

**PORTFOLIO UMETNIKA**

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**ARTIST PORTFOLIO**



**Fotografija i skulptura:**  
*Dragana Antičić i Enis Logo za ALU Sarajevo*



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The Man Who Shot Liberty Valance



3 10 to Yuma 1

## Think Left

Šantal Muf (Shantal Mouffe) ističe da dominantna, savremena liberalna misao zagovara politiku globalnog konsenzusa, koja je „zamijenila”, navodno konzervativnu, političku distinkciju ljevice i desnice. Ove distinkcije su u savremenom svijetu postale „zamagljene”, nedefinirane: liberalno razumijevanje pluralizma zasniva se na ideji o mogućnosti postojanja svijeta u kojem različite perspektive, gledišta, vrijednosti i stavovi, iako možda neprimjenjivi i neusvojivi, koegzistiraju u harmoniji, bez sukoba. Temjeći se na racionalizmu i individualizmu kao svojim osnovnim premisama, liberalna misao zagovara mogućnost univerzalnog konsenzusa, utemeljenog na „univerzalnom razumu”, te negira antagonizme među individuama – racionalnim bićima. S obzirom na to da je individua/ individualno postala/o osnovna i krajnja referentna tačka, ova misao isključuje promišljanje političkih kolektivnih identifikacija: procesi individualizacije „razaraju” kolektivne oblike identifikacija i onemogućavaju razvijanje kolektivne svijesti. U „svijetu” koji je ušao u novu eru – u eru „druge modernosti” (*second modernity*) – individue su „oslobođene” svih kolektivnih veza, koje se u visokorazvijanim, zapadnim društvima percipiraju kao arhaične. Liberalne teoretizacije zagovaraju ideju post-političkog globalnog društva, u kojem su, nakon pada Berlinskog zida i raspada bipolarnog svijeta, antagonizmi prevaziđeni.<sup>1</sup>

Instalacija *Think Left* (sačinjena od 20 malih slika / kolaža, gipsane skulpture postavljene u stakleni postament i 4 serigrafije) adresira savremenu post-političku stvarnost u kojoj se, unutar liberalnog političkog okvira, lijeve političke opcije „muče” da artikuliraju svoje pozicije i ciljeve.

Skulptura *Think Left* problematizira „stanje” političke ljevice – ona „redefiniše” svoje pozicije, te ju je praktično nemoguće razlikovati od njenog „desnog” protivnika. Gipsana bolnička čizma, skinuta sa lijeve povrijeđene noge, metafora je stanja savremene ljevice: transformirana je u kaubojsku kao metaforu zapadnog, dominantnog diskursa koji, kroz hegemoniju neo-liberalizma „nameće” vlastitu neminovnost. „Univerzalnost” zapadnog diskursa propagira se kroz zagovaranje općeg napretka čovječanstva za koje je potrebno uspostaviti globalno jedinstvo, ostvarivo isključivo kroz implementaciju zapadnih vrijednosti, normativa i društvenog uređenja. Zapad pokušava univerzalizirati svijet po vlastitom modelu.

Ako žanr holivudskog vesterna koncipiramo kao mit, zapažamo da je strukturiran oko binarnih opozicija (heroj/društvo, izvan zajednice/unutar zajednice, dobar/loš, slab/jak, divljina/civilizacija) i narativne strukture – razvoj događaja (zaplet) i razriješenje konflikta.<sup>2</sup> Gledalac je obično suočen sa herojem koji se suprotstavlja korumpiranom, ali moćnom društvu/civilizaciji; kako se priča „razvija”, on istovremeno postaje zaštitnik slabog kolektivnog društvenog „tijela” ugroženog od strane zločinaca/antiheroja (individua). Heroj je, dakle, „snaga” pozicionirana nasuprot prezentiranog/prihvaćenog modela društva (društvo, čije „prijeteće” karakteristike su jasno vidljive, je također prikazano kao zločinac/antiheroj) i zloslutnih individua koji ugrožavaju nemoćno „tijelo” zajednice.

