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Željezare

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Detalj postava u okviru izložbe *Agitate, Educate, Organize, after the butcher*, Berlin. Fotografija: Rena Rädle, 2017.



Exhibition detail, part of the exhibition *Agitate, Educate, Organize. Artistic Research on Workers' Culture*, after the butcher, Berlin. Photo: Rena Rädle, 2017.



YAY!

Und,
Stahlrohre,
die wir spuckten
tödbringende Mund
habt ihr. Arbeitin
verwendet
zur Bewässerung
der Felder und
Städte.

www

Verteidig
kollektiv

ro

Detalj postava *Agitate, Educate, Organize, after the butcher*, Berlin. Fotografija: Rena Rädle, 2017.

Beginnen wir die Transforma-



aus dem Klassenbewusstsein der Enze!

Wir ,

Eisenerze

aus der Tiefe der bosnischen Berge,
verbünden uns mit den
Arbeiterinnen und Künstlerinnen.

Wir verweigern den Kriegsdienst
gegen die Armen, wir sabotieren
die Armierung der Paläste
der 1%!

ABC des Stahlwerks VIII

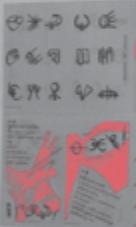


Exhibition detail, *Agitate, Educate, Organize. Artistic Research on Workers' Culture*, after the butcher, Berlin. Photo: Rena Rädle, 2017.

Za



Za
bez

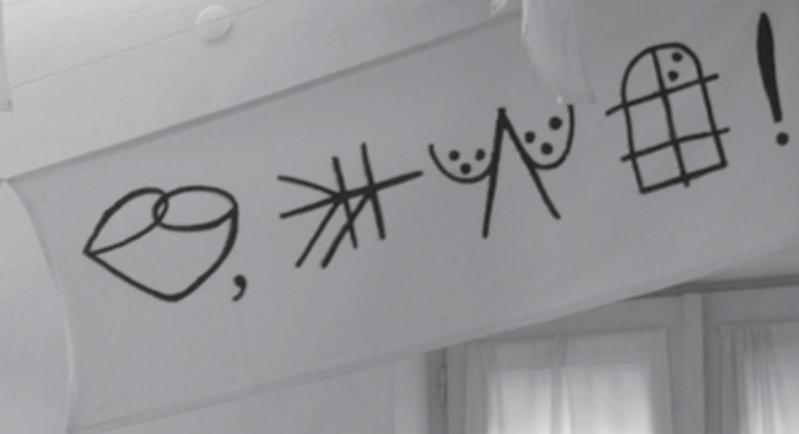
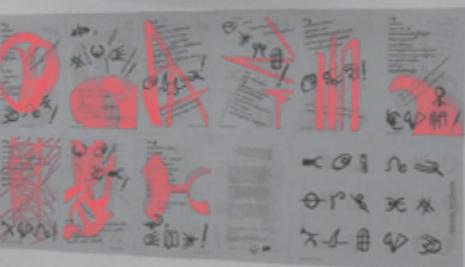


Detalj postava izložbe *Crvena zima* u Galeriji SIZ, Rijeka. Fotografija: Rena Rädle, 2015.

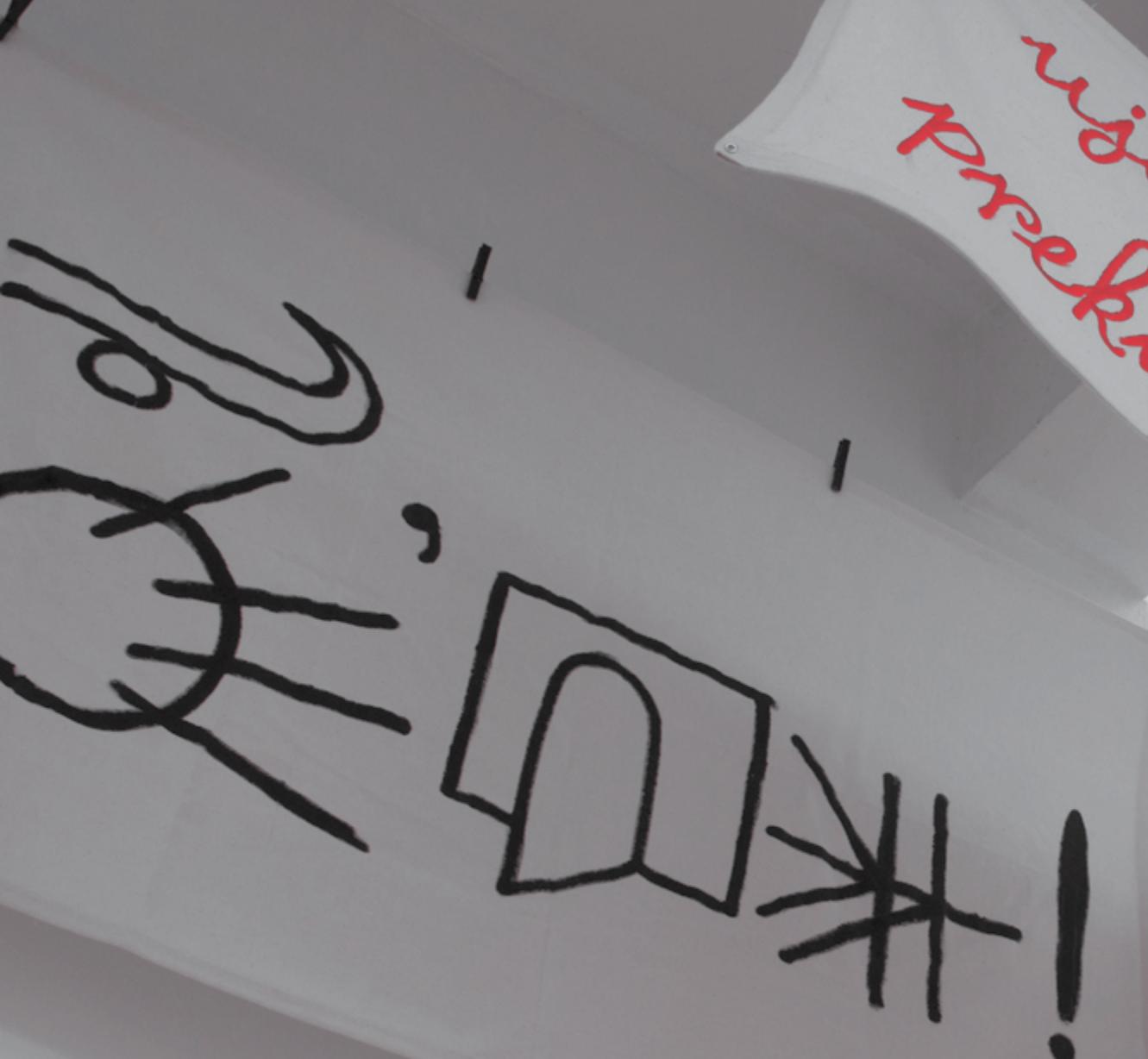
reviziju svih
privatizacija!

YAVN!

beni optimizam
sentimentalnosti



Exhibition detail of *Red Winter* at the Gallery SIZ, Rijeka. Photo: Rena Rädle, 2015.



Detalj postava izložbe *Crvena zima* u Galeriji SIZ, Rijeka. Fotografija: Rena Rädle, 2015.

edinjeni i
aprizaciji uprkos rada!
pokrenimo transformaciju iz
klasne nijesti željeza!

zabi
ot

Uvod

Nada koju gajim za umjetnost temeljena je na ideji u čiju sam istinitost i značenje poprilično uvjeren, točnije na ideji da je sva umjetnost, čak i ona visoka, pod utjecajem uvjeta rada narodnih masa te da je svako pretvaranje da je umjetnost odvojena od općih uvjeta rada, čak i kad je u pitanju visoka intelektualna umjetnost, površno i uzaludno. Točnije, umjetnost koja tvrdi da se temelji na posebnom obrazovanju ili kultiviranosti ograničenoga broja ljudi ili klase nužno mora biti nestvarna i kratkoga daha. UMJETNOST JE IZRAZ ČOVJEK-OVE RADOSTI U RADU. (Morris 2019: 46–47)

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U nastavku ovog teksta William Morris, jedan od sveobuhvatno umjetničkih revolucionara, donoseći progresivne zaključke o nerazdvojivosti umjetnosti i života, ali i gledajući na umjetnost kao izraz „čovjekove radosti u radu“, istovremeno izravno kritizira tadašnje kapitalistički ustrojeno društvo. Upravo ovo tumačenje neraskidive veze umjetnosti i života, točnije umjetnosti i rada, koje se iz nešto drugačijeg rakursa kasnije kritički reflektira i kod Sergeja Tretjakova, čiji prijevod teksta *Biografija stvari* objavljujemo u ovoj publikaciji, historijsko je ishodište i interpretativni mehanizam projekta kojeg predstavljamo ovom publikacijom i izložbom. *Abeceda Željezare* naziv je umjetničkog rada autora Rene Rädle i Vladana Jeremića, umjetnika koji su 2015. godine bili pozvani u sklopu programskog koncepta *Zajednički (g)rad Festivala Željezara* da svojim istraživanjem prenesu, interpretiraju te svojom transformativnom umjetničkom metodom iznova konceptualiziraju dio narativa „zatečenog stanja“ iza jednog od najvećih tvorničkih postrojenja nekadašnje Jugoslavije — Željezare Sisak. Baš to „zatečeno stanje“ kao i potreba za svojevrsnom objektivizacijom linija i relacija dodatašnjih i mogućih iščitavanja problematike socijalističkog nasljeđa, postindustrijskog grada kao cjeline kao i odnosa zajednice spram vlastite prošlosti stavila je istraživački fokus autora na umjetničke objekte, točnije produkte kulturne politike Željezare Sisak, konkretnije na park skulptura koji se nalazi u javnom prostoru grada Siska, u naselju Caprag. Naselje Caprag, poznatije kao Željezara, nastalo je po modelu socijalističkih prostornih i ekonomskih praksi

Introduction

My reason for this hope for art is founded on what I feel quite sure is a truth, and an important one, namely that all art, even the highest, is influenced by the conditions of labour of the mass of mankind, and that any pretensions which may be made for even the highest intellectual art to be independent of these general conditions are futile and vain; that is to say, that any art which professes to be founded on the special education or refinement of a limited body or class must of necessity be unreal and short-lived. ART IS MAN'S EXPRESSION OF HIS JOY IN LABOUR. (Morris 1910)

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In the follow-up to these considerations, William Morris, a versatile artistic revolutionary, reached progressive conclusions about the inseparability of art and life. While looking to art as an expression of “people’s joy in work,” he at the same time directly criticised the capitalist-oriented society of the time. This interpretation of the unbreakable link between art and life, or rather, between art and work, forms the historical starting point and interpretative mechanism underpinning the project represented in this publication and exhibition. It is also critically reflected from a somewhat different angle in Sergei Tretyakov’s work, whose text *The Biography of the Thing* is published in this publication.

Ironworks ABC is the name of an artistic work by Rena Rädle and Vladan Jeremić, artists who in 2015 were invited as part of the *Ironworks Festival – Community Cityworks* idea, to come up with new concepts relating to the “present condition” narrative behind one of the biggest factory plants in the former Yugoslavia — the Sisak Ironworks. They conveyed and interpreted this narrative through their research and their transformative artistic method. The authors’ focus was on this “present condition,” as well as the need for its own kind of objectification of the lines and relations of earlier and possible readings of the socialist-heritage problematic, of a postindustrial city as a whole and the relationship of a community to its own past. The authors thus placed artistic objects in focus, or rather the achievement of the Sisak Ironworks’ cultural activities, that is the public sculpture park of Sisak in the

formiravši se kao radničko naselje čiji su stanovnici većinom bili i zaposlenici tvornice. Ritam i dinamika tvornice uvjetovala je razvoj i rast naselja stvorivši identitetski i urbanistički prepoznatljiv te infrastrukturno gotovo autarkičan gradski prostor.

Skulpture koje su nastale tijekom sedamdesetih i osamdesetih godina XX stoljeća stvarane su u sklopu *Kolonije likovnih umjetnika Željezare Sisak 1971.–1990.* te su kao takve svojim pozicijama u javnom prostoru, materijalima od kojih su napravljene kao i svojom tehničkom izvedbom i autorskom kohabitacijom u suradnji umjetnika i radnika Željezare Sisak, zaista istinski svjedoci tadašnjih ambicija i praksi socijalističkog sustava — od industrializacijskih procesa, urbanizacije do humanizacije radnog i životnog prostora, izravnim približavanjem umjetnosti industrijskom radniku te povezivanja umjetnosti i proizvodnje ukazujući na višedimenzionalnost proizvodnih procesa stavivši radnika u poziciju subjekta — „proizvođača kulture“. Međutim, *Abeceda Željezare* je od početnog formata i sadržaja rasla, evoluirala i posredovala u različitim kontekstima, društvenim, političkim, umjetničkim te u periodu od pet godina nadišla prvo bitno lokalno iščitavanje. Ona je svojom kompleksnošću i sveobuhvatnošću dobila dimenziju jedinstvene istraživačko-umjetničke incijative za razumijevanje proizvodnje umjetnosti i značenja, kao i njene transformacijske i informacijske orientacije u suvremenom, vrijednosno dijaboličnom i neizvjesnom vremenu kojem pripadamo.

Nastojali smo *Abecedu Željezare* sagledati u mnogim njenim rakursima, sveobuhvatnostima, mogućnostima. Kroz tekst Rene i Vladana, u kojem autori artikuliraju svoje postupke u ovom projektu kao performativni materijalizam, ukazujući na načine ponovnog reaktiviranja i prepoznavanja značenja sadržanih u umjetničkim djelima (skulpturama) van ideološkog konteksta unutar kojeg su nastala, cilj je ne samo opisati proces rasta i diseminacije ovog umjetničkog rada već i ukazivanje na potencijale i alate kojima je moguće uspostaviti nove veze i komunikaciju uvjetno nazvane „teške baštine“ s pojedincima i društvom danas. Nadovezujući se na revalorizacijski moment sisačkih skulptura kroz povijesne refleksije konteksta njihova nastanka, Rena Rädle daje osvrt na prijevod teksta Sergeja Tretjakova *Biografija stvari* naglašavajući dodanu vrijednost koju ova umjetnička djela imaju danas kada je posve evidentna potreba za razvijanjem novih koncepata društvene i umjetničke proizvodnje. Sanja Potkonjak iz antropoloških pozicija identificira i strukturira procese transformacije postindustrijskih gradova kroz lokalni kontekst na primjeru grada Siska ukazujući na širu perspektivu umjetničke anticipacije „mogućnosti“ i revitalizacijske potencijale sadržane u industrijskim prostorima čija se prvo bitna funkcija izmjenila.

Vizualni prilozi u ovoj publikaciji ukazuju na specifičnosti mogućih iščitavanja pojedinih segmenata *Abecede Željezare* i proces razvijanja, uslojavanja i rasta diskursa koji je proizašao iz vizualne sintakse do sada relativno nijemog materijala, prepuštenog preživljavanju unutar parametara jednosmjernih i konvencionalnih

Caprag settlement. This settlement, better known colloquially as the Ironworks, was modelled on socialist spatial and economic practices, having formed as a workers' settlement whose residents were largely factory employees. The factory rhythm and dynamic influenced the settlement's development and growth, creating a recognisably urban space with a unique identity. Infrastructurally speaking, the city space was almost autonomous.

The sculptures made during the 1970s and 1980s were created as part of the Sisak Ironworks Colony of Fine Artists 1971–1990. Their positions in public space, the materials from which they were made, and their technical implementation and cohabitation with authors, all clearly drew on the collaboration between artists and workers from the Sisak Ironworks. They really were true witnesses to the ambition and practices of the socialist system of that time — from industrialising processes and urbanisation to the humanisation of working and living spaces, and directly bringing art to the industrial worker, therein linking art and production. They pointed to the multidimensionality of productive processes that placed workers in a subject position as "producers of culture." However, the *Ironworks ABC* has grown, evolved and mediated across various social, political and artistic contexts since its initial format. Over a period of five years, it has moved beyond its primarily local reading, and through its complexity and comprehensive quality, has become part of a unique research-artistic initiative for understanding the production of art and meaning, as well as such production's transformational and informational orientation in the contemporary, uncertain period we belong to, with its diabolical value system.

We have striven to view the *Ironworks ABC* from many angles, in its entirety and its possibilities. In Rena and Vladan's text, where they articulate their methods used in this project as performative materialism, they point to ways of reactivating and recognising the meanings inherent in artistic works (sculptures), outside of the ideological context in which they formed. Their goal is not only to describe the evolution and dissemination of this artistic work, but also to point to the potentials and tools with which it is possible to establish new relations and communication between citizens and this "difficult heritage". Building on the Sisak sculptures' revalorising moment through historical reflections on the context in which they were created, Rena Rädle comments on Sergei Tretyakov's text *The Biography of the Thing*. She emphasises the added value these works of art have today, when there is a clearly evident need to develop new concepts of social and artistic production. From an anthropological position, Sanja Potkonjak identifies and structures the transformation process of postindustrial cities within the local context, using the example of the city of Sisak. She points to the wider prospects of an artistic anticipation of "possibilities" and the revitalising potential inherent in industrial spaces whose original function has changed.

povjesno-umjetničkih interpretacija te opterećenog banalnim principima konzervacije.

