

Ekonomija kot medij umetnosti

Zapestne ure, sol, jabolka in kape, led, tortice, čevlji, I-pod, Wii, tablete, očala, avto, dežnik, stoli, majice ali žvečilni gumi, pištola, Sprite in spodnje perilo, kamen, hamburger, tiskalnik, žoge, jajca, kljuka, sveče, klarinet, lopar, lopata, raketa, vilica, šali, notesnik, zadrge, zvočnik, tablete, med, vezalke, parfum, tuš kabine, les, smetana, lepilo, čevačiči, pametni telefoni, omare, prstan, škatle, škatle, leče, robci, blazine, hlače, robot, posteljnina, parfum, mačke, psi in hrčki, golf palice, gin, gin-tonic, losos, umetniški multipli.

»Consumption is a system of meaning, like language.« (Jean Baudrillard)

Made in China so: Viktor Bernik, Vasja Cenčič, Marko Damiš, Dražen Dragojevič, Žiga Kariž, Jara Vogrič

(Foto: kdo kdo?)

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Mag. Viktor Bernik je vizualni umetnik. Študiral je slikarstvo na ALUO, kjer je opravil magisterij in kasneje pridobil naziv docenta. Njegova umetniška praksa je izrazito heterogena in medijsko raznorodna, ena izmed stalnic je raziskovanje razmerja med umetnostjo in (družbeno) realnostjo. Leta 2012 je zasnoval in od takrat vodi umetniško platformo za produkcijo, promocijo in distribucijo umetnosti Made in China. Od leta 2016 skupaj z Žigo Karižem in Jaro Vogrič vodi artist-run space za umetnost v Ljubljani, GalerijaGallery.



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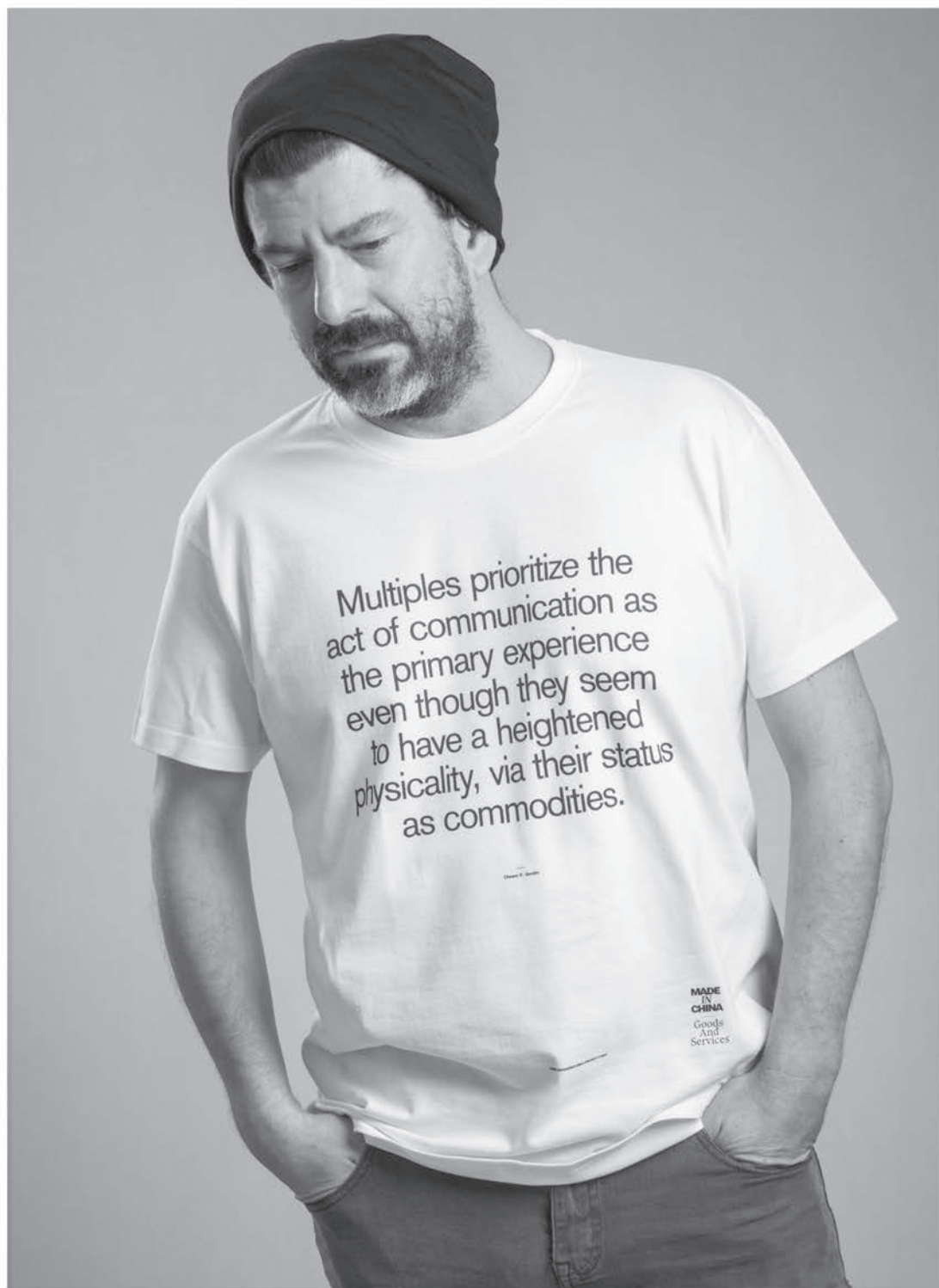
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Multiples prioritize the
act of communication as
the primary experience
even though they seem
to have a heightened
physicality, via their status
as commodities.

