

BOREC 718–720, LXVII/2015

AVTORSKI IZVLEČKI
★
AUTHORS' ABSTRACTS



TEMATSKI BLOK

ARHIVI SPOMINA

V tem tematskem bloku objavljamo zapuščinska besedila: tekst Marca Blocha (1886–1944) »*Izpraševanje vesti nekega Francoza*«, poglavje iz njegove knjige *Nenavadni poraz*, ter pesmi in risbe Avguštine Zevnik - Gusti (1927–1947) s spremno besedo Urške Pajk. Blochovo besedilo je znamenito pričevanje iz leta 1940, prerez francoske kolaboracije skozi oči borca in učenjaka, kronika vojaškega poraza maja–junija 1940 ter družbenih, političnih, ekonomskih in kulturnih dejavnikov kot materialnih pogojev zgodovinskih dogodkov. V sklepnem delu avtor razmišlja o pomenu odpora in o vprašanju vesti. Pesmi in risbe Avguštine Zevnik so nastale med drugo svetovno vojno, ko se je avtorica pridružila Zvezi komunistične mladine Jugoslavije (SKOJ) in ljubljanski ilegali. Pesmi obravnavajo družbeno situacijo, poziv k uporabi in proti kolaboraciji ter avtoričino hrepenenje po pravičnosti in svobodi, medtem ko risbe prikazujejo ljubezen do doma in narave.

KLJUČNE BESEDE: *Marc Bloch* (1886–1944), *Avguština Zevnik* (1927–1947), *druga svetovna vojna*, *francoski poraz maja–junija 1940*, *kolaboracija*.

THEMATIC SECTION

THE ARCHIVES OF MEMORY

This thematic section is divided in two parts: the first one includes a text from the legacy of Marc Bloch (1886–1944) – »The examination of conscience by a Frenchman« (a chapter from his book *Strange Defeat*), while the second one is comprised of poems and drawings of Avguština Zevnik - Gusti (1927–1947) with an afterword by Urška Pajk. Bloch in his renowned testimony from 1940, which he wrote as a soldier and a scholar, analyses the Fall of France in May–June 1940 and Vichy France. He brings forth a chronicle of the French defeat as well as his interpretation of the social, economical and cultural factors of historical events as material conditions. In the end, he reflects upon the defiance and the question of conscience. The poems of Avguština Zevnik were also written during WWII, in the period when the author joined the League of Communist Youth of Yugoslavia (SKOJ) and the resistant movement in Ljubljana. The poems are about the war, they are an appeal for resistance and against collaboration, but also author's longing for justice and freedom, while drawings are more lyrical and present author's love of homeland and nature.

KEYWORDS: *Marc Bloch* (1886–1944), *Avguština Zevnik* (1927–1947), *WWII*, *Fall of France* (*May–June 1940*), *collaboration*.

SILVIA FEDERICI

POSTAVLJANJE FEMINIZMA ZNOVA NA NOGE

★

FEMINIZEM IN POLITIKA SKUPNEGA V DOBI PRVOTNE AKUMULACIJE

V dveh prispevkih avtorica osvetljuje feminizem kot nedokončano revolucionarno perspektivo, nujno preobrazbo našega vsakdanjega življenja in ustvarjanje novih oblik solidarnosti. Z zgodovinskim pregledom feminizma zlasti v sedemdesetih in osemdesetih letih (mednarodni boj in kampanja za plačano gospodinjstvo delo) razgali ključni vzrok zatiranja žensk v kapitalistični družbi – mehanizem, s katerim kapitalizem ohranja svojo prevlado in fragmentira delavski razred. Kapitalizem zahteva neplačano reproduktivno delo, da bi zajezil stroške delovne sile. Gre za sam proces akumulacije kapitala. Avtoričino zgodovinsko delo prispeva k razumevanju ne le žensk, vpetih v kapitalizem, ampak tudi kapitalizma samega.

KLJUČNE BESEDE: *feminizem, skupno, kapitalizem, akumulacija kapitala, izkoriščanje.*

SILVIA FEDERICI

PUTTING FEMINISM BACK ON ITS FEET

★

FEMINISM AND THE POLITICS OF THE COMMON IN AN ERA OF PRIMITIVE ACCUMULATION

The author presents feminism as an unfinished revolutionary alternative, an urgent transformation of our everyday life and the creation of new forms of solidarity. Through the historical overview of feminism in the 1970's and 1980's – the period of author's engagement in the international struggle and campaign for Wages for Housework (WfH) – the root cause of women's oppression in the capitalist society is being exposed, i. e. the main mechanism by which capitalism has maintained its power and kept the working class divided. Capitalism requires unwaged reproductive labour in order to contain the cost of labour power. This is the very process of capital accumulation. The historical work deepened author's understanding not only of women in capitalism but of capitalism itself.