Ono što se dogodilo sisačkim skulpturama i na što želimo ukazati ovim sinteznim uvidom u idejne, materijalne i vremenske aspekte procesa rada, jest reartikulacija njihovih estetskih elemenata s ciljem proizvodnje simboličke konstrukcije koja je kao takva u aktivnom odnosu spram aktualne društvene i povjesne činjeničnosti. Referirajući se na elemente koji čine temeljni logički i interpretacijski kod sisačkih skulptura, postupkom transformacije ishodišnih vizualnih aksioma i konceptualnih idioma, Rena i Vladan su iznašli posve jasne kodove stvorivši vokabular kojeg je bilo moguće implementirati u svim budućim radovima (Rijeka, Berlin, Beograd, Tallinn). Ova transgresija i performativnost nastalog vokabulara i pretočenog u nanova stvorenu abecedu (koja je u biti praktičan alat za potencijalne procese društvene transformacije i medij/oruđe primjenjivo van isključive domene umjetnosti) naslanja se na Močnikovo shvaćanje suvremene ontološke krize umjetničkog djela (Močnik 2017), kao i potrebe za odmakom od ontoloških preokupacija o čemu teoretizira Danto ukazujući na pragmatičnost i „životnu perspektivu i praksu“ (Danto 2009: 116).

Potraga za modelima reartikuliranja i adresiranja jedne nove estetike koja može odgovoriti na suvremena pitanja i okolnosti u kojima se nalazi umjetničko djelo i proces njegova nastanka veoma je aktualna tema na relaciji: povijest umjetnosti-filozofija umjetnosti-umjetnička praksa. Ponovno otkriće i detektiranje estetskog polja umjetničkog djela van onog isključivo reprezentacijskog i predodžbenog, dovodi do složenog i dinamičnog niza diskurzivnih modaliteta koji istražuju materijalne karakteristike, teorijske utjecaje i političke kontekste umjetničkih djela, a upravo su te tri sfere područje našeg interesa kojeg predstavljamo ovom publikacijom, a kojima *Abeceda Željezare* postaje svojevrsni manifest *per se*. *Abeceda Željezare* jest reakcija protiv formalizma, protiv suverenosti i autonomije tradicionalnih estetskih prosudbi, preispitivanje uloge koju u svim svojim povjesno, društveno i političko uvjetovanim kontekstima estetske kvalitete imaju, kako u smislu vizualnog predstavljanja, tako i u artikulaciji značenja.

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The visual contributions in this publication point to the specificities of possible readings of certain components of the *Ironworks ABC*, and to the process of the development, layering and growth of a discourse that has emerged from the visual syntax. The contributions also point to what has so far been relatively muted material, left to survive within the parameters of unilateral and conventional historical-artistic interpretations, and burdened with the banal principles of conservation.

What happened to the Sisak sculptures and what we want to point out with this blended insight into the conceptual, material and temporal aspects of the work process, is a re-articulation of their aesthetic elements with the goal of producing a symbolic construct that is in an active relationship with present-day social and historical factual elements. In referring to elements that comprise the basic logical and interpretative code of the Sisak sculptures, through the method of transforming the original visual axioms and conceptual idioms, Rena & Vladan have invented very clear codes, and have created a vocabulary that can be implemented in all future works (Rijeka, Berlin, Belgrade, Tallinn). This transgression and the performativity of the vocabulary in the newly created *ABC* (which is a practical tool for potential processes of social transformation and media/a weapon applicable outside of the exclusive domain of art), draws on Močnik's understanding of the contemporary ontological crisis of the work of art (Močnik 2017). It also draws somewhat on the need for a certain amount of detachment from the ontological preoccupation that Danto theorises, and which points to pragmatism and "life prospects and practice" (Danto 2009: 116).

The search for models that re-articulate and address a new aesthetics, one that can respond to contemporary questions and circumstances in which an artistic work is located, and the process of its creation, are highly topical questions spanning the boundaries between the history of art, the philosophy of art and artistic practice. The rediscovery and detection of aesthetic fields of the work of art outside of the purely representational and schematic, leads to a complex and dynamic range of discursive modalities that investigate the material characteristics, theoretical influences and political contexts of works of art. It is these three spheres in our field of interest that we present in this publication, and through which the *Ironworks ABC* becomes its own sort of manifesto. The *Ironworks ABC* is a reaction against formalism, against the sovereignty and autonomy of traditional aesthetic judgements. It reviews the roles that aesthetic qualities serve in all their historical, social and politically conditioned contexts, both in the sense of visual presentation, as well as in the articulation of meanings.



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Zastave Potencijali za
militantu kreativnost na izložbi
Samoupravna interesna zajednica
u galeriji Waldinger, Galerija
Waldinger, Gradske Galerije Osijek.
Fotografija: Rena Rädle, 2018. /
*The flags Potentials for a Militant
Creativity at the exhibition SIZ
at the Gallery Waldinger, Osijek.
Photo: Rena Rädle, 2018.*

Umjetnička transformacija postindustrijskog (g)rada

Kombinirajući uvide postindustrijske antropologije, koja se bavi ruiniranim industrijskim krajolicima, urbanim ruševinama, ali i kolapsom urbane zajednice, te poetiku etnografske eksperimentacije, koja je uslijedila po „etnografskom obratu“ u suvremenim umjetničkim praksama, prilog želi ukazati na nove modele umjetničke prakse u transformaciji postindustrijskog (g)rada. Takvu umjetničku praksu vodi ideja „reprezentacije delegiranjem“ i „dijaloška estetika“ (Rutten 2013: 466), temeljena na kooptiranju kritičkih, kolaborativnih i angažiranih principa etnografskog istraživanja u dizajn i izvedbu umjetničkog projekta.

Prilog promišlja umjetničku akciju *Abeceda Željezare*, izvedenu u okviru *Festivala Željezara Sisak – Zajednički (g)rad* u ljeto 2015. godine. Vođen je festivalskim gesлом tematiziranja grada kao „živog mesta kulturne razmjene i proizvodnje“. Propitujući estetski potencijal industrijske baštine, prilog se istovremeno bavi postindustrijskom transformacijom ruiniranih urbanih prostora. Ova transformacija obuhvaća promjene u ideji rada, zamjenu industrijske proizvodnje kulturnom te ulogu umjetničkih akcija u revitalizaciji grada. Umjetnička transformacija postindustrijskog grada u ovom slučaju podrazumijeva problematiziranje specifične mnemonijske umjetničke akcije koja spaja etnografsku kritičku refleksiju i umjetnički aktivizam. Mnemonijsko definiram kao vrstu rada na prizivanju sjećanja i njegovu društvenom aktiviranju, odnosno oblikovanje referentnog okvira za razumijevanje „sadašnjosti prošlosti“ (usp. Crtalić 2011; Kranjčević Batalić 2015) kojim umjetnik, iz nužnosti i uvjetno, postaje djelatnim kulturnim aktivistom. Ovaj se aktivizam iskazuje kao refleksija vlastite životne i društvene okoline koja prolazi intenzivnu transformaciju.

Transformative Art and the Postindustrial City

Combining insights from postindustrial anthropology with the poetics of ethnographic experimentation in contemporary artistic practices, this contribution points to new models of artistic practice in the transformation of the postindustrial city. Such artistic practice is guided by the idea of “representation as delegation” and “dialogical aesthetics” (Rutten 2013: 466), based on the co-optation of critical, collaborative and engaged ethnography in the design and implementation of an art project.

The contribution reflects on the art project titled the *Ironworks ABC*, completed as part of the *Sisak Ironworks Festival — Community Cityworks* in the summer of 2015. It is guided by the festival motto, which thematises the city as a “living place of cultural exchange and production.” In examining the aesthetic potential of industrial heritage, the contribution simultaneously deals with the postindustrial transformation of ruined urban spaces. This transformation encompassed changes in the idea of work, the replacement of industrial production with cultural production, and the role of arts in revitalising the city. In this case, the artistic transformation of the postindustrial city entailed problematising specific mnemonic art that link up with ethnographic critical reflection and art activism. I define the mnemonic as a work on memory and its social mobilisation, i.e. forming a reference framework for understanding “the past in the present” (cf. Crtalić 2011; Kranjčević Batalić 2015), through which an artist, out of necessity, becomes a social agent and cultural activist. This activism is demonstrated as a reflection of one’s own life and social setting, which passes through an intensive transformation.

POSTINDUSTRIJSKA ANTROPOLOGIJA

Mrtva arhitektura u zoni, koja je izgubila svoju potpunu sliku (fizičku, funkcionalnu, simboličku), zahtjeva rad imaginacije ako neko želi zamisliti što je tu bilo prije i što može doći poslije (Doron 2008: 209).

Razumijevanje transformacije koju prolazi Sisak kao klasični primjer industrijskog grada u postfordističkoj, a onda i postsocijalističkoj tranziciji prepostavlja postavljanje dvaju pitanja. Za postindustrijskog antropologa ona se iskazuju kao pitanja: na koji se način moguće baviti postindustrijskim gradom te *čime se sve treba i može baviti?* S jedne strane etnografski odgovor (onaj koji se tiče načina pristupa temi) na promjenjene uvjete društvene, pa onda i kulturne, proizvodnje uvjetovane kolapsom industrijskog kapitalizma, koji je uvjetovao industrijski krajolik i društvenu strukturu grada Siska, znači uranjanje u fenomenološku svakodnevnicu industrijskog grada-koji-to-više-nije. S druge strane odgovoriti na pitanje *čime se baviti* — u širem sklopu tematiziranja postindustrijskog društva, postindustrijske kulture i postindustrijskih diskursa — među ostalim, a posebno u ovoj prigodi, znači na primjeru jednoga grada adresirati prostorni odraz globalnih ekonomskih fenomena koji su izmijenili krajolik socijalističke industrijske modernizacije te lice fordističke industrije. U tom je smislu cilj postindustrijske antropologije moguć i kao praksa *svjedočenja* prostora i vizualnog krajolika industrijskih ruina grada Siska. To se „etnografsko“ svjedočenje može izvesti *prateći promjene* koje obilježavaju transformaciju tipičnoga industrijskog grada u postindustrijski grad. Short i drugi (1997) pokazuju da danas industrijske gradove prepoznajemo po njihovoј oronulosti, zagađenju, manualnom radu i industrijskoj proizvodnji, dok bi ideju postindustrijskog grada konotativno obilježavala orijentacija na budućnost, čistoća, osjećaj inoviranja, visoka tehnologija, rast ekonomije i socijalna progresivnost (Short i dr. 1997: 244). Između ovih dvaju polova izvedbe i zamišljanja grada postindustrijska antropologija bilježi praksu aktera koji čine grad i scenografiju ove prakse, svjedočeći mijene i transformacije grada. Postindustrijska društva mijenjaju prostor, ali i ideju prostornosti tradicionalnoga industrijskog grada (Kester 1993: 72). Što to znači za grad koji je izgubio svoje značenje kao proizvodni centar? Kako se u gradu poput Siska očituje logika kraha industrije? Gubitkom svoga „unutrašnjeg središta“, građenog oko industrije i industrijske zone, Sisak je u posljednjih 20-ak godina doživio i dramatične promjene u urbanoj dinamici i gradskoliku (*cityscape*) (usp. Potkonjak



Eksterijer, pogon Željezare Sisak, kadaš iz dokumentarnog filma *Dvije peći za udarnika Josipa Trojka*, režija Goran Dević, 2012. / *Sisak Ironworks*, video still from the documentary *Dvije peći za udarnika Josipa Trojka* by Goran Dević, 2012.

POSTINDUSTRIAL ANTHROPOLOGY

The zone's 'dead architecture' losing its total image (physical as well as functional and symbolic) requires the operation of the imagination, if one wants to picture what was there before or what can be there after (Doron 2008: 209).



Following the city of Sisak ongoing transformation as an example of the post-socialist industrial city passing over to the postfordist, two questions can be posed. The question was how to engage with the postindustrial city as an anthropologist; and also, what should and can one engage with? On the one hand, an ethnographic reply (one concerned with how to approach the topic) to the changed conditions of social and cultural production caused by the collapse of mass industrial production, entails being immersed in the phenomenological everyday life of the industrial city-that-is-no-more. These features have influenced the industrial landscape and social structure of the city of Sisak. On the other hand, a reply to the question of with what to engage — in the wider framework of thematising postindustrial societies, postindustrial cultures and postindustrial discourses — among other replies, but especially here, entails addressing the spatial manifestation of global economic phenomena that have changed the landscape of socialist industrial modernisation and the face of Fordist industry. In that sense, postindustrial anthropology can be attained through the practice of witnessing spaces, relations, affects and the landscape of industrial ruination in the city of Sisak. This “ethnographic” witnessing can be carried out by following changes that mark the transformation of a typical industrial city into a postindustrial one. Short et al. (1997) show that industrial cities today can be recognised by their decrepitude, pollution, manual work and industrial production. In contrast, the idea of the postindustrial city has different connotation. The one that implies an orientation towards the future, cleanliness, innovation, high technology, economic growth and social progressivity (Short et al. 1997: 244). Between these two poles of publicly presenting and imagining the city, postindustrial anthropology records the practices and actors who make the city transform. Postindustrial societies change how people organise their life, their labour practices, or where they work and live. The traditional industrial city and its space are transformed in the face of changes introduced by the postfordist era (Kester 1993: 72). What does this mean for a socialist city that has lost its meaning as an industrial centre? How is the logic behind the collapse of industry manifest in a city like Sisak? With the loss over the last 20 years or so of its “inner centre,” built around industry and the industrial zone, Sisak has also experienced dramatic changes in the urban dynamic and cityscape (cf. Potkonjak & Pletenac 2007, 2011). The decline in the former industrial city is visible in the increasing number of abandoned and closed industrial plants¹, in the “for sale” signs on the fronts of

i Pletenac 2007, 2011). Propadanje bivšega industrijskog grada *vidljivo je u sve većem broju zapuštenih i zatvorenih industrijskih pogona*¹, u napisima „prodaje se“ na pročeljima obiteljskih kuća te u započetim, zgotovljenim, ali i napuštenim „gospodarskim investicijama“. Točke promjene u logici sisačkoga gradskog prostora definiranog tradicionalnim industrijskim rasterom (a to znači i onoga radničko-stambenog i onog koje se odnosi na mesta rada) danas su označene simbolima / slikama poraza — napuštanjem, devastacijom i posljednjim pokusajem gospodarenja imovinom, prodajom. One se mogu vidjeti, osjetiti i čuti u riječima sisačkog kazivača „Grad je na prodaju, al' ga nema tko kupiti“.

Materijalne i afektivne učinke izmijenjene gospodarske logike, koja se „osjeća“ (vizualno i tjelesno percipira kao stanje propadanja i utisale aktivnosti), možemo definirati predmetom industrijske antropologije u ovom istraživanju Siska. Ona se bavi industrijskim ruinama, odnosno nefunkcionalnim, napuštenim i destruiranim industrijskim prostorima. Konceptualizira istraživanja kao praćenje odnosa prema materijalnim ostacima nekad velikoga industrijskog grada i značenja koje preostala urbana industrijska arhitektura evocira. „Novi“ sisački krajolik svjedoči onome što Mišo Kapetanović (2015) naziva „krajolicima privatizacije, napuštenosti, destrukcije masovne industrije, ruralne transformacije, mobilnosti i politike tijela“ (454). Primjer je to smanjivanja urbanog prostora (*skupljanja gradova*) i vizualne degradacije nastale kao posljedica globalizacije, relocacije industrije i metropolizacije te napuštanjem „bivših industrijskih prostora koji ispadaju iz perspektive ekonomске rekonstrukcije“ (Cunningham Sabot i Fol 2009: 17). Sisak je kao postindustrijski grad obilježen „zona[ma] koje su izgubile svoju izvornu funkciju za koju su stvorene“ (Doron 2008: 208). Gil Doron naziva ih „mrtvim zonama“. One odražavaju promjene u tehnologijama proizvodnje i geopolitike. One su globalna pojava, a zovemo ih različitim nazivima: odlagalištima, napuštenom, praznom i ničjom zemljom, urbanim prazninama, nedefiniranim prostorima. Manifestiraju se kao „prividno prazni prostori“ nastali napuštanjem industrijskih pogona, luka, ranžirnih kolodvora, stambenih naselja. Posljedica su „efekata postindustrializacije, protoka vremena, prirode kapitalizma, špekulacija zemljistom, slabe ekonomije“ (Doron 2000: 252).