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The commodity-form, and the value-relation of the products of labour within which it appears, have absolutely no connection with the physical nature of the commodity and the material relations arising out of this. It is nothing but the definite social relation between men themselves which assumes here, for them, the fantastic form of a relation between things. In order, therefore, to find an analogy we must take flight into the misty realm of religion. There the products of the human brain appear as autonomous figures endowed with a life of their own, which enter into relations both with each other and with the human race. So it is in the world of commodities with the products of men's hands. I call this the fetishism which attaches itself to the products of labour as soon as they are produced as commodities, and is therefore inseparable from the production of commodities.

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The history of art
is usually read
as the history of
production.

—
Peter Wenzel

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Piero Manzoni produced ninety cans of Artist's Shit.

The Merda d'artista... was the perfect metaphor for the bodied and disembodied nature of artistic labour: the work of art as fully incorporated raw material, and its violent expulsion as commodity.

"Manzoni understood the creative act as part of the cycle of consumption: as a constant reprocessing, packaging, marketing, consuming, reprocessing, packaging, marketing, consuming ad infinitum."

John Thompson

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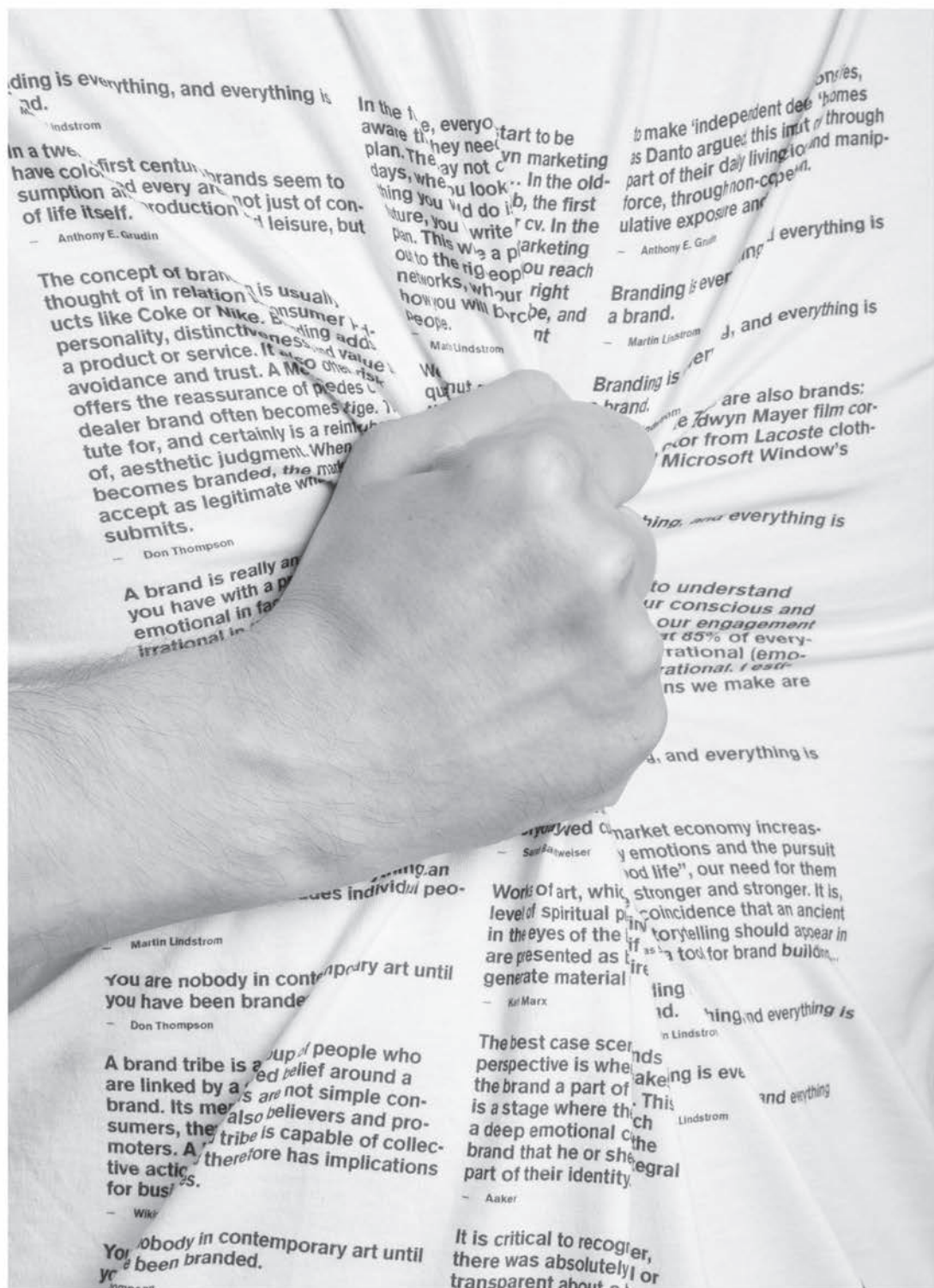
We had compulsions that made us
confuse shopping with creativity, to take
