galić