U trenutku u kojem se sisačke gradske politike također nalaze u ambisu između konstatacije stanja totalnog kolapsa grada kao mesta rada, trgovine, pružanja socijalnih, zdravstvenih i komunalnih usluga svojim stanovnicima ili održavanja gradske kvalitete života i želje gradske uprave da izmjeni karakter grada osmišljavanjem ekonomskih politika SWAT analiza strateškoga gradskog plana pobrojat će „nove-stare resurse“ na kojima bi mogla počivati revitalizacija grada. Uz povoljni prometni položaj, veliku količinu poljoprivrednog zemljišta, prirodne i kulturne vrijednosti, ekološki čiste prostore mjesto će naći i „bogata industrijska baština“ (Strategija 2014: 50–51). *Strateški plan grada*

¹Strateški plan grada Siska za razdoblje 2014.–2016. donosi niz statističkih podataka koji konkretiziraju efekte njegove deindustrializacije. Oni su vidljivi u demografskim promjenama, uključivo smanjeni broj novorođene djece, iseljavanje, starenje stanovništva, ali i ekonomske pokazatelje poput velikog pada opće zaposlenosti, nezaposlenosti mlađih osoba, velikog udjela nezaposlenosti žena. I recentna etnografska istraživanja u Sisku ukazuju na učinke procesa deindustrializacije, pa tako uz radnu migraciju (Lončar 2013) ove studije mapiraju i druge strategije suočavanja s nezaposlenošću, potom promjene u doživljaju grada kao mesta rada i grada kao odabранe životne lokacije (usp. Potkonjak i Škokić 2015). Jednako tako etnografske studije pokazuju da je deindustrializacija vidljiva i u simboličkoj transiciji urbanog prostora, koja se u Sisku može pratiti od 1990-ih godina dvadesetoga stoljeća (usp. Potkonjak i Pletenac 2007, 2011).



Interijer upravne zgrade Željezare Sisak, kada je dokumentarnog filma *Dvije peći za udarnika Josipa Trojka*, režija Goran Dević, 2012. /
*Sisak Ironworks, interior view of the administrative building, video still from the documentary *Dvije peći za udarnika Josipa Trojka* by Goran Dević, 2012.*

¹The strategic plan of the City of Sisak for the period 2014–2016 provides a range of statistical data that specify the effects of deindustrialization. These are visible in demographic changes, including a reduction in the number of newborn children, emigration, an ageing population, as well as economic indicators such as a large fall in general employment, with significant youth unemployment and a high proportion of women unemployed. Recent ethnographic research in Sisak also points to the effects of deindustrialisation processes. Alongside worker migration (Lončar 2013), these studies also map other strategies for dealing with unemployment, and then changes in the experience of the city as a place of work and the city as a location selected for living in (cf. Potkonjak & Škokić 2015). Similarly, ethnographic studies show that deindustrialization is also visible in the symbolic transition of urban space, which can be traced in Sisak from the 1990s onwards (cf. Potkonjak & Pištenac 2007, 2011).



family houses and in the started, completed, and also the abandoned “economic investments”. The points of change in the logic of Sisak’s urban space are defined by traditional industrial grids (which means those of worker-housing and those that relate to workplaces). These are presently denoted by symbols and images of defeat — by abandonment, devastation and a final attempt at managing property, through its sale. They can be seen, felt and also heard; as one Sisak interlocutor argued: “the city is for sale, but no one will buy it.”

This paper is focused on the affect of the economic changes and the state of the decay of the city of Sisak industrial scape. It deals with industrial ruins, abandoned and destroyed industrial spaces. It conceptualises research as tracing the relations towards the material remains of a once great industrial city and the meanings that the remaining urban industrial architecture evokes. The “new” landscape of Sisak testifies to what Mišo Kapetanović (2015) names “landscapes of privatization, abandonment, the destruction of mass industry, rural transformation, mobility and body politics” (454). It is an example of the urban shrinkage and visual degradation resulting from globalisation, the relocation of industry and its metropolitanisation as well as from the abandoning of “the former industrial spaces...left behind in the process of economic restructuring” (Cunningham Sabot & Fol 2009: 17). As a postindustrial city, Sisak has a few of its own postindustrial zones, or “urban sites that have lost their original function (...)” (Doron 2008: 208). Gil Doron names them “dead zones.” They reflect changes in technologies of production and geopolitics. They are a global phenomenon, and could be called by different names: landfills, abandoned spaces, empty and no-man’s land, urban voids and undefined spaces. They are manifest as “seemingly empty spaces,” founded by the abandonment of industrial plants, ports, shunting yards and residential settlements. They are a consequence of “the effects of post-industrialism, the passing of time, wars, the nature of capitalism, and parsimonious speculation” (Doron 2000: 252).

In a moment when Sisak city policies are also positioned in the abyss, caught between asserting the city’s total collapse as a place of work and trade that hardly extends social, health and utility services to its residents on the one hand, and maintaining an urban quality of life on the other, the city authorities wish to develop economic policies that change the city’s character. Through a SWAT analysis of the city’s strategic plan, they have counted up the “new-old resources” on which the city’s revitalisation could be based. Alongside a favourable transport location, a large amount of agricultural land, natural and cultural values and ecologically clean spaces, they will also find a place for the “rich industrial heritage” (Strategy 2014: 50–51). *Strategic plan of the City of Sisak for the period 2014–2016.* is a document of the postindustrial imaginary.

Siska za razdoblje 2014.–2016. pokazuje kako se zamišlja nova postindustrijska slika grada.

Short i drugi (1997: 245) smatraju da su procesi promjene slike i fizičkog prostora grada, koji se mijenja iz industrijskog u postindustrijski, obilježeni nečim što nazivaju generičkim procesima rekonstrukcije. Ona se događa u trima oblicima: građanskom podrškom ili promocijom malih gradova (preferiranjem malih biznisa i promicanjem nove javne percepcije „propalih industrijskih gradova“), aktiviranjem alternativnih i najčešće prirodnih (odnosno antiindustrijskih) resursa (jezera, mora, rijeke), koji predstavljaju idealna nova rekreativska i vizualna sredstva za osiguravanje rada i oblikovanje identiteta grada, te gradnjom novih ili renoviranjem starih zgrada (uključivo sekundarni život industrijskog nasljeđa — njegovu postindustrijsku refinancijalizaciju ne više kao mjesta industrijskog, već kao mjesta kulturnog rada). S jedne strane rekonstrukcija industrijskog grada znači definitivno konstatiranje da su naslijedeni oblici rada, ideje grada, stanovanja, korištenja i života grada te resursa na kojem je grad nastao nepovratno izmijenjeni, a s druge strane to znači da svaku rekonstrukciju postindustrijskog grada treba gledati kao „pokušaj ponovnog uspostavljanja, provjere i propitivanja društvenog i političkog značenja grada“ (ibid. 245).

Procesima reinvenicije (preosmišljavanja) preispisivanja ideje velikih industrijskih gradova, socijalističkog industrijskog nasljeđa i posljedicama deindustrializacije možda se na nama najbliži način bavila kanadska kulturna antropologinja Kinga Pozniak (2013) na primjeru Nowe Hute (doslovni prijevod imena krakovskog kvarta: Nova Željezara) u Poljskoj. Taj je primjer znakovit zbog toga što je Nowa Huta tip socijalistički zamišljenog i realiziranog industrijskog grada, koji je srođan Sisku jer je nastao na temelju socijalističkog plana industrijalizacije. Poput sisačke željezare i željezara Nowa Huta nakon 1990-ih pretrpjela je tešku destrukciju industrijske proizvodnje te prošla kroz cikluse rekonstrukcije, privatizacije i otpuštanja. Napokon, Nowa Huta tip je industrijskog grada srođan Sisku činjenicom da je „socijalističko arhitektonsko nasljeđe i urbano planiranje (zbog svoje monumentalnosti) ostalo doslovno ne-promijenjeno iako mu se funkcija izmjenila“ (usp. Pozniak 2010: 117), čime neodoljivo evocira urbane probleme Siska tijekom posljednjih 25 godina. Pozniak tvrdi da se gradskolik Nowe Hute mijenja pod „pritisnom da se [takvi gradovi] re-inveniraju“ (...), „sanitariziraju, preispisu, komodificiraju“ (Pozniak 2013: 118) kako bi zadovoljili nove standarde oblikovanja i korištenja grada. Problem koji Pozniak (Pozniak 2013: 120) sagledava kao problem preispisivanja, odnosno problem oko toga „čiji narativ počinje definirati sjećanje i procese oblikovanja slika o gradu“, možemo promišljati kao novu postindustrijsku mnemonijsku strategiju. Ona u slučaju Siska, koji s Nowom Hutom dijeli „crveno“ nasljeđe, u kojem su oba grada rasli i oblikovani oko industrijalizacijskog projekta socijalizma, prije svega znači problematizaciju socijalističkoga industrijskog

Jedna u nizu obiteljskih kuća označena natpisom „za prodaju“, Sisak 2016., fotografija: Sanja Potkonjak.
/ One of the residences marked with a “for sale” sign, Sisak 2016, photo by Sanja Potkonjak.





Detalj obiteljske kuće označene natpisom „za prodaju“, Sisak, 2016., fotografija: Sanja Potkonjak. / A feature on a residence marked with a “for sale” sign, Sisak 2016, photo by Sanja Potkonjak.



Short et al. (1997: 245) argue that the processes of postindustrial changes influence the cityscape. Those processes encompass different ways to tackle postindustrial reconstruction. First, through civic support and the promotion of small towns (with a preference for small businesses and the promotion of a new public perception of “failed industrial cities”). Second, through mobilising alternative and most often natural (i.e. anti-industrial) resources (lakes, seas, rivers), which present an ideal new recreational and visual means for ensuring work and shaping the city identity. And third, through building new or renovating old buildings (including the secondary life of industrial heritage — its postindustrial re-financialisation, no longer as a place of the industrial, but as a place of cultural work). On the one hand, the reconstruction of the industrial city entails the

definite assertion that the inherited forms of work, city ideas, residences, uses and city life, as well as the resources with which the city was founded have been altered for good. Yet on the other hand, this means that every reconstruction of the postindustrial city should be viewed as “an attempt to reinforce, change, or contest the social and political meaning of the city” (*ibid.* 245).

Likewise, Canadian cultural anthropologist, Kinga Pozniak (2013), argued in the case of a post-industrial town of Nowa Huta in Poland that the processes of reinvention and reimagining of the industrial cities in post-socialist countries include attempts to overcome socialism and need to rewrite the image of socialist city. This example is significant because Nowa Huta is a type of socialist-conceived and designed industrial city, similar to Sisak, as it was founded on the basis of a socialist plan for industrialisation. Like the Sisak Ironworks, after the 1990s, the Nowa Huta Ironworks endured the difficult destruction of industrial production and passed through a cycle of reconstruction, privatisation and layoffs. Finally, Nowa Huta is also similar to Sisak in that its “socialist-era architecture and urban plan remain [because of its monumentality] virtually unchanged, although the function of many spaces changed” (cf. Pozniak 2010: 117). This is compellingly evocative of Sisak’s urban problems over the past 25 years. Pozniak states that Nowa Huta’s cityscape changes under the “pressures [such cities have] to reinvent themselves — often by sanitising, re-inscribing and commodifying their industrial pasts” (Pozniak 2013: 113) in order to satisfy new city development standards and city uses. The problem that Pozniak (2013: 120) views as a problem of rewriting, in other words, a problem around, “whose memory becomes the defining narrative on the past,” is one we can think through as a new postindustrial mnemonic strategy. In the case of Sisak, which like Nowa Huta has a “red” legacy

skog nasljeđa kao novoga urbanog resursa, njegovo umjetničko izbjegavanje i utišavanje (u slučaju Nowe Hute), odnosno njegovo aktiviranje (u slučaju Siska).

Festival Željezara – Zajednički (g)rad primjer je takvog preoznačavanja, i to ne samo redefiniranjem urbanog i industrijskog krajolika već i artikuliranjem urbanoga i industrijskoga radnog i gradskog nasljeđa (usp. Short i dr. 1997: 245–246). *Festival Željezara* bavi se naslijeđenim resursom² industrijskih krajolika te stambenih i komunalnih prostora, koji su izgubili svoj prvotni smisao i čije se novo značenje aktivira i ponovo osmišljava.

Festival Željezara oblikovan je kao „izvan-moderan“ kompozitni umjetnički projekt, kao „skretanje u neistražene potencijale modernističkog projekta“ (Boym n.d. para. 2), ali nepredviđene sudbine socijalističke modernizacije u Sisku.



KOHABITACIJA ANTROPOLOGIJE I UMETNOSTI

Jedan od mogućih umjetničkih pristupa tematizaciji „negativnih sila industrijalizacije“ opisuje filozof Anthony Fassi. U članku *Industrial Ruins, Urban Exploring, and the Postindustrial Picturesque* ukazuje na pokret urbanih istraživača (*urban explorers*)³, umjetnika/fotografa, „koji dokumentiraju scene ruševina/ruina i propadanja koje ignoriraju konzervatori, turisti, gradske uprave, povjesničari i stanovnici grada“. Ovi, uvjetno rečeno, istraživači grada „pokušavaju kultivirati javnu svijest o zanemarenim industrijskim i infrastrukturnim ruševinama/ruinama“ (Fassi 2010: 145). Njihov je situacionistički koncept sadržan u lutanju, izbjegavanju itinerara, besciljnosti igre vođenom fiksirajući osjećaja i impresiju prostora/grada (ibid.). Sličnu ideju osmislio je i sisački konceptualni umjetnik Marijan Crtnalić još 2009. godine u produkciji svoga umjetničkog projekta *Fenomen Željezara*, a predstavio ju je 2015. godine kao program *Kulturnog stalkera* u okviru *Festivala Željezara*. Sadržaj inicijalne akcije *kulturnog stalkera*, ne toliko u značenju uhode, voajera i ostraštenog vrebača, već šetača promatrača i znatiželnika, onog koji uz nemirava zaborav i koji je istovremeno uz nemiren njime, sastojao se, kako kaže Crtnalić, od:

posjet(a) za javnost još uvijek zatvorenim proizvodnim prostorima, koji su se tom prigodom otvorili. Jedan inženjer, vrhunski stručnjak s dugogodišnjim stažom u Željezari, ing. Branko Buhin, koji tamo radi od 1974. do danas, vodio je obilazak. S obzirom na to da je vrlo obrazovan i komunikativan, obilazak je bio vrlo zanimljiv; prolazilo se kroz sve te prazne hale u kojima je on objašnjavao čitav proizvodni proces, ali i čitave promjene na gospodarskom i društvenom planu do danas (Crtnalić u Sorić 2015).

²Nasljeđeni je resurs višezačan. S jedne strane naslijedena je ideja rada. Međutim, čini ga i nasljeđe industrijskog urbanizma, koji već nekoliko godina zaredom umjetnički aktivira *Festival Željezara*, ali i longitudinalni projekt sisačkoga konceptualnog umjetnika Marijana Crtnalića vlastitim vizualnim i performativnim akcijama u Sisku ili u vezi sa Siskom te inicijativom i kreativnim vođenjem *Festivala Željezara Sisak*.

³Termin *urbani istraživači* prvi je upotrijebio Jeff Chapman a.k.a. Ninjalicious, osnivač fanzina urbanih istraživača *Infiltration*. Urbani istraživači ulaze na zabranjena, napuštena mesta industrijske, infrastrukturne povijesti gradova i fotografiraju ih. „Taking nothing but pictures, leaving nothing but footprints“ geslo je urbanih istraživača/fotografa (usp. Fassi 2010: 146).



Dio industrijske zone označen natpisom „za prodaju“, Sisak, 2016., fotografija: Sanja Potkonjak.
/ Part of the industrial zone marked with a “for sale” sign, Sisak 2016, photo by Sanja Potkonjak.

as both cities grew and developed around socialism’s industrialising project, this primarily means problematising the socialist industrial heritage as a new urban resource, instead of artistically avoiding and silencing this heritage (in the case of Nowa Huta), or mobilising it (in the case of Sisak).

Sisak Ironworks Festival – Community Cityworks is an example of such a redesignation, not only through redefining the urban and industrial landscape, but also through articulating an urban and industrial work-related and city heritage (cf. Short et al. 1997: 245–46). The Ironworks Festival deals with the inherited resource² of industrial landscapes and residential and communal spaces. These have lost their primary meaning and new meanings are being mobilised and reinvented once again. *The Ironworks Festival* is designed as an “out-of-modern” composite art project, as a “turn to the unresearched potential of the modernist project” (Boym n.d. para. 2), but also the unforeseen fate of socialist modernisation in Sisak.

THE COHABITATION OF ANTHROPOLOGY AND ART

²An inherited resource is multifaceted. On the one hand, the idea of work is inherited. However, it is also comprised of the legacy of industrial urbanism, which for several years running has been artistically appropriated by the *Ironworks Festival*, as well as by the long-term project of the Sisak conceptual artist Marijan Crtalić. This has been achieved through Marijan's visual and performative actions in Sisak, or linked to Sisak, and through the initiative and creative leadership of the Sisak *Ironworks Festival*.