downers and assume that merely renting
a video on a Saturday night was enough.
But now that we live here in the desert,
things are much, much better.

Joyce Kilpatrick, 1991, Generation X, p. 11

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In times in which financial institutions and even whole political entities may just dissolve into fluffy glitter, investment in art seems somehow more real. Moreover, as an alternative currency, art seems to fulfill what ether and bitcoin have hitherto only promised. Rather than money issued by a nation and administrated by central banks, art is a networked, decentralized, widespread system of value. It gains stability because it calibrates credit or disgrace across competing institutions or cliques. There are markets, collectors, museums, publications, and the academy asynchronously registering (or mostly failing to do so) exhibitions, scandals, likes, and prices. As with cryptocurrencies, there is no central institution to guarantee value; instead there is a jumble of sponsors, censors, bloggers, developers, producers, hipsters, handlers, patrons, privateers, collectors, and way more confusing characters. Value arises from gossip-cum-spin and insider information. Fraudsters and con artists mix helter-skelter with pontificating professors, anxious gallerists, and couch-surfing students. This informal ecology is eminently hackable, but since everyone does it, it sometimes evens out—even though at highly manipulated levels.

— Peter Steyerl

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Art prices have... acquired
significant symbolic
meanings, indicating artistic
value, the status of the
artist in the art world, and
sometimes even the artist's
self-esteem.