Prezentirani kolaži, zasnovani na kadrovima starih vestern filmova (i njihovih novijih obrada), evociraju „mitološke” karakteristike ovog žanra koji je konceptualizirao uvjerenja i principe američkog društva: Amerika je (bila) zemlja „stvorena” za sve njene građane („for the people”). U dominantnom neoliberalnom svjetskom poretku heroji su zaboravljeni, a za sve ljude više nema mjesta.

Heroji koji nedostaju personificiraju borbu za zajedničko „dobro” i zajedničke interese koja je, ne tako davno, bila obilježje političke ljevice.

<sup>1</sup> Cf. Chantal Mouffe, *On Political*, London–New York, Routledge, 2005.

108 <sup>2</sup> Prema razmatranjima Vila Rajta (Will Wright) u knjizi *Sixguns and Society* iz 1975. godine.

Iva Simčić

**Think Left**

Chantal Mouffe stresses that a dominant, contemporary liberal thought advocates politics of a global consensus that had “replaced” allegedly conservative distinctions between the political left and right. These political frontiers became blurred and undefined in the contemporary world: liberal understandings of pluralism are based on the idea of the possibility of a world in which many different perspectives, viewpoints and values can exist in harmony, without conflicts. Based on its basic premises – *rationalism* and *individualism* – the liberal thought advocates a possibility of a universal consensus that is based on the “universal reason”; also, it negates all antagonisms among individuals – *rational* beings. Given that an individual has become the only point of reference, the liberal thoughts exclude deliberations of collective, political identifications. Processes of individualization “destroy” all forms of collective identifications, therefore preventing any possibility for emergence of collective consciousness. In the “world” that has entered a new era – the era of “second modernity” – individuals are “liberated” from all collective ties now perceived as obsolete in developed Western societies. Liberal theorizations advocate the idea of a post-political global society, in which, after the destruction of the Berlin wall and the collapse of the bipolar world, all antagonisms are overcome. Without a conflict (antagonisms) the political is simply not possible; this consequently leaves us to live in the post-political global society.<sup>1</sup>

The installation *Think Left* (that consists of 20 small paintings/ collages, a plaster sculpture enclosed in the glass pedestal and four silkscreens) addresses our contemporary post-political reality where the Left political option struggles to articulate its agendas from within a Liberal political framework.

The sculpture *Think Left* addresses this present condition in which the political Left is redefined and now almost undifferentiated from its Right adversary. The medical cast, taken from a left injured leg, is a metaphor of the present condition the political Left is in. The cast is transformed into a cowboy boot – the metaphor of the Western, dominant discourse which imposes itself through the hegemony of neo-liberalism. The “universality” of Western values is advocated human progress; it presupposes global unity achieved through worldwide implementation of Western values, its norms and its social system.

If the Hollywood Western is perceived as a myth, it is structured around binary oppositions (hero / society, outside society / inside society, good / bad, weak / strong, wilderness / civilization) and narrative structure – the progression of events and the resolution of conflicts.<sup>2</sup> A viewer is usually presented with the hero that stands in opposition to a corrupt but strong society / civilization; as the story unfolds, he also becomes a protector of the weak collective body of that society that is threatened by the villains (individuals). The hero is, therefore, a “force” positioned against the presented / accepted model of society (the society is also the villain as all its menacing qualities are made visible) and ominous individual characters that endanger the people residing within that society / civilization.

Presented drawings / collages, based on the old Westerns film stills (and their new remakes) invoke the “myth” qualities of the genre that conceptualized American social beliefs and principles: America was (is) the country built for all “the people”. However, in the new dominant neoliberal world order, heroes have been long forgotten and there is nothing left to / for all the people.

The missing heroes personify struggle for the collective “good” and collective interests that, not so long ago, “resided within” the Left.

<sup>1</sup> See in: Chantal Mouffe, *On Political*, London–New York, Routledge, 2005.

<sup>2</sup> According to Will Wright’s 1975 book *Sixguns and Society*.