³The term *urban explorer* was first used by Jeff Chapman a.k.a. Ninjalicious, the founder of the urban explorers' fanzine *Infiltration*. Urban explorers enter forbidden, abandoned sites of the industrial and infrastructural history of cities, and photograph them. “Taking nothing but pictures, leaving nothing but footprints” is the urban explorers'/photographers' motto (cf. Fassi 2010: 146).

The philosopher Anthony Fassi describes one of the possible artistic approaches to thematising “the negative forces of industrialisation.” His paper on the *Industrial Ruins, Urban Exploring, and the Postindustrial Picturesque* looks to the urban explorers³ movement. In his words this kind of movement encompasses artists and photographers who “document scenes of ruin and decay ignored by preservationists, tourists, municipal governments, historians and everyday city dwellers.” These, so to say, city researchers make “efforts to cultivate public awareness of neglected industrial and infrastructural ruins” (Fassi 2010: 145). Their situationist concept is present in wandering, avoiding itineraries, with the game's aimlessness guiding the fixing of feelings and impressions of space and city (*ibid.*). The Sisak conceptual artist Marijan Crtalić devised a similar idea in 2009, in his art project *The Ironworks Phenomenon*. He presented it in 2015 as the programme *Cultural Stalker*, part of the *Ironworks Festival*. The initial *Cultural Stalker* action was not so focused on the notion of a spy, voyeur and passion-motivated stalker, but rather on a walker–observer and inquisitive person, one who disturbs and is disturbed by things being forgotten. This is comprised, as Crtalić says, of:

a visit for the public in the still-closed spaces of production, which are opened up for that occasion. An engineer, a top-level expert who had worked in the ironworks for many years, Branko Buhin, from 1974 to the present, led the tour. As he was very well-educated and communicative, the tour was very interesting; we passed through all the empty halls in which he explained the entire production process, as well as all the changes in the ironworks' economic and social plan up to the present (Crtalić, in Sorić 2015).

U izvedbi iz 2015. godine program *Kulturnog stalker*a nastavio je praksu obilazaka industrijskih pogona Željezare Sisak. Cilj je ovih obilazaka bio hotimične „šetače“ reminiscirati, podučiti i informirati o prošlosti sisačke industrije. *Hodanje ili šetanje sa svrhom* pretvara se tako u umjetničku direktivu *čitanja i gledanja*, a sudionici akcije postaju protagonistima umjetničke mnemonijske vježbe suočavanja s industrijskom prošlošću. Srođan i rimskom pokretu *Stalker*a, koji 90-ih godina 20. stoljeća pokreće grupa mladih arhitektonskih entuzijasta projektom šetnji po Rimu, po njegovim divljim, neplanskim, zaboravljenim i napuštenim urbanim krajolicima (Lang 2008), i sisački *stalker* „organizira događaje kojima privlači pažnju javnosti na mesta u gradu koja su doslovno nestala iz kataloga popularnih mjesta“ (Lang 2008: 218). Poput rimskog *Stalker*a i sisački koristi „terenske taktike“, vizuru odozdo, posjećivanje napuštenih prostora kao njihovo ponovno otkrivanje, „hodanje kao ekstremnu gestu otpora“ (Lang 2008: 220). U slučaju Siska „šetnje“ valja promatrati kao umjetničko prkošenje zaboravu.

Drugi nama zanimljiv model (poput ovoga fenomenološkog opisanog Fassijevom pričom o urbanim istraživačima ili Langovim svjedočenjem o stalkerskom kolektivu) onaj je koji slijedi po tzv. „etnografskom obratu“ u suvremenim umjetničkim praksama. Zahvaljujući američkom teoretičaru i povjesničaru umjetnosti Hallu Fosteru, propitivanje ideje „umjetnika kao etnografa“ ulazi u polje rasprava o metodološkim i epistemološkim osnovama suvremenih umjetničkih praksi (Foster 1995). Tekst *Umjetnik kao etnograf* konstatirao je očito okretanje umjetnika prema klasičnim interesima kulturnih antropologa, ponajprije kao kritičara kulture (angažiranom u postkolonijalnoj i društvenoj kritici — interesom za alterne, druge, marginalne, podčinjene). Međutim, Fosterova propitujuća logika već 90-ih naznačava iscrpljenost prava za predstavljanje, koje je epitoma kritičkog obrata u antropologiji i dovodi u sumnju mogućnost da umjetnici pomire zahtjev za „umjetničkom transformacijom“ kao „političkom transformacijom“ (Rutten i dr. 2013: 463). Unatoč tome hibridizacija umjetničkih praksi spoznajnim postupcima etnografa do danas nije napuštena. Tu hibridizaciju i dalje nazivamo „etnografskim obratom“ — sada „revidiranim“ i ozivljenim (usp. Rutten i dr. 2013). On prije svega polazi od ideje da je „umjetnost okupirala prostor koji se dugo vezuje uz antropologiju, postajući tako glavno sredstvo za praćenje, predstavljanje i izvedbu učinaka različitosti (*differences*) u suvremenom životu“ (George Marcus i Fred Myers 1995: 1 prema Rutten i dr. 2013: 460).

Tako osmišljeno predviđanje nove kohabitacije umjetnosti i antropologije ili pravdanje etnografskog

Komercijalni objekt u industrijskoj zoni označen natpisom „za podaju“, Sisak, 2016., fotografija: Sanja Potkonjak. /
Commercial building in the industrial zone marked with a “for sale” sign, Sisak 2016, photo by Sanja Potkonjak.





In a performance from the 2015 programme *Cultural Stalker*, he carried on organising tours of the Sisak Ironworks industrial plant. The aim of these tours was to deliberately encourage the “visitors” to reminisce, learn and become informed about Sisak’s industrial past. *Walking with a Purpose* thus transformed into the artistic directive of *reading and watching*, and the participants in the action become protagonists in an artistic mnemonic exercise of confronting the industrial past. Related to the Rome-based movement *Stalker*, which a group of young architectural enthusiasts started in the 1990s (Lang 2008), the Sisak *stalker* was also meant to be “a series of staged events assembled to attract public attention to sites in the city that had virtually disappeared from the catalogue of popular urban spaces” (Lang 2008: 218). Like the Rome-based *Stalker*, the Sisak version also uses “fieldwork tactics,” views from below, visits to abandoned spaces in order to rediscover them, and “walk as an extreme gesture of defiance” (Lang 2008: 220). In the case of Sisak, “walking” can be viewed as artistic defiance of oblivion.

Another interesting model here (like Fassi’s phenomenologically described story about urban researchers, or Lang’s testimony on the stalkers’ collective), is one that follows what is called an “ethnographic turn” in contemporary art. Thanks to the American theorist and historian of art Hall Foster, examining the idea of the “artist as ethnographer” enters into the discussions over the methodological and epistemological bases of contemporary art practices (Foster 1995). The text *The Artist as Ethnographer* noted an obvious turn by artists towards the classical interests of cultural anthropologists, primarily as a cultural critic (i.e. engaged in

postcolonial and social critique — with an interest in the subaltern, Others, the marginal, the subordinate). However, as early as in the 1990s, Foster’s questioning logic points to a sense of exhaustion with the right to representation. This was the epitome of the critical turn in anthropology, and it brought into doubt the possibility that artists reconcile the demand for “artistic transformation” as “political transformation” (Rutten et al. 2013: 463). Despite this, the hybridisation of artistic practices with ethnographers’ experiential—cognitive approaches has not been abandoned to date. This hybridisation is further called “the ethnographic turn” — now “revised” and revived (cf. Rutten et al. 2013). Above all, it starts from the idea that “art has come to occupy a space long associated with anthropology, becoming one of the main sites for tracking, representing, and performing the effects of difference in contemporary life” (George Marcus & Fred Myers 1995: 1 op. cit. Rutten et al. 2013: 460).

obrata u umjetnosti podrazumijeva da se suvremena umjetnost okre-nula dvjema fascinacijama suvremene antropologije — propitivanju politika reprezentacije i kritičkom tumačenju suvremenih svjetova, često u kolaboraciji s njihovim protagonistima (suradnjom, osluškivanjem i artikuliranjem važnosti tema onako kako ih artikuliraju akteri neke pojave). Američki antropolog George Marcus, čije ideje preuzimaju protagonisti etnografskog obrata u umjetnosti, zaokret antropologije prema društvenoj kritici naziva „etnografijom vrijednosti“ i „antropologijom suvremenih problema“ (2013). Njime problematizira novu misiju etnologa/antropologa i glavni problem koji se sažima u pitanju „kako antropologija istražuje vrijednosti u novim okolnostima“ (Marcus 2013: 198). Pozivajući se na svoja razmišljanja objavljena u kolaboraciji s Michaelom Fischerom u knjizi *Antropologija kao kritika kulture*, čija je pojava sredinom 80-ih postavila okvire kritičkog angažmana u antropologiji te dala naslutiti ideju antropologa kao aktivista kojeg takvim čine okolnosti u kojima djeluje (*circumstantial activist*), Marcus nedavno ponovo propituje odnos antropologa spram društva. Originalna Marcusova ideja antropologa kao aktivista bila je vođena time što je zamijetio različite uloge antropologa i njegovu *angažiranost, predanost ljudima, situacijama i lokacijama i u ulozi istraživača i u ulozi uvjetnog i privremenog aktivista u lokalnom kontekstu*. Takva aktivistička reakcija na kontekste u kojima antropolozi djeluju proizlazi iz osjećaja obveze angažmana (*commitment*). Unatoč konstataciji o gotovo nužnom aktivističkom pozicioniranju antropologa u praksi multilokalne etnografije Marcus u nadograđenom manifestu kritičke antropologije ipak inzistira da je ta vizija bila naivno vođena mišlju da antropolozi svojim istraživanjima „mogu stvarati eksplisitne moralne i etičke diskurse kao sastavne dijelove kritike...“ (Marcus 2013: 199). Naime, već 1986. Marcus i Fischer zamjećuju da „nametanje moralnih vrijednosti nije cilj kulturne kritike, prije [je to] empirijsko istraživanje povijesnih i kulturnih uvjeta za artikulaciju i implementaciju drugačijih vrijednosti“ (Marcus i Fischer 1986: 167 prema Marcus 2013: 199). Narušivši ovom definicijom poziv radikalnih filozofa za filozofijom kao praksom promjene svijeta, Marcus i Fischer donekle deradikaliziraju antropologiju. Iako će je i dalje shvaćati kao tumačiteljsku i kritičku praksu, ponajčešće u kolaborativnim projektima, osvještenu i „predanu“ ciljevima i interesima zajednice s kojom surađuje, kritičku antropologiju prema njima valja promatrati kao praksu promišljanja društvenih napetosti i nelogičnosti te praksu kritičkog artikuliranja suvremenoga društvenog stanja u kojem se prepoznaju unutrašnje nekonzistencije. Nikad je ne treba shvaćati kao „moralnu poduku“ ili, još manje, učenje, ali ni kao praksu iniciranja revolucionarne socijalne borbe, kakva se s druge strane radikalizacije zamišlja u militantnoj antropologiji.⁴

Ako se vratimo etnografskom obratu u umjetnosti, suvremena će umjetnost od kritičke antropologije ponajprije posuditi „promišljanje etnografske perspektive“ u umjetničkom radu (Rutten i dr. 2013: 461).

⁴Cilj militantne antropologije bio bi vođen „pomirenjem istraživanja i prakse“, odnosno situacije kad je antropolog istovremeno „istraživač i politički aktivist“ te pokušava ostvariti ciljeve istraživanja zajedno s ciljevima pokreta koji istražuje i u kojem sudjeluje (Juris 2007: 164–165).

A new cohabitation between art and anthropology, conceived in this way, or the justification of an ethnographic turn in art, presupposes that contemporary art has turned to two fascinations of contemporary anthropology — questioning the politics of representation and the critical interpretation of contemporary words, often in collaboration with their protagonists (through collaboration, careful listening, and articulating the importance of the theme in the way that the actors pertaining to a certain phenomenon articulate them). The American anthropologist George Marcus, whose ideas were taken on board by protagonists of the ethnographic turn in culture, named anthropology's turn toward social critique “the ethnography of value” and “the anthropology of contemporary problems” (2013). These movements have problematised the new mission of ethnologists/anthropologists and the main problem is summarised in the question “How does anthropology do research on value in new circumstances?” (Marcus 2013: 198). Alluding to his work published in collaboration with Michael Fischer in the book *Anthropology as Cultural Critique*, whose appearance in the mid-1980s set the framework for critical engagement in anthropology and hinted at the idea of the anthropologist as an activist made up by the circumstances in which she acts (*a circumstantial activist*). Marcus recently questioned again the relationship between the anthropologist and society. Marcus' original idea of the anthropologist as activist was guided by his detecting the different roles of the anthropologist and her engagement, her devotion to people, situations and locations, both in the role of researcher and in a role as an ad-hoc and temporary activist in a local context. Such an activist reaction to contexts in which anthropologists operate emerges from a feeling of commitment. Despite asserting the practically necessary activist positioning of the anthropologist in practices of multilocal ethnography, in his further developed manifesto for critical anthropology, he nevertheless insists that his vision had been naively guided by the thought that through their research, anthropologists “might create explicit moral or ethical discourses as an inevitable dimension of critique...” (Marcus 2013: 199). Yet, as early as in 1986, Marcus & Fischer noted that “assertion of values are not the aim of cultural critique; rather, the empirical exploration of the historical and cultural conditions for the articulation and implementation of different values is” (Marcus & Fischer 1986: 167 op. cit. Marcus 2013: 199). In having violated, through this definition, the radical philosopher's call for philosophy as a practice of changing the world, Marcus & Fischer somewhat deradicalise anthropology. Although they will continue to understand it as an interpretive and critical practice, most often in collaborative projects, aware and “devoted” to the goals and interests of the community with whom they collaborate, according to them, critical anthropology should be viewed as a practice of thinking through social tensions and logical contradictions, and the practice of critically articulating the contemporary social situation in which internal inconsistencies are recognised. It should never be understood as

Drugim riječima, podrazumijeva „umjetnike koji kreiraju projekte tako da generiraju antropološke uvide, ali sada umjetničkim projektima koji nastaju kao rezultat etnografskog istraživanja“ (ibid.). Na taj su način „umjetnički projekti predstavljeni kao (neka vrsta) etnografskog istraživanja, a etnografsko istraživanje predstavljeno je kao (neka vrsta) umjetnosti“ (ibid.). Prepoznata srodnost sadržana je u svijesti o zajedničkom odnosu spram predmeta kojim se bave umjetnici i antropolazi, pri čemu rad jednih i drugih počiva na „reprezentaciji“, danas pažljivije promotrenoju u objema izvedbama bavljenja društвom — u suvremenim umjetničkim praksama naslonjenim na antropologiju i u samoj antropologiji. Tako sagledana reprezentacija promišljat ћe se i kao „govorenje i djelovanje u ime drugih“ ili *reprezentacija delegiranjem*, odnosno kao praksa prezentacije i deskripcije života drugih ili *reprezentacija opisom* (Rutten i dr. 2013: 466).

Međutim, interes prema društvu, koji danas ujedinjuje i čini donekle sličnima prakse antropologа i umjetnikâ, odnosno umjetnike i njihove postupke smješta u domenu antropologije, nije jedino što im je zajedničko. Antropolog Kiven Strohm zajedničku odliku antropologa i suvremenih umjetnika iznalazi u želji jednih i drugih da svoje radove grade „kooperativnim odnosima“ s onima koje istražuju kako bi objasnili, učvrstili ili čak ponudili na prihvaćanje svoje opservacije i objašnjеnja“ (Strohm 2012: 98). „Vodeći princip suvremenoga kolaborativnog obrata“ sagledan je stoga kao „etičko obvezivanje/predanost“ (*ethical commitment*) (Strohm 2012: 99). Ova se predanost realizira u tome da „konzultiraš“ one koj istražuješ i da budeš „društveno relevantan“, odnosno „angažiran u svijetu čije članove istražuješ, drugim riječima planiraš istraživačke projekte zajedno s ljudima koje istražuješ“ (Strohm 2012: 100). Etičko obvezivanje antropologа i umjetnikâ označavalo bi dijeljenje razumijevanja za stvarnost, odnosno senzibiliziranost za važna društvena pitanja / probleme zajednice u kojoj se antropološki ili umjetnički djeluje.

ABECEDA ŽELJEZARE KAO MIŠLJENJE ESTETIKE INDUSTRIJSKIH RUINA

U dvadesetprvom stoljeću modernizam je naša antika. Živimo s njegovim ruinama koje ugrađujemo u svoju sadašnjost, ostavljajući namjerne oziljke ili prikrivajući znake naše starosti pomadama za uljepšavanje.

(Boym n.d. para. 7)

Ruševine su simbolički podsjetnik na tranziciju.