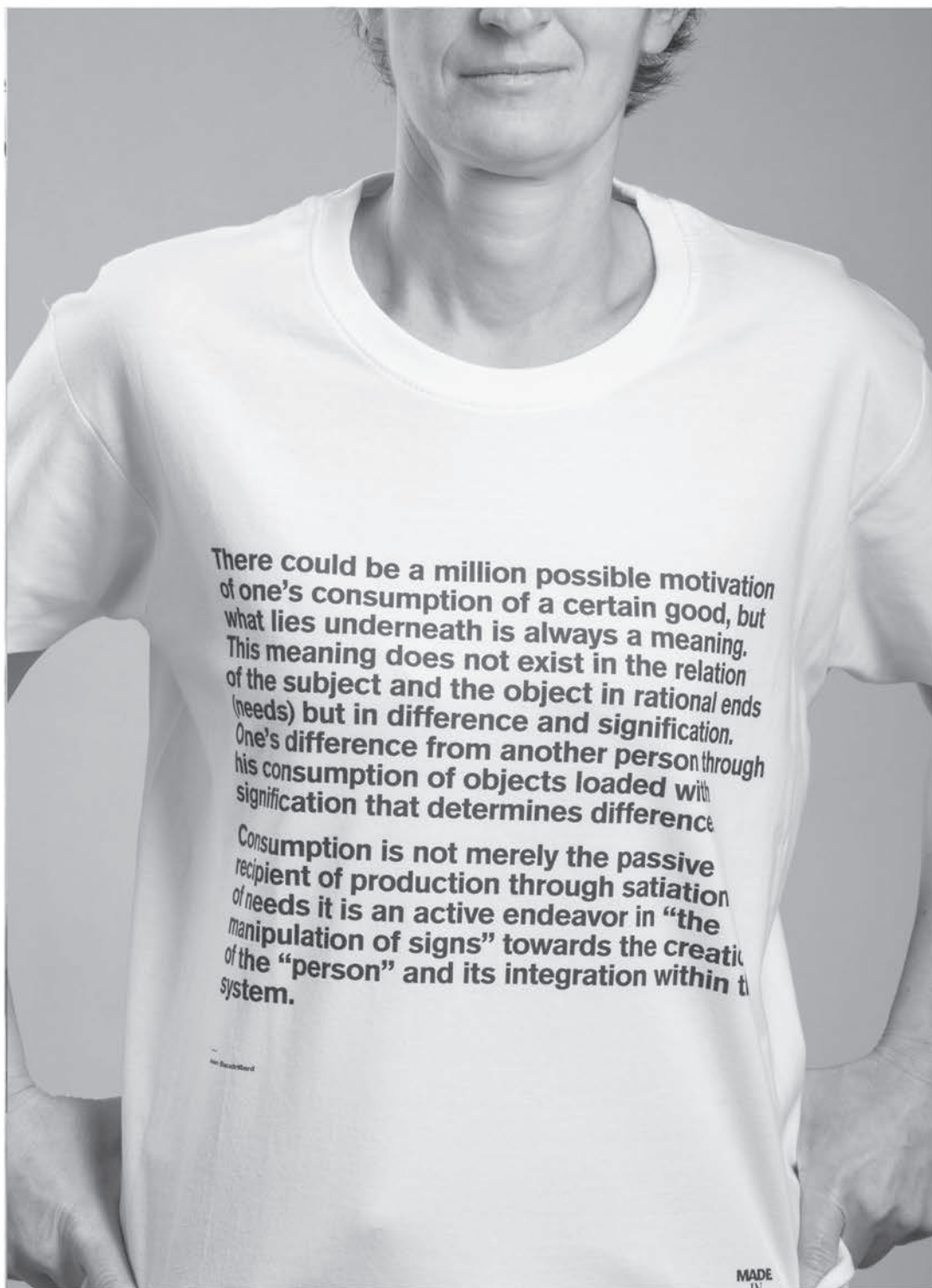
Olav Væhøien

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Gond

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There could be a million possible motivations of one's consumption of a certain good, but what lies underneath is always a meaning. This meaning does not exist in the relation of the subject and the object in rational ends (needs) but in difference and signification. One's difference from another person through his consumption of objects loaded with signification that determines difference.

Consumption is not merely the passive recipient of production through satiation of needs; it is an active endeavor in "the manipulation of signs" towards the creation of the "person" and its integration within the system.