KEYWORDS: *feminism, common, capitalism, accumulation of capital, exploitation.*

THOMAS PIKETTY

PLAČNA NEENAKOST IN NEENAKOST ČLOVEŠKEGA KAPITALA

Avtor razčlenjuje, kako se plačna in premoženjska neenakost odražata v družbi, kako izvesti redistribucijo plač, kakšno je razmerje med vlogo sindikatov in monopsonom delodajalcev, navzkrižje med stremljenjem k učinkovitosti in težnjo po pravični razdelitvi dohodka, ter kritično izpraša teorijo človeškega kapitala. Besedilo je poglavje iz knjige *Ekonomija neenakosti*.

KLJUČNE BESEDE: *neenakost, človeški kapital, redistribucija, sindikati, monopson*.

THOMAS PIKETTY

INCOME INEQUALITY AND HUMAN CAPITAL INEQUALITY

The author analyses the ways in which wealth and income inequality are expressed in the society, he demonstrates the possibilities of how to accomplish the redistribution of income, the relationship between unions and monopsonist employers, the apparent tensions between the pursuit of efficiency and the pursuit of fairness, and the limits of the theory of human capital. The text is a chapter from author's book *The Economics of Inequality*.

KEYWORDS: *inequality, human capital, redistribution, unions, monopsony*.

METAMORFOZE BLAGA NA UMETNOSTNEM TRGU

V prispevku sta izpostavljena primera sodobne umetnostne produkcije, za katera je značilno, da se nadidentificirata z logiko delovanja umetnostnega trga. Ta je v grobem podobna logiki investiranja na borzi: kupiti poceni in drago prodati. V predstavi *Kupec z žilico* sledimo avkciji, s katero nas igralka Katarina Stegnar perfidno pripelje do točke, ko začnemo kalkulirati o možnosti, da bi iz ekonomsko neproduktivnega položaja skovali zaslužek, da bi se torej iz navadnih porabnikov umetnosti prelevili v umetnostnotržne špekulante. *Kupec z žilico* je performans, ki preigrava formo avkcije, a hkrati jasno daje vedeti, da je to – kljub vsemu – gledališki performans. Ker pa umetnostni trg še vedno dominantno operira z otipljivimi, materialnimi umetniškimi objekti, nam igralka ponudi tak objekt: bankovec, premazan z umetniščino krvjo, spravljen v lično leseno škatlico. Namesto minljive časovne abstrakcije (predstave) dobimo materialni artefakt, ki je dovzeten za trgovanje na trgu umetnin. Drugi primer je projekt preimenovanja treh umetnikov v Janeze Janše, ki je pokazal, da v kapitalizmu osebno ime ni le človekova pravica, temveč je lahko tudi umetnina, ki nastopa na umetnostnem trgu. Njihovi osebni dokumenti, ki so realno vredni toliko, kot stane taksa, ki jo je treba plačati upravni enoti, pristojni za izdajanje osebnih dokumentov, imajo na različnih trgih različne tržne vrednosti – od črnega do umetnostnega trga. Kot je pokazal projekt treh Janš, zadostuje že to, da se umetnik preimenuje in dosledno izvaja svoj »projekt« v javnosti, pa bo vrednost artefaktov, ki so neposredno povezani s tem konceptom, hitro zrasla. Pri obeh projektih pa si moramo zastaviti vprašanje: kam naj sodobni umetnik usmeri ost kritike in umetniškega eksperimenta, da razgrne logiko delovanja institucije umetnosti, vključno z umetnostnim trgom kot njenim pomembnim sestavnim delom?