(Cook prema Fassi 2010: 148)

⁴The goal of militant anthropology would be guided by a “reconciliation of research and practice,” i.e. a situation where the anthropologist is simultaneously a “researcher and political activist” and she attempts to achieve research goals together with the goals of the movement she is researching and in which she is participating (Juris 2007: 164–65).

“moral instruction,” or even less so, as a doctrine, nor as a practice of bringing about a revolutionary social struggle, as those on the other side of the radicalisation debate imagine in a militant anthropology.⁴

If we go back to the ethnographic turn in art, contemporary art primarily borrows from critical anthropology “reflection on an ethnographic perspective” in artistic work (Rutten et al. 2013: 461). In other words, it entails “anthropologists who are collaborating with artists, by artists who are creating projects generating anthropological insights, and by art projects that are produced as outcomes of ethnographic research.” (ibid.). In this way “art projects are presented as (a kind of) ethnographic research and ethnographic research is presented as (a kind of) art” (ibid.). A recognised relation is inherent in the awareness of a common relation towards the subject with which artists and anthropologists deal, with the work of one and the other based on “representation.” Today, these are more carefully observed in both performances that engage with society — in contemporary art practices that draw on anthropology, as well as in anthropology itself. A representation viewed in such a way can be pondered over as “speaking and acting on behalf of others” or *representation by delegation*, i.e. as a practice of presenting and describing the lives of others or *representation by description* (Rutten et al. 2013: 466).

However, interest in society is not the only thing artists and anthropologists have in common. It presently unites and somewhat renders the practices of anthropologists and artists similar, situating artists and their methods within anthropology’s domain. The anthropologist Kiven Strohm locates the common feature of anthropologists and contemporary artists in the desire that both have to build their works through a “cooperative relationship” with those being studied to explain, to confirm and even to proffer their own observations and interpretations.” (Strohm 2012: 98). “[T]he guiding principle of the recent collaborative turn,” is therefore viewed as “ethical commitment” (Strohm 2012: 99). This commitment is manifest in “consulting” those you research and in being “socially relevant,” i.e. “engaged with the world of which they are part, which is to say, to plan their research projects with the subjects of research” (Strohm 2012: 100). The ethical commitment of anthropologists and artists signifies a sharing of understandings applied to reality, i.e. being sensitised to important social issues/problems within the communities in which they anthropologically or artistically act.

Ruine doslovno označuju nešto propalo, no više od toga, one su ono što je preostalo i ono što podsjeća.
(Boym 2008, para. 2)

Pišući o fascinaciji ruinama, Svetlana Boym zamjećuje da nas „ruine (...) tjeraju misliti o prošlosti koja je mogla biti i budućnosti koja se nikad nije dogodila, dražeći nas utopijskim snovima da je moguće izbjegći nepovratnost proteka vremena“ (Boym 2008, para. 2).

Umjetničko vrednovanje napuštenih prostora i industrijskih ruina, koje će Boym nazvati ruinofilijom, predstavlja središnju motivaciju *Festivala Željezara*. On je svojevrsni „estetski odgovor na socijalističku krizu [koji] se kreće od trijezne povijesne deskripcije do melankolične fiksacije, od brutalnog brisanja do bolnog oplakivanja, od odbacivanja do nostalgične žudnje“ (Scribner 2003: 9–10). Umjetničko bavljenje industrijskim ruinama, napuštenim industrijskim prostorima, praznom zemljom i „mrtvim zonama“, u kojima se odvija sisački *Festival Željezara*, oblik je mnemonijskog rada na socijalističkoj industrijskoj baštini. On s jedne strane želi „oživje[ti] princip nade koji je inspirirao prošlostoljetnu kulturnu i društvenu produkciju“ (Scribner 2003:9) i kao takav pripada postsocijalističkoj fascinaciji socijalizmom kao modernizacijskim projektom. S druge strane određen je suočavanjem s naravi industrijskog kapitalizma, čija je „proizvodnja“ ruina vidljiva i globalno, u nekad velikim industrijskim gradovima, i lokalno, na periferiji kapitalističkoga svjetskog sistema (usp. Doron 2010). U oba su slučaja suvremene umjetničke prakse, ali i antropološka istraživanja, u posljednje vrijeme proizvele novu fascinaciju „zagledanja ruina“. Ovaj interes nazivat će se „uvažavanjem ruina“ (Boym 2008), imaginiranjem „estetike ruina“ (Doron 2007), promišljanjem estetike neestetskog prostora koji čini napuštena arhitektura (Nieszczerewska 2015). Promišljujući djelovanje suvremenih arhitekata i umjetnika fasciniranih ruinama, Boym zamjećuje:

Prostorna instalacija *Abeceda Željezare* u naselju Caprag, Sisak, 2015., fotografija: Goran Dević. / The installation *Ironworks ABC* in the Caprag settlement, Sisak 2015, photo by Goran Dević.



THE IRONWORKS ABC AS THOUGHTS ON THE AESTHETICS OF INDUSTRIAL RUINS

In the twenty-first century, modernity is our antiquity. We live with its ruins, which we incorporate into our present, leaving deliberate scars or disguising our age marks with the uplifting cream of oblivion.

(Boym n.d. para. 7)

Ruins are a symbolic reminder of transition.

(Cook op.cit. Fassi 2010: 148)

“Ruin” literally means “collapse” — but actually, ruins are more about remainders and reminders.

(Boym 2008, para. 2)

Writing about a fascination with ruins, Svetlana Boym notes that for us “ruins make us think of the past that could have been and the future that never took place, tantalising us with utopian dreams of escaping the irreversibility of time.” (Boym 2008, para. 2).



The artistic valuing of abandoned spaces and industrial ruins, which Boym names ruinophilia, is the central motivation behind the *Ironworks Festival*. It is a kind of “aesthetic response to the socialist crisis [that] ranges from sober, historical description to melancholic fixation; from brutal erasure to the painful work of mourning; and from dismissal to nostalgic longing” (Scribner 2003: 9–10). Artistic engagement with industrial ruins, abandoned industrial spaces, empty land and “dead zones,” in which the *Sisak Ironworks Festival* takes place, is a form of mnemonic work on the socialist industrial heritage. On the one hand, it wishes to “resuscitate the principle of hope that inspired much of the last century’s social and cultural production” (Scribner 2003:9–10) and as such belongs to a postsocialist fascination with socialism as a modernising project. On the other hand, it is determined by a confrontation with the nature of industrial capitalism, whose ruins of “production” are visible and global, in the once large industrial cities and locally, on the periphery of the capitalist world system (cf. Doron 2000). In both cases of contemporary artistic practices, but also anthropological research, a new fascination has recently emerged with “looking at ruins.” This interest will be referred to as “appreciating ruins” (Boym 2008), imagining the “aesthetics of ruins” (Doron 2008), and contemplating the aesthetics of nonaesthetic spaces made up of abandoned architecture (Nieszczerewska 2015). In pondering the actions of contemporary architects and artists fascinated by ruins, Boym notes:

U arhitektonskim i umjetničkim projektima koji recikliraju industrijske forme i materijale izvanmoderno se razotkriva u obliku ruinofilije, odnosno kao snošljivost spram ruina i njihovo vrednovanje. Nove zgrade i instalacije niti uništavaju prošlost niti je ponovo izgrađuju; više se radi o tome da arhitekt ili umjetnik sustvara zajedno s ostacima prošlosti, kolaborira s modernim ruinama te redefinira njihove i utilitarne i poetske funkcije. Ono što nastaje kao eklektična tranzicijska arhitektura podupire prostorni i vremenski iskorak u prošlost i budućnost, u različite egzistencijalne topografije kulturnih formi.

(Boym 2008, para. 9).

Projekt *Abeceda Željezare* autorskog dvojca Rene Rädle i Vladana Jeremića primjer je umjetničko-aktivističke akcije u krajoliku industrijskih ruina Siska. Projekt se odvijao kao prostorno specifična umjetnička akcija, a izveden je u prostoru sisačkoga radničkog stambenog naselja Caprag i parku skulptura Željezare Sisak. Pokušao je oživjeti socijalističko nasljeđe kolonije skulptura Željezare Sisak, adresirati potencijale ideologije rada koju vezujemo za samoupravljanje te aktivirati sjećanje na Sisak kao industrijsko središte socijalizma.

Oblikovana etnografskim metodama i izvedena u želji za integracijom umjetnikā i zajednice, pokušajem evokacije zajedničkoga stvaralačkog nasljeđa Željezare Sisak i umjetničke kolonije Sisak, akcija *Abeceda Željezare* ukazuje na „krah modernističkog projekta društva“ pokušavajući prisjetiti zajednicu na važnost povjerenja u znanost, ulogu političke ekonomije i značaj *metafizike solidarnosti* (usp. Holmes 2000: 161). Projekt se tumači kao umjetnička vježba koja evocira grad Sisak kao centar industrijske proizvodnje, ali i kao mnemonijska umjetnička vježba koja oživljava industrijsku prošlost (g)rada i istovremeno poziva na transformaciju postindustrijske zajednice kroz vrijednosti izražene socijalističkom industrijskom modernizacijom.

Projekt koji su osmislili i realizirali Rena Rädle i Vladan Jeremić na poziv organizatorā *Festivala Željezara*, Sisak 2015 i programa *Zajednički g(rad)* Galerije Miroslav Kraljević započinje problematizacijom i empirijskim istraživanjem nalik onom etnografskom. Autorski dvojac projekt realizira u okviru *Festivala* u Sisku, kamo dolazi na istraživanje čiji je cilj razumjeti političke, ekonomske i kulturne probleme grada, „osjetiti grad“, kako će autori prenijeti u razgovoru sa zainteresiranom publikom na javnoj izvedbi projekta. Nakon završetka „istraživanja“ autori će postaviti svoj projekt i odgovoriti na pitanja revitalizacije industrijske baštine (kao mota *Festivala Željezara*).

Projekt *Abeceda Željezare* započinje etnografskim radom u sisačkom arhivu, gradskom muzeju „prelistavanjem, skriptiranjem i čitanjem radničkih novina Željezare Sisak“, a nastavlja se „razgovorima“ s kreatorima kulturne politike Željezare Sisak (bivšim radnicima Željezare

Prostorna instalacija *Abeceda Željezare* u naselju Caprag, Sisak, 2015., fotografija: Goran Dević. / The installation *Ironworks ABC* in the Caprag settlement, Sisak 2015, photo by Goran Dević.



In the architectural and artistic projects that recycle industrial forms and materials, the off-modern reveals itself in the form of a paradoxical ruinophilia. New buildings and installations neither destroy the past nor rebuild it; rather, the architect or the artist co-creates with the remainders of history, collaborates with modern ruins, redefines their functions — both utilitarian and poetic. The resulting eclectic transitional architecture promotes a spatial and temporal extension into the past and the future, into different existential topographies of cultural forms. (Boym 2008, para. 9).

The project *Ironworks ABC* by the two authors, Rena Rädle & Vladan Jeremić, is an example of an artistic–activist action in Sisak's landscape of industrial ruins. The project was completed as a form of site-specific art, performed in Sisak's residential worker settlement, Caprag, and in a park of sculptures made by the Sisak Ironworks. It attempted to revive the socialist heritage of the Sisak Ironworks sculpture colony and address the potential of the ideology of work that we tie to self-management, while also mobilising memories of Sisak as an industrial socialist industrial centre.



Shaped by ethnographic methods and performed with the desire of integrating artists and the community, in an attempt to evoke a common creative legacy of the Sisak Ironworks and the Sisak Art Colony, the action *Ironworks ABC* points to the “collapse of society’s modernist project,” attempting to remind the community of the importance of a faith in science, the role of political economy, and the significance of a *metaphysics of solidarity* (cf. Holmes 2000: 161). The project can be interpreted as an artistic exercise that evokes the city of Sisak as a centre of industrial production, but also as a mnemonic artistic exercise that revives the city’s industrial past and simultaneously calls for a transformation of the postindustrial community through values expressed in terms of socialist industrial modernisation. The project was designed and

u SOUR-u Kulture, kulturnim djelatnicima koji su osmišljavali kulturne programe i inicirali rad Kolonije likovnih umjetnika). Problem pokušavaju zahvatiti „šetnjama kroz grad, radničko naselje Caprag, posjetom napuštenim pogonima tvornice“. Kako će reći – „vrlo kratkim, ali intenzivnim pokušajima da saznavaju i osjete probleme u gradu kako bi na njih odgovorili adekvatnom umjetničkom akcijom“.

Svoje obrise projekt započinje dobivati nakon „istraživanja“, a rezultat će se prezentirati na „transparentima“, umjetničkoj instalaciji u prostoru radničkog naselja Caprag i prostoru Parka skulptura Kolonije likovnih umjetnika Željezare Sisak. Ge slima na transparentima i po etskim prepjevima niza slogana

i socijalističkih frazema koje su umjetnički oživjeli artikuliraju probleme grada poslije industrijalizacije: *Zahtijevamo otpis dugova, Za kompletno podruštvljavanje, Za borbeni optimizam bez sentimentalnosti, Ujedinjeni usprkos prekarizaciji rada, Pokrenimo transformaciju iz klasne svijesti željeza, Za reviziju svih privatizacija i Širite se, klice promjena.*

Projekt se ostvaruje i uređivanjem specijalnog izdanja novina, točnije grafičke mape u obliku novina. „Novine“ kao prijevod likovne mape, čitljiv, razumljiv i dostupan publici radničkog naselja, oblikovane su likovno i tekstualno. Sadrže piktograme (ideograme koji shematski odnosno simbolički predstavljaju 38 skulptura proizašlih iz likovne kolonije) popraćene aforizmima Rene Rädle. Rädle za tu prigodu prerađuje i domišljava značenja ključnih sintagmi preuzetih tijekom čitanja radničkih novina Željezare Sisak. Nastavlja se distribucijom novina po haustorima zgrada radničkoga stambenog naselja Caprag, javnim „otvaranjem“ instalacije transparenata u javnom prostoru capraškoga središnjeg trga te pojašnjenjem inicijative s pozivom na javni kolaborativni dijalog i „šetnju osvješćivanja“ od Trga hrvatske državnosti do Parka skulptura.

Pojašnjavajući projekt, Rädle i Jeremić pišu: „Abeceda Željezare bavi se jezikom društvene transformacije, koji referencu ima u ne tako davnoj prošlosti zajedničkog stvaranja između radnika i umjetnika. Riječ je o svojevrsnoj ‘abecedi’ mišljenja rada, kao slobodne prakse i borbe za stvaranje“ (Rädle



Predstavljanje prostorne instalacije na Trgu hrvatske državnosti u Capragu. Sisak, 2015., fotografija: Marko Ercegović. / Presentation of the installation at Croatian statehood square in Caprag, Sisak 2015, photo by Marko Ercegović.



implemented by Rena Rädle and Vladan Jeremić, following a call by the organisers of the *Ironworks Festival*, Sisak 2015 and the programme *Common Cityworks [Zajednički g(rad)]* by the Miroslav Kraljević Gallery. It begins with a problematisation and empirical research similar to ethnographic research. The pair of authors behind the project completed it as part of the *Festival* in Sisak. Its research aim was to understand the city's political, economic and cultural problems, "to feel the city," as the authors would convey in a discussion with a keen audience during the project's public performance. After finishing the "research," the authors plan to set up their project and reply to questions of the revitalisation of industrial heritage (as a motto of the *Ironworks Festival*).

The project *Ironworks ABC* begins with ethnographic work in the Sisak archive, in the city museum, "with leafing through, scribing and reading the workers' newspapers of the Sisak Ironworks," and continues with "discussions" with Sisak Ironworks cultural policy-makers (ex-workers of the Ironworks *SOUR Kulture* [*a composite organisation of associated labour for culture*], i.e. cultural workers who designed the cultural programme and set up the work of the Colony of Fine Artists). They attempt to get to grips with the problem by "walking through the city, the workers' settlement of Caprag, and by visiting the abandoned factory plants." They make a statement in "very short, but intensive attempts to find out and feel problems in the city, so as to respond to them with an adequate artistic action."

The project began to gain its contours after the "research" and the result was presented on "banners," in an art installation in the workers' settlement of Caprag and the space of the park of sculptures of the Sisak Ironwork's Colony of Fine Artists. The mottos on the banners and the poetic chants, comprising a range of slogans and socialist idioms that have been artistically revived, articulate the city's problems following industrialisation: *We demand a debt write-off; a complete socialisation; a fighting optimism without sentimentality; united despite the precarisation of work; we are beginning the transformation from the class consciousness of iron; for a revision of all privatisations; and Spread out, seeds for change.*

The project also consists of editing a special edition of a newspaper, more precisely, a graphic portfolio in the form of a newspaper. "Newspapers" have been designed with art and text combined, and are readable, comprehensible and accessible to the audience in the worker settlement to look at it and read (into) it. They contain pictograms (ideograms that schematically, or in other words, symbolically represent the 38 sculptures from the Art Colony) accompanied by Rena Rädle's aphorisms. For the occasion, Rädle recasts and concocts the meanings of key terms, taken from a reading of the Sisak Ironworks workers' newspapers. It continues with the distribution of papers on the communal doorway

i Jeremić 2015). Papirnata utopija evokacija je ideala rada, a započinje riječima Ernsta Blocha iz *Principa nade*:

Sadržaj čina nade, kao svjesno rasvijetljen, sa znanjem rastu-mačen, jest pozitivna utopijska funkcija; povjesni sadržaj nade, najprije reprezentiran u predodžbama, enciklopedijski istražen u realnim sudovima, jest ljudska kultura koja se odnosi na svoj konkretno-utopijski horizont.