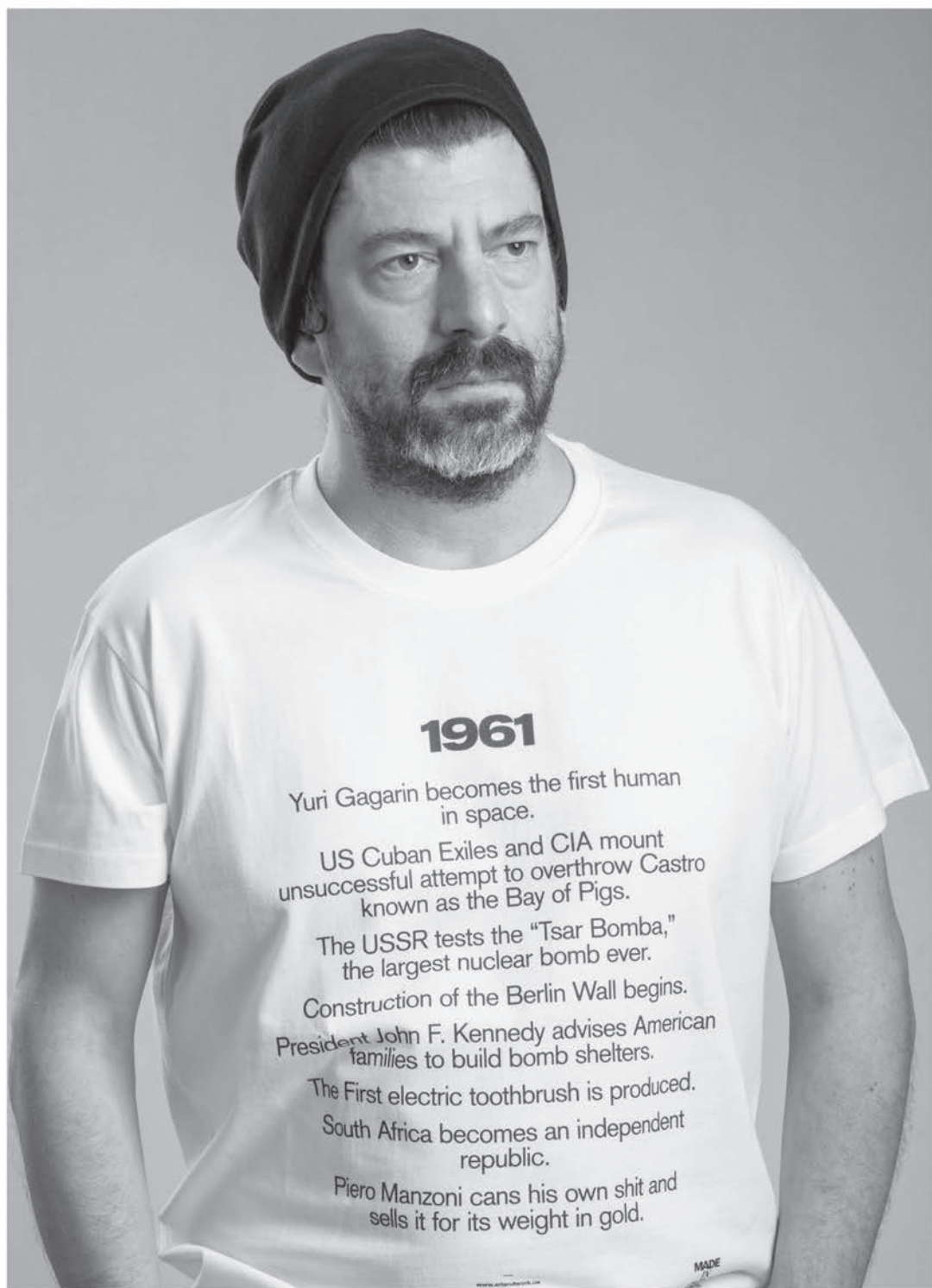
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1961

Yuri Gagarin becomes the first human in space.

US Cuban Exiles and CIA mount unsuccessful attempt to overthrow Castro known as the Bay of Pigs.

The USSR tests the "Tsar Bomba," the largest nuclear bomb ever.

Construction of the Berlin Wall begins.

President John F. Kennedy advises American families to build bomb shelters.

The First electric toothbrush is produced.