KLJUČNE BESEDE: *umetnostni trg, umetnina kot blago, Katarina Stegnar, Via Negativa, Janez Janša, ready-made, ready-name.*

THE METAMORPHOSES OF COMMODITIES ON THE ART MARKET

This text deals with two examples of contemporary art production that over-identify with the logic of functioning of the art market. In general, that logic is similar to the logic of investment on the stock-market: paying less and selling for a higher price. In the performance *Kupec z žilico* we attend a kind of a theatrical auction. The performer (Katarina Stegnar) brings us lucidly to the point when we start to calculate about a possibility to make a profit from a situation which is basically unproductive in economic terms. *Kupec z žilico* is a performance which plays with the form of auction but, at the same time, gives us a clear idea about the event as a theatrical performance. Since the art market still operates predominantly with tangible, material artistic objects, the performer offers us such an object: a banknote, smeared over by artist's blade, and stored in a nicely constructed wooden box. Instead of a temporary time abstraction (a performance), there is now a material artefact which can be traded at the art market. The second example is the project of renaming of three artists in the name Janez Janša which demonstrated that in capitalism the personal name is not only a human right but it can be also an artwork offered for sale at the art market. The real value of their personal documents (identity cards, passports) is worth as much as they have paid for them at the office responsible for issuing such documents; on the other hand, their price might change drastically if they are offered as a commodity on the illegal (black) market or on the art market. As clearly demonstrated by the renaming project of the artist's trio, it is enough for an artist to rename himself and to perform it strictly and continuously in the public and the price of the artefacts related to the project will increase significantly. In both cases presented in this article one has to ask himself: in which direction should the artist direct the critique of his artistic experiment in order to unveil the logic of operation of the art institution, including the art market as its important constitutive part?

KEYWORDS: *art market, artwork as commodity, Katarina Stegnar, Via Negativa, Janez Janša, ready-made, ready-name.*

NASTJA VIDMAR

UMETNOST IN GLEDALIŠČE V KONTEKSTU KRITIKE NEOLIBERALNEGA KAPITALIZMA

Umetnost je v neoliberalni kapitalistični realnosti vpeta v mehanizem produkcije in reprodukcije obstoječega stanja. Umetniško delovanje se zreducira zgolj na delovanje, ki ustreza profitni težnji kapitalizma. Umetnik zato nastopa kot delavec, ki skozi svoje ustvarjalno delo ustvari tak produkt, da ga lahko ponudi na trgu. Sprememba obstoječe pozicije terja radikalen prelom v samem razumevanju umetnosti, ki ne zasleduje umetnosti zaradi umetnosti. Umetnost, če naj doprinese k izboljšanju družbene ureditve, ne sme ostati zgolj na področju kulture in umetnosti. Namen članka je prikazati možnost političnih razsežnosti umetniškega delovanja. Gledališka praksa nastopa kot možnost spremembe pogleda, ta pa nastopa kot demaskiranje umazanih realnosti kapitalizma. V prispevku želim prikazati pozicijo, ki jo umetnost zaseda v neoliberalizmu, in nakazati na možnost, ki jo odpre sprememba pogleda, saj je gledališče, kot pravi Gramsci, družbeno izredno pomembno.

KLJUČNE BESEDE: *neoliberalni kapitalizem, potujitveni učinek (Verfremdungseffekt), gledališka praksa, zgodovinski proces, marksizem.*

NASTJA VIDMAR

ART AND THEATRE IN THE CONTEXT OF CRITICISM OF NEOLIBERAL CAPITALISM

Art in the neoliberal capitalistic reality has been integrated into the mechanisms of production and reproduction of the existent situation. Artistic creation has been reduced to a mere activity that is capable of complying with the profit-oriented capitalist tendencies. This means that the role of the artist is essentially that of a worker, who, through his creative process, conceives a marketable product. A change in the existent situation also calls for a radical change in the conception of art itself, breaking away from the art for art's sake. If it is to contribute to the improvement of the social order, art cannot remain only in the realm of culture. My intention is to demonstrate the possibilities of the political dimensions of artistic expression. The theatrical practice is one possible solution for the shift in the point of view and it would help to reveal the dirty reality of capitalism. Since theatre, as Gramsci points out, is socially very significant, I wish to shed light on the position of art in neoliberalism in order to indicate the possibilities created by the very change in the point of view.

KEYWORDS: *neoliberal capitalism, Verfremdungseffekt, theatrical practice, historical process, Marxism.*

MILOŠ KOSEC

ARHITEKTOVE DILEME V DOBI GLOBALNEGA KAPITALIZMA

Arhitektura se že od nekdaj razločuje od drugih umetnosti po svojem zunajumetniškem smotru. Umetniška avtonomija, ki v modernosti zaznamuje druge umetnosti, zato zanjo ne velja. Pri izražanju kritičnega odzivanja na družbenoekonomsko realnost globalnega kapitalizma opažamo specifičnost na področju arhitekture, denimo v primerjavi s sodobno umetnostjo. Primerjava nekaterih bolj ali manj pogostih kritičnih arhitekturnih praks poskuša analizirati njihov kritični potencial in ugotoviti, kako je v sodobnosti znotraj po naravi tako afirmativne prakse, kot je arhitektura, možno delovati kritično.