(Rädle i Jeremić 2015).

Poput novoga etnografskog normativnog diskursa, koji se „bavi tropima mogućnosti i anticipacijom koju iznalazi u etnografskim podacima prikupljenim na terenu“ (Marcus 2013: 213, istaknula S. P.), i diskurs kojim se koriste Rädle i Jeremić gradi se oko prepoznate mogućnosti, oko anticipacije. „Identifikacijom i interesom za ove diskurse“, sadržanima u podacima s terena, etnolozi su ostvarili „najvažnije i distinkтивno etnografske uvide, preoblikovane kroz jezik i idiom kritike“ (Marcus 2013: 213). Poput zamišljenih etnologa, koji postaju uvjetnim aktivistima činjenicom da prepoznavaju važnost promjene u društvu nepravde (pokušavaju je istovremeno evocirati i anticipirati), Rädle i Jeremić zazivaju Blocha kao novog gurua umjetnosti, ali i manje ili više svjesno imenuju gurua pravca antropologije nade i vrijednosti, pravca koji se razvija u propitivanju suvremene društvene i političke krize. Zazivajući „ruine modernizma 20. stoljeća, videne kroz suvremenu prizmu, istovremeno podrivaju i stimuliraju utopijsku imaginaciju“ (Boym 2008, para. 5). Rädle i Jeremić čine to povezivanjem prošlosti i sadašnjosti industrije, zaposlenosti i nezaposlenosti, ideja komunitarnosti te umjetničkom artikulacijom pobune protiv društvene nepravde.



Kulturni stalker Marijana Crtalića. Program edukativnih šetnji kroz industrijsku zonu u naselju Caprag koji se održavao u sklopu Festivala Željezara, Sisak, 2015., fotografija: Marko Ercegović. / Cultural Stalker by Marijan Crtalić. A programme consisting of educational walks through the Caprag settlement's industrial zone, held as part of the Ironworks Festival, Sisak, 2015., photo by Marko Ercegović.

PREMA ZAKLJUČKU

Mogućnosti hibridizacije ciljeva postindustrijske antropologije i suvremene umjetnosti, njihovih praksi i rezultata moždaje najbolje testirati odgovaranjem na pitanja koja postavljaju Rutten i drugi (2013) u svom tekstu *Ponovno promišljanje etnografskog obrata u suvremenoj umjetnosti*. Sažimajući prigovore Hala Fostera ovom epistemološkom sudaru, Kris Rutten i suradnici traže odgovore na pitanja:

- podrazumijeva li umjetnik da je prostor umjetničke transformacije isto što i prostor političke transformacije?
- smješta li umjetnik umjetničku transformaciju u prostor drugog / alternog (kulturno drugog, opresiranog, postkolonijalno drugog, subalternog)?
- upotrebljava li umjetnik navedenu alternost kao primarnu točku subverzije dominantne kulture?
- smatra li umjetnik samog sebe društveno i kulturno drugim te ima li ograničen ili privilegiran pristup drugosti?



areas to the buildings of the workers' residential settlement of Caprag, with the public "opening" of the installation of banners in public space in Caprag's centre square, and with the elaboration of an initiative calling for a public collaborative dialogue and an "awareness-raising walk" from the Square of Croatian Statehood to the Sculpture Park.

Explaining the project, Rädle & Jeremić write: "Ironworks ABC deals with the language of social transformation, with a point of reference in the not-so-long-ago past of common creative production between workers and artists. It concerns a kind of 'ABC' of thinking about work as free practices and the struggle for creation" (Rädle & Jeremić 2015). The paper utopia evoked is an ideal of work, and it begins with the words of Ernst Bloch from *The Principle of Hope*:

the *act-content* of hope is, as a consciously illuminated, knowingly elucidated content, the *positive utopian function*; the historical content of hope, first represented in ideas, encyclopaedically explored in real judgements, is *human culture referred to its concrete-utopian horizon*.

(Rädle & Jeremić 2015, English translation from: Bloch, Ernst. 1986. *The Principle of Hope*, Oxford: Blackwell, p. 146.).

Like the new ethnographic normative discourse, which "became invested in tropes of possibility, and of anticipation found in the data of fieldwork" (Marcus 2013: 213, emphasis S. P.), the discourse that Rädle & Jeremić use is built around the recognised possibility, around anticipation. Through "identification and engagement with these discourses," inherent in the field data, ethnologists have reached "ethnography's own most valuable and distinctive insights, remade in the languages and idioms of critique" (Marcus 2013: 213). Like imagined ethnologists, who become ad-hoc activists by recognising the importance of change in an unjust society (attempting to simultaneously evoke and anticipate it), Rädle & Jeremić invoke Bloch as a new art guru, but also, more or less consciously, they name him as a guru in the direction of the anthropology of hope and value, a direction that develops in questioning the contemporary social and political crisis. Invoking the "ruins of 20th century modernity, as seen through the contemporary prism, both undercut and stimulate the utopian imagination" (Boym 2008, para. 5). Rädle & Jeremić do so by linking the past and the present of industry, of employment and unemployment, the idea of communitarianism and the artistic articulation of rebellion against social injustice.

TOWARDS A CONCLUSION

The possibility of the hybridisation of the goals of a postindustrial anthropology and contemporary culture, their practices and results, can perhaps be best tested by replying to the question posed by Rutten et

- možemo li umjetnika optužiti da je „ideološki patron“?
- radi li umjetnik sa specifičnom zajednicom motiviran političkim angažmanom i institucionalnom transgresijom kako bi opravdao svoj rad kao neku vrstu društvenog angažmana (...) pred sponzorima?
- obilježava li umjetnikov rad na neki način autsajderstvo koje nema veze s političkom smještenošću u sada i ovdje (zajednice koju istražuje)?
- je li umjetnikov rad pseudoetnografski izvještaj, prerusen putopis svjetskoga umjetničkog tržišta?
- pokušava li umjetnik postati drugi ili drugom daje osjećaj sebstva?

(Rutten et al. 2013: 463-464).

Sva su ova pitanja zapravo „noćne more“ antropologa koje je Hal Foster prepoznao već 1995. godine kao odlike „površnog“ antropologa i „površnog“ umjetnika. Njima se priključuje pitanje ključno za razumijevanje postindustrijske antropologije, antropološke kritike i umjetničkih projekata koji se nastavljaju na tradicije antropologije i s njima pregovaraju. Pitanje glasi „Je li umjetnik poželjan tamo i tko ga tamo želi?“ (Lippard prema Rutten i dr. 2013: 464).

Kao čin nade i anticipacije, intuicije te razumijevanja i ovaj antropološki projekt koji prati postindustrijske promjene u gradu Sisku pa time i *Festival Željezara*, a posredno onda i projekt *Abeceda Željezare* Rene Rädle i Vladana Jeremića, možda mogu biti shvaćeni kao dio pokreta kritike kulture, manje ili više poželjni, manje ili više pozvani, ali sasvim sigurno prisutni „tamo“ gdje treba ukazati na mogućnosti. U prepoznavanju potencijala transformativnosti sadržanog u napuštenoj arhitekturi bivših industrijskih prostora Željezare Sisak umjetničke prakse *Festivala Željezara* mogu se stoga promatrati kao pokušaj naznačavanja alternativne revitalizacije ili tek melankolična gesta protagonista antropologije nade i suvremene umjetničke izvedbe.

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al. (2013) in their text *Revisiting the Ethnographic Turn in Contemporary Art*. Summarising Hal Foster's objections to this epistemological car crash, Kris Rutten and his collaborators are searching for answers to these questions:

- Does this artist consider his/her site of artistic transformation as a site of political transformation?
- Does this artist locate the site of artistic transformation elsewhere, in the field of the other (with the cultural other, the oppressed postcolonial, subaltern or subcultural)?
- Does this artist use 'alterity' as a primary point of subversion of dominant culture?
- Is this artist perceived as socially/culturally other and has s/he thus limited or automatic access to transformative alterity?
- Can we accuse the artist of 'ideological patronage'?
- Does the artist work with sited communities with the motives of political engagement and institutional transgression, only in part to have this work recoded by its sponsors as social outreach, economic development, public relations?
- Is this artist constructing outsiderness, detracted from a politics of here and now?
- Is this work a pseudo-ethnographic report, a disguised travelogue from the world art market?
- Is this artist othering the self or selving the other?

(Rutten et al. 2013: 463–64).

All these questions are a "nightmare" for anthropologists, as Hal Foster recognised as early as in 1995, as features of "superficial" anthropologists and "superficial" artists. To these, a question crucial for understanding postindustrial anthropology, anthropological critique and art projects that continue in anthropological traditions can be added, to negotiate between them. The question is: "is the artist wanted there and by whom?" (Lippard op. cit. Rutten et al. 2013: 464).

As an act of hope and anticipation, intuition and understanding, this anthropological project that follows the postindustrial changes in the city of Sisak, as well as the *Ironworks Festival*, and indirectly Rena Rädle & Vladan Jeremić's *Ironworks ABC* project, can be understood as part of a movement in cultural critique. It may be more or less desired, more or less invited, but is most certainly present "there" where it can point to possibilities. In recognising the potential for a transformational quality inherent in the abandoned architecture of the *Sisak Ironworks'* former industrial space, the artistic practices of the *Ironworks Festival* can therefore be viewed as an attempt to point to an alternative revitalisation, or are just a melancholy gesture of a protagonist in the anthropology of hope and contemporary art performances.

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O Abecedi Željezare

U radu *Abeceda Željezare* uobličili smo transformativnu metodu koju razvijamo kroz naša istraživanja. S *Abecedom* smo nastavili istraživanje samoupravnih praksi jugoslovenskog socijalizma započeto 2012. godine radom *Radnički kolektiv*, realizovanim u Boru, u Srbiji. Tada smo kroz intervencije na tekstu i arhivskim fotografijama preuredili postojeći list rudnika bakra *Borski kolektiv* u *Radnički kolektiv*. Štampane radničke novine smo zatim delili ispred kapije rudnika, pozivajući radnice i radnike na razgovor o situaciji sindikalne borbe u rudniku, koji se istog dana održao u Narodnoj biblioteci Bor. Cilj nam je bio da zajedno saznamo koliko je reartikulacija praksi i ideja iz vremena samoupravljanja korisna za današnju borbu borskih radnika. Ovu transformativnu metodu smo *Abecedom* pokušali dalje da razvijemo i da je primenimo na razne načine, o čemu će ovde biti reči.

Istraživanje koje prethodi *Abecedi* počelo je u aprilu 2015. godine, kada smo od umetnika Marijana Crtalića, pokretača Festivala Željezara, i kustoskinja Galerije Miroslav Kraljević iz Zagreba Ane Kovačić, Lee Vene i Sanje Sekelj dobili poziv da tokom proleća razvijemo novi rad i u junu iste godine učestvujemo na Festivalu. Predstavljeni su nam prethodni uvidi i umetničke aktivnosti koje su se odvijale u kontekstu prvog Festivala Željezara, a kustoskinja Galerije Striegl Alma Trauber predočila nam je materijale o istoriji radničke kulture u Sisku. Prvi susret sa ruiniranim kompleksom Željezare Sisak ostavio nas je skoro bez reči. Mnogi žitelji su napustili naselje Caprag i u njemu se više ne odvija buran radnički život, kao nekada. Željezara Sisak, ondašnji jugoslovenski gigant sa 14.000 zaposlenih radnika, u proteklih par decenija je praktično uništena, prvo tokom rata, a zatim i procesom privatizacije. Naše istraživanje je stoga započelo u kompleksu ruinirane Željezare, da bi nam pažnju brzo privukao postojeći Park skulptura u radničkom naselju. Skulpture su nastale u Koloniji likovnih umjetnika Željezare Sisak i još uvek stoje kao svedoci vremena samoupravljanja i stvaranja u SFRJ. Ta kolonija se održavala od 1971. do 1990. godine, a skulpture su rezultat zajedničkog stvaralačkog procesa gostujućih umetnika i radnika Željezare. Premda donekle oronule, skulpture su, srećom, uglavnom preživele, u parku Capraga, bez većih oštećenja, jer ih je zaobišao talas destrukcije socijalističkog spomeničkog nasleđa u Hrvatskoj.

Primetili smo da na postolju ili na samom materijalu većeg broja skulptura stoje potpisi ne samo umetnika, nego i radnika ili celokupne radničke brigade varilaca koji su učestvovali u stvaranju objekata sastavljenih od metalnih proizvoda i poluproizvoda Željezare. Na osnovu tih uvida, naše istraživanje se usmerilo ka jedinstvenoj istoriji nastanka tih skulptura. Zainteresovalo nas je pitanje autorstva i uslo-

On the Ironworks ABC

In the work *Ironworks ABC*, we shaped the transformative method that we develop through our research. With the *ABC*, we have continued our artistic exploration of Yugoslav socialism's self-management practices, which began in 2012 with the *Workers' Collective* [*Radnički kolektiv*], completed in Bor, Serbia. On that occasion, we re-edited the existing copper-mine newspaper *Bor Collective* through interventions in the text and archival photographs and published it with a new name, the *Workers' Collective*. We handed out copies in front of the entrance to the mine and invited miners to a discussion, held on the same day in the National Library of Bor, about the situation regarding the trade unions' struggles in the mine. The aim was to explore together how far the re-articulation of practices and ideas from the time of workers' self-management is useful for the miners' struggles today. With the *ABC*, we attempted to advance this transformative method and to apply it in various ways that we will discuss here.

Transparenti
Abecede Željezare u
Capragu. Fotografija:
Marko Ercegović,
2015. / The *Ironworks*
ABC banners in
Caprag. Photo:
Marko Ercegović,
2015.



Rad *Abeceda Željezare* Vladana Jeremića i Rene Rädle se uklopio u stambeni kompleks radničkog naselja Caprag, inače izgrađenog za radnike od strane njihovog poslodavca, bivše Željezare Sisak. Rad se svojim problemskim pristupom inkorporirao u recentni socijalno-politički trenutak, a naročito u srž koncepta samog *Festivala Željezara*, a to je socijalno angažirano umjetničko interveniranje u fizički i značenjski prostor grada Siska, odnosno sisačkog radničkog naselja Caprag, te nekadašnje Željezare Sisak i njenog nasljeđa. Prije intervencije, po dolasku u Sisak, Vladana i Renu, u sklopu svog kulturno turističkog performansa *Kulturni stalker*, proveo sam prostorom radničkog naselja te svih dostupnih mjesta pod nekadašnjom skrbi Željezare Sisak. Zatim sam ih povezao s odličnim znalcem tranzicijske i post-tranzicijske lokalne problematike, sisačkim novinarem, ali i stanovnikom Capraga Danijelom Preradom. Istraživši prostor odnosno njegove značajke, svoje početne koncepcione smjernice uskladili su s viđenim, te kreirali *site specific* instalaciju-urbanu intervenciju koja je stajala oko tri tjedna na nekoliko lokacija unutar Capraga. Rad je iznenada nestao te sam proveo mini istraživanje nestanka i na svojstveni detektivski način ispitao potencijalne svjedočke od kojih sam dobio bitnu informaciju o tome tko je uzeo dijelove rada i gdje se nalaze, te sam na kraju uspio pronaći i vratiti cijeli rad. Navedena epizoda karakterizira način provođenja ovakvih i sličnih kulturno umjetničkih događanja u Hrvatskoj.

Marijan Crtalić

The *Ironworks ABC*, a work by Vladan Jeremić & Rena Rädle, has been integrated into the residential complex in the workers' neighbourhood of Caprag that was built for workers by their employer, the former Sisak Ironworks. In its problem-oriented approach, this work hit the recent sociopolitical moment, and points to the essence of the *Ironwork Festival's* concept. It is a socially engaged artistic intervention into the physical and symbolic space of the city of Sisak, i.e. the worker neighbourhood of Caprag, and the former Sisak Ironworks and its legacy. Upon the arrival of Vladan and Rena in Sisak, but before the intervention, I guided them through the space of the worker neighbourhood and all available locations that the Sisak Ironworks used to be responsible for, a tour I make as part of the cultural-tourist performance *Cultural Stalker*. I then linked the two artists up with Danijel Prerad, a Sisak journalist and resident of Caprag who is an excellent connoisseur of the transitional and posttransitional local problematic. Having researched the space and its features, they altered their initial guiding concepts in line with what they saw, and created a *site-specific* installation/urban intervention that was visible at several locations in Caprag for around three weeks. Then the work of art suddenly disappeared and I carried out a mini-investigation into its disappearance. Playing the detective, I questioned potential witnesses from whom I received a crucial piece of information on who had taken parts of the work and where the parts were located. In the end I managed to find and return the whole work. The above-mentioned episode is typical of how these and similar culturally artistic events play out in Croatia.