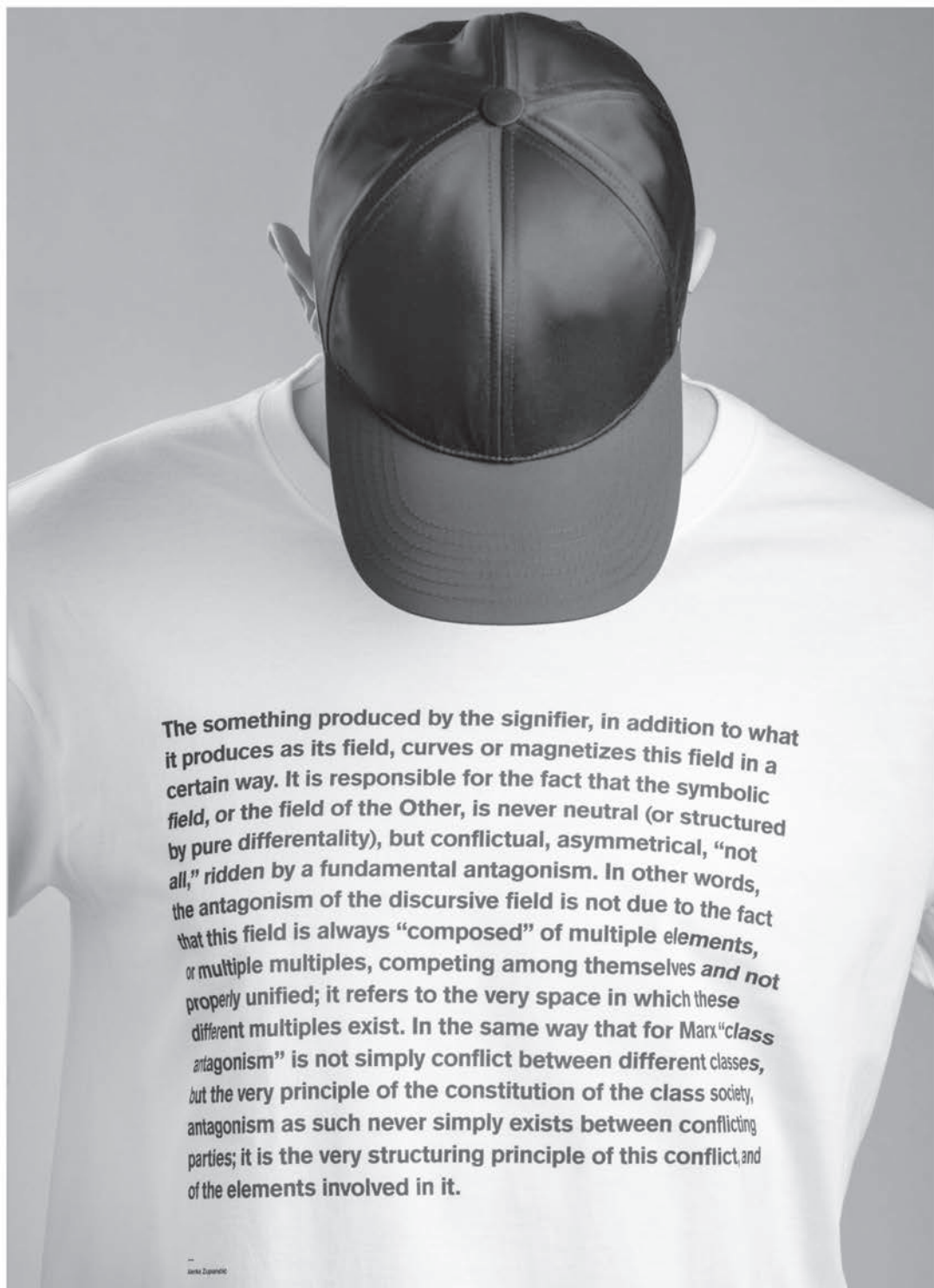
South Africa becomes an independent republic.

Piero Manzoni cans his own shit and sells it for its weight in gold.

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The something produced by the signifier, in addition to what it produces as its field, curves or magnetizes this field in a certain way. It is responsible for the fact that the symbolic field, or the field of the Other, is never neutral (or structured by pure differentiality), but conflictual, asymmetrical, "not all," ridden by a fundamental antagonism. In other words, the antagonism of the discursive field is not due to the fact that this field is always "composed" of multiple elements, or multiple multiples, competing among themselves *and not* properly unified; it refers to the very space in which these different multiples exist. In the same way that for Marx "class antagonism" is not simply conflict between different classes, but the very principle of the constitution of the class society, antagonism as such never simply exists between conflicting parties; it is the very structuring principle of this conflict, and of the elements involved in it.

—
Javier Zapardio

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multiple [muhl-tuh-puh]

— A number that contains another number an integral number of times without a remainder: 12 is a multiple of 3.

A multiple of a number is obtained by multiplying a number by a non-zero whole number (positive integer).

For example, $a \times b = c$; c is a multiple of a and b "the multiple is a confused hybrid," and "the works possess a common characteristic other than the term itself."

— Botany. (of a fruit) collective.

"multiple birth"; "multiple ownership"; "made multiple copies of the speech"; "his multiple achievements in public life"; "her multiple personalities"; "a pineapple is a multiple fruit"

- noun: 1. a quantity containing another quantity a number of times without a remainder 2. a shop with branches in many places, especially one selling a specific type of product.

— One of a set of the same thing;

Origin: [Cf. F. multiple, and E. quadruple, and multiply.]

My Swiss Army knife has multiple blades.

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