KLJUČNE BESEDE: *arhitektura, globalizacija, postmodernizem, umetniška avtonomija, kritična teorija.*

MILOŠ KOSEC

THE DILEMMAS OF AN ARCHITECT IN THE ERA OF GLOBAL CAPITALISM

Architecture has always been distinguished from other art practices by its direct economic usage. Artistic autonomy, a decisive artistic factor in modernity, thus cannot be applied to it. In articulating critical architectural reactions to the socio-economic reality of globalised capitalism some specific differences in the critical reactions of contemporary art can be observed. A comparative analysis of some of the established critical architectural practices tries to establish their critical potential in the contemporary situation and to bring an answer to the question of how architecture as an affirmative practice can act critically from within the established system.

KEYWORDS: *architecture, globalisation, postmodernity, artistic autonomy, critical theory.*

JANEZ KARDELJ

BLIŠČ IN BEDA KAPREALIZMA IN SOCREALIZMA

Prevladujoča politično-ekonomska sistema 19. in 20. stoletja, kapitalizem in socializem, sta vzpostavila dva mogočna umetnostna pojava: socialistični in kapitalistični realizem, oba v službi legitimizacije in slavljenja sistemov samih ter s tem etično in estetsko sporna. Oba umetnostna pojava sta premalo raziskana, njun status pa je intrigantno drugačen in pomenljiv. Socialistični realizem je zaključeno umetnostno obdobje, umeščeno v širši zgodovinski okvir, kapitalistični realizem pa cvetoča, vseprisotna in vendar skoraj anonimna in nerefektirana sila. Socialistični realizem danes služi le kot opomin, ki podpira znano realkapitalistično tezo, da je vsaka afirmativnost, pozitivni vzgib ali up nevarna iluzija, ali preneseno v polje umetnosti: vsaka nekritična, necinična umetnost je banalna in kičasta. Temeljne značilnosti umetnosti, ki si zasluži ime kapitalistični realizem, so relativizacija kritike, zamenljivost odpora in apologije; estetizacija nihilizma in cinizma, revivalizem in citiranje, tehnicistični avantgardizem – kot prijemi za ohranjanje *statusa quo* in odpravo upanja v resnični novum; transformacija radikalne umetniške drže v tržno strategijo.

KLJUČNE BESEDE: *socializem, kapitalizem, umetnost, novum, estetizacija, tržna strategija.*

JANEZ KARDELJ

SPLENDOUR AND MISERY OF CAPITALIST REALISM AND SOCIALIST REALISM

The predominant political-economical systems of the 19th and 20th centuries – capitalism and socialism – have established two powerful artistic phenomena: capitalist realism and socialist realism, both of them in the service of the legitimization and worship of systems themselves, thus being ethically and aesthetically disputable. Both phenomena have not been thoroughly examined; their positions are intriguingly different and meaningful. Socialist realism is now already a history. Capitalist realism, on the contrary, is a flourishing, widespread and yet anonymous and non-reflected force. Today, socialist realism only serves as a reminder to support a well-known real-capitalist claim that all affirmative, positive motives or hopes are nothing but a dangerous illusion, or – in the context of art – that all forms of non-critical, non-cynical art are nothing but banal and trashy comments. Basic characteristics of art that deserves to be called 'capitalist realism' are: relativisation of criticism, exchangeability between resistance and apology, aestheticization of nihilism and cynicism, revivalism and quoting, technicistic avant-gardism – all of them operating as an instrument to maintain the *status quo* and to suppress every hope in something really new; an instrument to transform a radical artistic position into a marketing strategy.