Marijan Crtalić

Segment *Zajednički (g)rad* na kojemu smo radile u sklopu *Festivala Željezara* 2015. godine bio je naš prvi kustoski istup izvan Zagreba. Toga smo bile svjesne od trenutka prvih istraživanja i aktivno smo se bavile time kako premostiti (i da li uopće premostiti) činjenicu da smo autsajderice u Željezari, nekada jednom od najvećih industrijskih giganata u Jugoslaviji.

Sve kurirane radove (Vladan Jeremić i Rene Rädle, Archisquad, Marko Tadić, Tonka Maleković, Tanja Vujasinović i Nadija Mustapić) odlučile smo smjestiti u okolicu same Željezare, naselje Caprag. U naselju nema institucije niti prostora koji predstavlja i stanovnicima približava suvremenu umjetnost tako da smo dodatno morale promišljati formate kojima umjetnički radovi mogu iskoračiti u prostor svakodnevice kvarta. Upravo odluka da pozovemo umjetnike Vladana Jeremića i Renu Rädle bila je taktička znajući njihov duboko uranajući pristup i dobro poznavanje političkog i industrijskog konteksta u bivšoj (ali i sadašnjoj) državi. Pokušale smo zaobići sveprisutne nostalgične interpretacije i istraživanja tog perioda i dati izmaknutu perspektivu tako da smo težište stavile na spregu umjetničkog i proizvodnog rada a time je, prirodno, u fokus došla likovna kolonija Željezare. Ona je postojala sedamdesetih i osamdesetih godina a kao njen proizvod imamo mnoštvo skulptura koje su umjetnici istraživali. U razgovoru s Vladanom i Renom odlučili smo se za *site specific* radove, smještene između stabala u naselju Caprag, predstavljene u jednosatnoj šetnji i popratnim grafičkim listovima u obliku novina koje su oni delili stanovnicima Capraga. Njihov rad funkcionirao je kao vrlo direkstan poziv na revidiranje povijesnog, ali i aktualnog trenutka te na promišljanje sprege industrijskog i umjetničkog rada. Novi reformatorski vizualni jezik umjetnici su pozicionirali u najživlje kvar-tovske točke gdje se kreće većina stanovnika. Uz pomoć ljudi iz Kluba mlađih Skwhat postavljeni su transparenti i vodstvima smo pokušali približiti rad i otvoriti novi prostor za dijalog o nasleđu likovne kolonije, te razumjeti različite odnose stanovnika prema skulpturama u javnom prostoru Capraga. Suradnju s Vladanom i Renom zamislile smo kao početak mogućeg dugoročnijeg rada u prostoru oko Željezare s obzirom na to da je jednokratni *site specific* rad izazovan format kojim se tek može dijagnosticirati stanje na terenu i zadobiti početno povjerenje stanovnika.

Ana Kovačić, Lea Vene i Sanja Sekelj

The *Community Cityworks [Zajednički (g)rad]* program, which we completed as part of the 2015 Ironworks Festival, was our first curatorial appearance outside Zagreb. From the moment we began our first research on this topic, we were aware that we were outsiders at the ironworks, once one of Yugoslavia's biggest industrial giants, and we actively focused on how to overcome (and whether to overcome) this.

We decided to place all the curated works (Vladan Jeremić & Rena Rädle, Archisquad, Marko Tadić, Tonka Maleković, Tanja Vujsinović & Nadija Mustapić) in the vicinity of the Ironworks, in a settlement named Caprag. In the settlement there is no institution or space that showcases contemporary art so as to bring it closer to the inhabitants. We therefore also had to think of formats through which works of art could step outside into the space of everyday neighbourhood life. In particular, the decision to invite the artists Vladan Jeremić and Rena Rädle was tactical, as we knew their deeply immersive approach and good knowledge of the political and industrial context in the former (but also present-day) state. We have attempted to avoid the ubiquitous nostalgic interpretations and research into that period, offering a more subtle perspective and therefore putting an emphasis on the bind between artistic and productive work. In so doing, the Ironworks' Colony of Fine Artists came to produce many sculptures during the 1970s and 1980s — the focus of the artists' research. Through discussions with Vladan and Rena, we decided on site-specific works, placed between the Caprag neighbourhood's trees, represented in the hour-long walk and accompanying printed sheets in newspaper format that they distributed to the residents of Caprag. Their work played out as a very direct call for a review of the historical moment, but also of the current one, and for contemplating the bind between industrial and artistic work. The artists positioned the new, reform-oriented visual language in the liveliest spots in the neighbourhood where the majority of residents pass by. Aided by people from the youth club Skwhat, banners were put up and with guided tours we attempted to mediate the work and open a new space for a dialogue on the legacy of the fine arts colony, trying to understand the different relations that residents have towards the sculptures in Caprag's public space. We saw the collaboration with Vladan and Rena as the beginning of a possible longer-term project in the space around the ironworks, given that a one-off, site-specific work is a challenging format through which we have only been able to diagnose the situation on the ground and to start to gain the residents' trust.

Ana Kovačić, Lea Vene i Sanja Sekelj

va nastanka skulptura. Deklaracija zajedničkog stvaranja umetnika i radnika, utisnuta na gotovo svakoj skulpturi, govori nam o njihovom opredeljenju i značaju tog čina. Razlog za to verovatno treba potražiti u tome da su sami radnici Željezare bili inicijatori bogate kulturne aktivnosti preduzeća, što nam je potvrdila i jedna od tadašnjih voditeljica kulturnog programa Branka Sešo, s kojom smo razgovarali, a što se može pročitati i u publikaciji *Kolonija likovnih umjetnika Željezare Sisak 1971–1990.*, koju je priredio Vlatko Čakširan.

U parku smo zatekli metalne svedoke jednog oblika stvaralaštva koje se u diskursima savremenih kapitalističkih društava označava kao utopijsko, reč je o nečemu što je skoro nemoguće ostvariti. Ovde je, dakle, reč o proizvodnji objekata koja u jednu celinu obuhvata mašinski, ručni i kreativni rad, i time negira podelu rada na manuelni i duhovni. Pored toga, proizведен je višak vrednosti koji se nije otimao od radnika nego je, kao rezultat oslobođenog rada, ostajao u društvenom vlasništvu samoupravnih proizvođača odnosno radnika Željezare Sisak. Taj neposredni stvaralački odnos, u kojem su podjednako učestvovali i radnici i umetnici, uputio nas je na pojam *militantnog optimizma* Ernsta Blocha, o čemu je pisao nakon završetka Drugog svetskog rata, u delu *Princip nada*, i sledstveno tome na pitanje o potencijalima jednog takvog militanto optimističnog stvaralaštva u današnjem složenom i neprijateljskom okruženju.

U postojećem kapitalističkom poretku samoupravljačka saradnja radnika i umetnika teško je ostvariva, s obzirom na ključnu razliku u odnosu na period socijalizma, to jest činjenicu da većina radnika ne upravlja kompanijama, niti ih poseduje. Radnici Željezare Sisak bili su osnivači i inicijatori kolonije, samim tim praktično i naručiocci nastalih umetničkih dela. Danas imamo gotovo suprotnu situaciju u kojoj radnice i radnici nisu uključeni u procese odlučivanja, dok vlasnici sredstava za



Dijeljenje grafičkih listova-novina *Abeceda Željezare* u Sisku.
Fotografija: Marko Ercegović, 2015. /
Distributing the graphic pamphlets-newspapers Ironworks ABC in Sisak. Photo: Marko Ercegović, 2015.

The research that preceded the ABC began in April 2015 when we received an invitation from the artist Marijan Crtalić, the founder of the *Ironworks Festival*, and from the curators of the Miroslav Kraljević Gallery, Zagreb — Ana Kovačić, Lea Vene & Sanja Sekelj — to develop a new work in spring and to participate in the festival in June of the same year. They introduced us to earlier insights and artistic activities that had taken place at the first *Ironworks Festival*, and the curator of the Striegl Gallery, Alma Trauber, presented us with material on the history of workers' culture in Sisak. The first encounter with the Sisak Ironworks, a complex now in ruins, almost left us speechless. Many young people had left the worker neighbourhood of Caprag and the vibrant life of the workers there was no longer to be seen. The Sisak Ironworks, once a Yugoslav giant that employed 14 000 workers, has been all but destroyed over the past few decades, first during the war, and then through the privatisation process. Our research therefore began in the ruined complex of the ironworks, before our attention was diverted to the existing sculpture park in the workers' neighbourhood. The sculptures had been produced by the Sisak Ironworks Artists' Colony and are still standing, witnesses to the period of self-management and creation in socialist Yugoslavia. The colony was maintained from 1971 to 1990, and the sculptures that were created at that time resulted from a common creative process between the invited artists and ironworks workers. Although they are somewhat rundown, the sculptures have luckily mostly survived in Caprag's park, without significant damage to them. The wave of destruction of socialist monuments in Croatia, mostly during the 1990s, had spared them.

Potpis suradnje na skulpturi Zvonimira Kamenara u Parku skulptura, 1982. godina. Fotografija: Vladan Jeremić, 2015. / A signature marking the collaboration, located on the sculpture of Zvonimir Kamenar in the sculpture park, from the year 1982. Photo: Vladan Jeremić, 2015



We noticed that on their pedestals or elsewhere, the signatures of not only the artists were engraved, but also those of workers or entire worker brigades of welders who participated in the creation of works made from the Ironwork's metal products or semi-products. Based on these insights, our research has focused on the unique history of these sculptures' creation. Questions of authorship and the conditions in which the sculptures were

proizvodnju i vlasnici umetničkog brenda teže preuzimanju svakog viška vrednosti i simboličkog kapitala, uz pomoć kojih potom manevrišu na postojećim tržištima i menjaju im značenje kroz marketinške aktivnosti. Nasuprot dominantnom okruženju hiperproizvodnje dekorativnih umetničkih predmeta i njihove komodifikacije na tržištima podređenim finansijalizaciji, želimo da razmišljamo, pre svega, o upotreboj vrednosti umetnosti kao zajedničke društvene prakse.

Rad *Abeceda Željezare* želi govoriti iz istorijske pozicije jedne „ostvarene utopije“. Taj govor je upućen horizontu današnje klasne borbe i perspektivama radničkog otpora u Hrvatskoj. „Ostvarena utopija“ iz prošlosti može donekle izgledati kao fikcija. Premda, koliko je utopija zaista bila ostvarena zavisi zapravo od toga koliko nam dostignuća iz tog perioda danas mogu biti ohrabrujuća. Odgovor smo u *Abecedi* pokušali dati kroz poetski govor skulptura u parku Capraga, koje u sebi nose iskustvo i memoriju oslobođenog rada i stvaralaštva. Na taj način hoćemo da doprinesemo razumevanju kvaliteta prožimanja umetnosti i društva u radničkom samoupravljanju.

Znakovni sistem *Abecede Željezare* je izrađen prema obliku skulptura koje stoje u parku Capraga. Iako je njihova forma poslužila za vizuelizaciju znakova *Abecede*, kvalitet koji nas ovde zanima jeste zajedničko stvaranje umetnika i radnika, a manje skup stvorenih predmeta u njihovim raznorodnim oblicima, koje bi trebalo zaštititi od propadanja. Kroz poetski tekst rekonstruišemo proizvodnu istoriju preostalih objekata i uslove njihovoga nastanka tako što pronalazimo znakove i jezik kojima ih je moguće preneti i spoznati. „Govorom“ skulptura obraća nam se materija od koje su one napravljene: ruda železa, cevi, limovi i čelik. S obzirom na drastično promenjene istorijske okolnosti, skulpture nam pričaju o posledicama privatizacije, prekarizaciji uslova rada i dužničkom ropstvu, uz parole socijalnih pokreta prisutnih u Hrvatskoj. Intervencija u javnom prostoru naselja Caprag podrazumevala je izradu grafičkih listova odnosno novina i umetničkih transparenata od tekstila. Pri kasnijem korišćenju tih materijala, došli smo do raznih varijacija, pokazanih u različitim sredinama. Jedan od glavnih izazova je bio način prikazivanja optimističkog stanja stvari iz prošlosti, iz kojeg je bila transformisana ova materija.

Naš umetnički postupak je bio fokusiran na to da se glas same materije učini vidljivim i performativnim. Da bi se osmislio i izveo ovaj postupak, vratili smo se materijalističkim concepcijama i idejama. Metodu koja polazi sa stanovišta same materije koristili su sovjetski konstruktivisti, kao što je pisac Sergej Tretjakov, koji se zalagao za književnost o stvarima umesto tradicionalnog pisanja o ličnostima i herojima. Inverzija mesta subjekta koju izvodimo u *Abecedi* jeste krucijalna za razumevanje vizure prirode i sredine u kojoj živimo i radimo, a naracija iz ugla same materije veoma je potrebna i esencijalna za sagledavanje društvene i ekološke krize u kojoj se nalazimo.

made interested us. The declaration of the artists' and workers' joint creative work, impressed on almost every sculpture, tells us their orientation and the significance of that act. The reason for this probably lies in the fact that ironworks workers themselves initiated the factory's rich cultural activities. This was confirmed by one of the leaders of the cultural programme at that time, Branka Sešo, with whom we spoke, and it can be also found in the publication *Sisak Ironworks Colony of Fine Artists 1971–1990*, edited by Vlatko Čakširan.

In the park we came across the metal witnesses to a form of creation denoted as utopian in the discourses of contemporary capitalist societies — i.e. as something practically impossible to undertake. The issue at stake here is the production of objects that brought together machine, manual and creative work in one whole, therein negating the division of labour into manual and intellectual work. Besides this, a surplus value was produced that was not taken away from the workers, but which, as a result of liberated work, remained socially owned by the self-managing producers, i.e. the Sisak Ironworks workers. This unmediated creative relation

Skulptura Mile Kumbatović od gotovih proizvoda i poluproizvoda Željezare Sisak u radničkom naselju Caprag. Fotografija: Rena Rädle, 2015. / The sculpture of Mila Kumbatović made from finished products and semiproducts of the Sisak Ironworks, in the worker's settlement of Caprag. Photo: Rena Rädle, 2015.



in which both workers and artists equally participated, led us to Ernst Bloch's concept of *militant optimism*, of which he wrote after the end of Second World War in his

Mogućnost „subjektivnog faktora“ unutar materijalističke koncepcije sveta bila je tema koja je zanimala mladog Karla Marxa u njegovim istraživanjima teorije atoma antičkog filozofa prirode Epikura, o čemu Bloch piše u svom tekstu o Eipikuru i Marxu. Ključna inovacija u Epi-kurovoj teoriji atoma bila je karakteristika atoma da, pojednostavljeno rečeno, odstupaju od unapred zacrtane putanje. Iznenadno skretanje atoma u nepredviđenom smeru, momenat je prekida sa ustajalim potretnom stvari. To je trenutak kada može doći do potencijalnog stvaranja i u kojem se materija transformiše. Mladi Marx je u ovoj ideji zatekao mogućnost izlaza van determinizma, to jest materijalističku koncepciju objektivne mogućnosti potlačene klase da izvede radikalne društvene promene. S takvim potencijalom, hipoteza o „diskursu materije“ čiji su atomi „skrenuli s puta“ u samoupravnom delanju metala, radnika i umetnika, u slučaju rezultata nastalih tokom Kolonije Željezare Sisak, jeste posebno provokativna. U kontekstu savremene rasprave o novim materijalizmima, aktivnost atoma nastalih kroz udruženi rad mogla bi se označiti koncepcijom performativnog materijalizma.

Od njenog prvog izvođenja u Capragu 2015. godine, *Abeceda Željezare* je postala neka vrsta matrice za ceo niz umetničkih intervencija i daljeg istraživanja. Ona je sastavni deo intervencija i izložbi u Rijeci, Berlinu, Talinu, Veneciji, Osijeku i Beogradu, i u svakoj od tih prilika brusila se naspram različitih narativa i prostora, s dodatim zahtevima ili tumačenjima. Jedna od prvih aktivnosti koja je realizovana neposredno nakon intervencije u Sisku bila je izložba *Crvena zima* u Galeriji SIZ u Rijeci, na jesen 2015. godine. Na izložbi su prikazani materijali, dokumenti i radovi nastali tokom naših intervencija u Norveškoj, Srbiji i Hrvatskoj. Izloženi materijali u tom okruženju su predstavljeni neku vrstu didaktičkih objekata s kojima zainteresovani posetioci mogu da stupe u interakciju. Pokazivanje transparenata i novina iz Siska ne treba, dakle, shvatiti kao reprizu same intervencije u galeriji, niti kao njihovo svođenje na estetske objekte u prostoru „bele kocke“. Prostor SIZ-a je poslužio kao javna laboratorija za svojevrsnu verifikaciju korisnosti našeg istraživanja.