KEY WORDS: *socialism, capitalism, art, novum, aestheticization, marketing strategy.*

POLONA TRATNIK

INTERVENIRANJE V SVET IN SVETOST POTROŠNJE

Če je bil v osemdesetih letih 20. stoletja Fredric Jameson razočaran nad umetnostjo, ki ni zmogla kritike potrošništva, je vprašanje angažiranosti umetnosti v razmerju do te osrednje poteze kapitalizma danes še vedno aktualno. V nekdanjih komunističnih deželah se je potrošništvo bliskovito razmahnilo; množice, ki zahajajo v ta svetišča, praviloma nikoli ne prestopijo praga umetnostnih okolij. Danes vprašanje ni le, ali umetnost proizvaja kritične izjave, temveč tudi, ali zmore poseči na način, da stopi v odnos z ne-umetnostno publiko in razkrije ideološko infrastrukturo sodobne potrošniške Arkadije.

KLJUČNE BESEDE: *umetnost, potrošništvo, svetost, aktivizem.*

POLONA TRATNIK

INTERVENING INTO THE WORLD AND THE HOLINESS OF CONSUMPTION

If Fredric Jameson was disappointed with art in the mid 1980's because it was not capable of producing a critique of consumerism, today the question of engaged art in relation to that central feature of capitalism still persist. Consumerism is in full swing in the former communist states; the masses that keep visiting these temples of consumption almost never cross the doorstep of any art milieu. The question today is not only if art is capable of producing critical statements, but also if it is capable of interventions in order to make connections with non-artistic public and to reveal the ideological infrastructure of the contemporary consumerist Arcadia.

KEYWORDS: *art, consumerism, holiness, activism.*

UMETNOSTNA ZGODOVINA BREZ MEJA?

Danes, ko postaja svet v informacijski dobi in odprtokodni družbi čedalje manjši (recimo, globalna vas), so tudi umetniki nezahodnih držav bolj seznanjeni z umetnostno zgodovino Zahoda in njegovimi teorijami umetnosti. Prav sinkretični pristop v umetnosti, izražen v širokem razponu različnih slogov, je to, kar smo pred nedavnim začeli opredeljevati kot sodobno umetnost. To je tudi razlog, zakaj se je zahodni svet umetnosti začel spraševati, ali so vseprisotni zahodni modeli interpretacije, denimo modernizem, avantgarda in postmodernizem, še vedno ključni in v teku s časom. V zadnjih dvajsetih letih je ta razvoj zanetil še vedno aktualno razpravo med kulturnimi antropologi in umetnostnimi zgodovinarji o tem, kako bi morali interpretirati nezahodno umetnost, kako naj bi presojali o njej in na kakšen način lahko ta prisostvuje v zahodnem svetu umetnosti. Na Zahodu se pogosto zgodi, da družbeni angažma nastopi takrat, ko umetnost ni zmožna zagotoviti pomena, saj angažirana umetnost služi kot umetno zatočišče pred umetniško praznino. Navsezadnje, v prisotnosti obilja umetniških možnosti, med katerimi lahko neobvezujoče izbira postmoderni umetnik, prevladuje vtis, da je predmet umetnosti postala dekadenca umetniškega posla. Nastopil je čas, da se oddaljimo od postkolonialne države: namesto razmišljanja v okviru krivca in žrtve bi morali zgraditi konstruktiven dialog. Kako lahko najdemo pot iz te slepe ulice? Zakaj naj bi na Zahodu pisali nezahodno zgodovino?

KLJUČNE BESEDE: *globalizem, sodobna umetnost, nezahodna umetnost, postkolonializem, dialog.*

ART HISTORY WITHOUT BORDERS?

Now that the world in this Information Age and Open Source Society is getting smaller all the time (let's say, a global village), artists of non-western countries have become well aware of western art history and art theories. This syncretical art approach, expressed in a wide range of different styles, is what we have recently started to define as contemporary art. This is also the reason why the western art world is starting to ask itself the question if the all-encompassing western interpretation models, that is to say Modernism, Avant-garde and Postmodernism, are still topical and to the point. Over the past twenty years this development has caused an ongoing debate between cultural anthropologists and art historians about the way non-western art should be interpreted and judged and in what way it can take part of the western art world. In the west social engagement often gives the impression of being brought into play because of art's impotence when it comes to being meaningful, with engaged art serving as an artificial refuge to fill up the artistic emptiness. After all, with the presence of an excess of artistic possibilities that the postmodern artist can choose from without obligations, it seems as if the decadence of the art business has become the subject of art. The time has come to differentiate this post-colonial stance: instead of thinking in terms of offender and victim we should build a constructive dialogue. How can we overcome this impasse? Why should the west write the non-western art history?

KEYWORDS: *globalism, contemporary art, non-western art, post-colonialism, dialogue.*