U Rijeci su 2017. godine, u saradnji s Grupom ZIP i celim Zborom Crvene Rijeke, potencijali *Abecede* bili testirani u javnom prostoru riječkog Kozroa. Nasuprot karnevalskoj i turističkoj atmosferi primorskog grada, umetničko-politički transparenti *Potencijali za militantnu kreativnost* prikazivali su imaginarijum militantne kreativnosti u zajedničkoj borbi potlačenih. Parole ispisane znakovnim pismom *Abecede Željezare* na poleđinama banera postale su, takođe, deo umetničke intervencije *Stvarne borbe — lažno vlasništvo*, izvedene u Talinu, kao i rada *Opervacije sa ivice*, izvedenog u beogradskoj Astronomskoj opservatoriji 2016. godine.

Dok je u Sisku veza između postojećih skulptura i znakova *Abecede* bila očigledna, u drugim sredinama taj znakovni sistem postao je apstraktan, zato što je gubio svoju lokalno prepoznatljivu istoriju. Taj

work *The Principle of Hope*, and consequently, to the question of the potentials of one such militantly optimistic creative work in today's complex and hostile environment.

In the existing capitalist order, self-managing cooperation between workers and artists is difficult to achieve, given that the key difference compared with the socialist period is that most workers do not manage the companies, nor do they own them. The Sisak Iron-works workers were the founders and instigators of the colony, and therefore, in practical terms, the contractors of the works created. On the contrary, workers today are excluded from decision-making processes, while the owners of the means of production and artistic brands tend to assume control of every drop of surplus value and symbolic capital produced. They then manipulate these values on existing markets and change their meaning through marketing activities. In contrast to the dominant environment of a hyperproduction of decorative artistic objects and their commodification on financialised markets, we wish to primarily think about the use value of art as common social practice.



Skulptura Čovjek stroj, Ratka Petrića iz 1975. Skulptura je djelomično oštećena. Fotografija: Vladan Jeremić, 2015. / The sculpture *The Machine Man*, completed by Ratko Petrić in 1975. The sculpture is partly damaged. Photo: Vladan Jeremić, 2015.

The work *Ironworks ABC* wants to speak from the historical position of an “achieved utopia”. This speech is directed at the horizons of today's class struggle and the prospects of worker resistance in Croatia. This “achieved utopia” from the past can look somewhat like a fiction. Yet, the extent to which that utopia was historically achieved in fact depends on the extent to which its achievements can be a source of encouragement today. In the *ABC*, we have attempted to offer a response through the sculptures' poetic speech, in which the experience and memory of liberated work and creativity inheres. In this way, we want to contribute to understanding the quality of

momenat nas je zanimalo iz dva ugla. S jedne strane, *Abeceda* otvara mogućnost za ispoljavanje različitih ideologija u interpretaciji znakova: na riječkom Korzou, žuto pismo na crvenoj pozadini zastave nekoga je asociralo na reklamu za McDonald's, a nekoga na maoističke zastave. S druge strane, zanimalo nas kako da različita ideološka čitanja sada konfrontiramo s praksom koja bi ostala verna istorijatu pisma, to jest njegovom nastanku iz opredmećene „utopije“ ukidanja podele rada i otimanja učinka rada. Na primer, u Talinu smo u saradnji sa istraživačima i aktivistima pronašli i označili *Abecedom* ona mesta u gradu gde privatizacija gradskog zemljišta preti da ukine pristup javnom prostoru.

U umetničkoj intervenciji *Opservacije sa ivice*, slogani ispisani slovima *Abecede* su postali deo performativnog javnog obilaska beogradske Astronomске opservatorije, u koju je za tu priliku smešten niz privremenih skulptura-crteža, koji su služili kao rekviziti za izlaganje učesnika. U susretu s drugim objektima-učesnicima, to jest s paviljonima i astronomskim instrumentima, vodičem-naučnicom iz opservatorije, publikom i kuratkorkom intervencije, slogani su postali objekti-ideje koji se obrađuju u raspravi o umetnosti i nauci u uslovima periferije. *Abeceda* i ostali objekti su se aktivirali kroz relaciju sa astronomskim instrumentariumom, kroz delovanje ljudi i kretanje njihovih misli, negirajući postojeće koncepcije reprezentacije. Na taj način smo pokušali da prizovemo one prakse čiji se subjekti emancipuju od postojećih predstava i institucionalizovanog pogleda na društvo. Tako je, daljim korišćenjem u našem radu, *Abeceda* postala i okosnica za hvatanje u koštač sa protivurečnostima između univerzalnog i partikularnog, apstraktnog i konkretnog, spekulativnog i determinističkog materijalizma.

Transparentni
Abecede Željezare
na Trgu hrvatske
državnosti u Capragu.
Fotografija: Marko
Ercegović, 2015. /
The Ironworks ABC
banners on the
Square of Croatian
Statehood in Caprag.
Photo: Marko
Ercegović, 2015.



art's and society's mutual permeation under worker self-management. The sign system of the *Ironworks ABC* is shaped from the contours of the sculptures standing in the park of Caprag. Although their form has helped us visualise the *ABC*'s letters, the quality we are interested in lies in the joint creation by artists and workers, and less in the range of objects in their varied forms that should be prevented from decay. Through the poetic text we reconstructed the production history of these objects and the creative process, by finding signs and language that can pass it on and recognise it. The matter of which the sculptures consist addresses us in their "speech": iron ore, piping, tin, and steel. As regards the drastically changed historical circumstances, the sculptures tell us about the consequences of privatisation, and the precarisation of working conditions and debt slavery, with the slogans of social movements present in Croatia. The Caprag settlement's intervention in public space comprised a newspaper with graphics and artistic textile banners. When using these materials later, we adjusted them to different settings. One of the main challenges lay in how to show the optimistic condition of the past, from which matter had been transformed.

Our artistic approach was focused on making matter's voice visible and performative. To imagine and implement this method, we turned to study the concepts and ideas of materialism. A method that departs from the standpoint of matter itself was used by Soviet constructivists such as the writer Sergei Tretyakov, who advocated for a literature on objects instead of traditional writing about personalities and heroes. The inversion of the place of the subject, which is performed in the *ABC*, is crucial for understanding the perspective of nature and the environment in which we live and work. A narrative from the position of matter itself is therefore needed and it is essential to comprehending the social and ecological crisis we are currently in.

The possibility of a "subjective factor" within the materialist conception of the world was a topic the young Karl Marx was intrigued with when he studied Epicurus' atomic theory, as Bloch writes in his text on Epicurus and Marx. The crucial innovation in the theory of the ancient natural philosopher Epicurus was the atom's character-



Transparenti Abecede Željezare na Trgu hrvatske državnosti u Capragu. Fotografija: Marko Ercegović, 2015. / *The Ironworks ABC* banners on the Square of Croatian Statehood in Caprag. Photo: Marko Ercegović, 2015.

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Zastave *Potencijali za*
militantu kreativnost

u Rijeci, nastale u
okviru manifestacije
Zbor Crvene Rijeke, sa
instalacijom ZIP grupe.

Fotografija:
Rena Rädle, 2017. /

The flags *Potentials for*
a Militant Creativity in
Rijeka, which originated
as part of the Red Rijeka
Assembly event, with
installation of ZIP group.
Photo: Rena Rädle, 2017.



istic of, broadly speaking, deviating from a path drawn in advance. The sudden movement of atoms in an unforeseen direction is the moment of rupture with the established order. It is the instant of potential creation in which matter is transforming itself. In this idea, the young Marx noted the possibility of overcoming determinism and arriving at the materialist concept of the objective potentiality of the proletariat to bring about radical social changes. With such a potential, the hypothesis on the “discourse of matter” whose atoms “deviated from the path” in the self-organised actions of metal, workers and artists, becomes especially provocative. In the context of contemporary debates on new materialisms, the activity of atoms formed through associated labour might be denoted by the concept of performative materialism.

From its first performance in Caprag in 2015, the *Ironworks ABC* has become a kind of programme for a whole series of artistic interventions and further research. It has become part of interventions and exhibitions in Rijeka, Berlin, Tallinn, Venice, Osijek and Belgrade. On each of these occasions it has been further sharpened, against varied narratives and spaces, with new demands or interpretations. One of the first activities that took place immediately after the intervention in Sisak was the exhibition *Red Winter [Crvena zima]* in the SIZ Gallery [Self-managed Interest Community Gallery] in Rijeka in 2015. In it, materials, documents and works created during our interventions in Norway, Serbia and Croatia were presented as a set of didactic objects with which interested visitors could interact. Showing the banners and the newspapers from Sisak should not be understood as a repetition of the intervention itself in the gallery, nor as their reduction to aesthetic objects. The SIZ Gallery space served as public laboratory for the verification of the usefulness of our research.

In Rijeka in 2017, in collaboration with the ZIP group and the entire Red Rijeka Assembly, the *ABC*’s potentials were tested in Rijeka’s main shopping street, Korzo. In contrary to the coastal city’s carnival and tourist atmosphere, the artistic-political banners *Potentials for Militant Creativity* unleashed the imaginary of militant creativity in a joint struggle of the oppressed. Slogans written in the sign language of the *Ironworks ABC* on the backs of the banners became part of the artistic intervention *Real Struggle — Fake Estates*, performed in Tallinn, as well as of the work *Observations from the Edge*, performed in the Belgrade Astronomical Observatory in 2016.

While in Sisak, the link between the existing sculptures and the signs of the *ABC* was obvious, in other locations, this sign system became abstract, as it lost its locally recognisable history. This moment was of interest to us from two perspectives. On the one hand, the *ABC* opens up the possibility of expressing different ideologies in



interpreting the signs: on Rijeka's main shopping street, the yellow signs on the flag's red background led someone to associate it with a McDonald's advert, and someone else with a Maoist flag. On the other hand, we are interested in how we can confront this ideology with a practice that would remain faithful to the history of the signs, i.e. to its origins in the objectified "utopia" of the abolition of the division of labour and expropriation of work. For example, the practice in Tallinn consisted of cooperating with researchers and activists in discovering and denoting those locations in the city where the privatisation of city land threatens to revoke access to what was previously public city space.

Zastave Potencijali za militantu kreativnost u Rijeci, nastale u okviru manifestacije Zbor Crvene Rijeke. Fotografija: Rena Rädle, 2017. / *The flags Potentials for a Militant Creativity in Rijeka*, which originated as part of the Red Rijeka Assembly event. Photo: Rena Rädle, 2017.

In the artistic intervention *Observations from the Edge*, slogans written in the letters of the ABC became part of a performative public tour of the Belgrade Astronomical Observatory. For the occasion, a series of temporary sculptures-drawings were positioned there, which served as props for the participants' statements. Through the encounter with other objects-participants, i.e. with the pavilions and astronomical instruments, the guide and scientist from the observatory, the audience and the curator of the intervention, the slogans became objects-ideas that were elaborated in a joint reflection on arts and science in the conditions of the periphery. The ABC and other objects were mobilised through their relation with the astronomical instrumentarium, through the actions of the people and the circulation of their thoughts, which negated existing concepts of representation. In this way we tried to evoke those practices whose subjects emancipate themselves from existing representations and institutionalised viewpoints on society. Thus, in using it further in our work, the ABC has become a platform for belabouring the contradictions between the universal and the particular, the abstract and the concrete, between speculative and deterministic materialism.

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Umjetnička intervencija
na javnim mjestima
kojima prijeti privatizacija,
nastala u okviru rada
Stvarne borbe — lažno
vlasništvo u Tallinu.

Fotografija: Rena Rädle,
2016. /

An artistic intervention in
public places threatened
by privatization, which
originated as part of the
Real Struggle — Fake Estates in Tallinn.
Photo: Rena Rädle, 2016.



Umjetnička intervencija na javnim mjestima kojima prijeti privatizacija, nastala u okviru rada *Stvarne borbe — lažno vlasništvo* u Tallinu. Fotografija: Rena Räidle, 2016. / An artistic intervention in public places threatened by privatization, which originated as part of the work *Real Struggle — Fake Estates* in Tallinn. Photo: Rena Räidle, 2016.





Detalj postava u okviru rada *Stvarne borbe — lažno vlasništvo*, Muzej savremene umetnosti Estonije (EKKM) u Talinu. Fotografija: Rena Rädle, 2016.



Exhibition view, part of the work *Real Struggle — Fake Estates*, Contemporary Art Museum of Estonia (EKKM) in Tallinn. Photo: Rena Rädle, 2016.



Umetnička intervencija *Opservacije sa ivice*, u beogradskoj Astronomskoj opservatoriji.
Fotografija: Rena Rädle, 2016.



The artistic intervention *Observations from the Edge*, at the Belgrade Astronomical Observatory.
Photo: Rena Rädle, 2016.



Umjetnička intervencija *Opservacije sa ivice*, u beogradskoj Astronomskoj opservatoriji.
Fotografija: Rena Rädle, 2016.

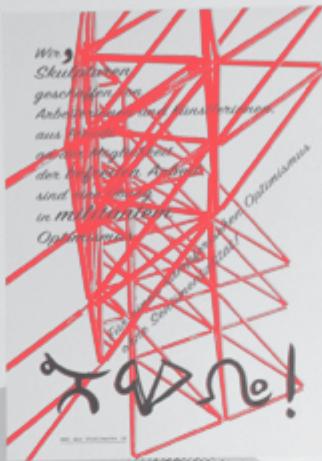


The artistic intervention *Observations from the Edge*, at the Belgrade Astronomical Observatory.
Photo: Rena Rädle, 2016.



Detalj postava u okviru izložbe *Agitate, Educate, Organize*, after the butcher, Berlin. Fotografija: Rena Rädle, 2017.

die Transformation
EB!
selben den Zug!
a sozialen Europa,
ns mit den
d Künstlerinnen,
m Kriegsdienst
er sabotieren
Paläste



uns,
Atome.
verschoben in glühender Hitze.
Durch den Traum vorwärts
in die erfrischende Kälte
der Wirklichkeit.
Wenn ich realistisch seid,
kommen wir aus der Theorie
Finger, machen
Auf konkret zu spekulieren
ist unrealistisch.

Wir fordern Schuldenschnitt!



DE
DO



Exhibition view, part of the exhibition *Agitate, Educate, Organize. Artistic Research on Workers' Culture*, after the butcher, Berlin. Photo: Rena Rädle, 2017.

Mi „
atomi
oslobađamo
elektrone
i nižemo se
u kovano
željezo.

Vi.
radnici
i umjetnici.
ugljik
ste užarili.
reducirajući
nas.

ka početku
nove
transformacije!

ŽEŽA!



Valjčima i čekićima,
lukavošću i maštom.

vi
,

rađnici i umjetnici,
uobličili ste nas
u opasne klice promjena!

Mi,
skulpture.
nastale kroz proces
slobodnog stvaranja
radnika i umjetnika.
u naizmjeničnom pokretu
materije i umu.
stojimo kao željezni dokaz.
za moguće.

!



Ujedinjeni
uprkos fragmentaciji
i prekarizaciji rada!



Nas,
cijevi od čelika.
vi
umjetnici i radnici.
neočekivano
ste izbavili
iz predodređene forme.
Još važnije.
otrgli ste nas.
iz profitne logike.

*Mi,
uobličeni limovi.
svjedoci smo.
nedovršenosti borbe
za dostojanstvo rada
i samoopredjeljenje.*



*Za kompletno podruštvljavanje
i vrednovanje reproduktivnog rada!*

*Vi ,
radnici.
napustili ste
samoupravljanje.
Vaša budućnost
prepuštena je
menadžerima privatizacije.
Visoke peći su rastopljene.
na mjesto rada
došlo je
razočaranje.*

*Ne dozvolimo
da budućnost kroje ratni profiteri!
za reviziju svih privatizacija!*



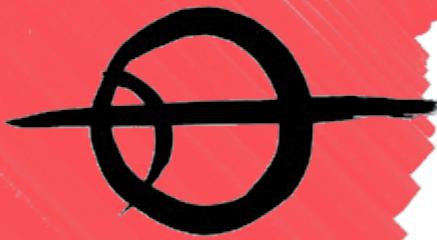
NEĆA DA RAĐA !

*Nas,
cijevi od čelika.
kroz čije su šupljine
letjeli smrtonosni meci.
vi
radnici.
preobratili ste
za navodnjavanje
polja i gradova.*

*Odbranimo plodove
zajedničkoga rada!*

U m r o g o !

Pokrenimo transformaciju



OKR!

iz klasne svijesti željezne rude!

Mi,
željezne rude
iz dubina bosanskih planina.
sklopimo savez
sa radnicima i umjetnicima.
Ne služimo
ratovanju protiv siromaha.
sabotirajmo armiranje
palača za 1%!

Mi ,
skulpture.
stvorene
od radnika i umjetnika.
iz radosne svijesti o mogućnosti
oslobodenog rada.
vježba smo u
militantnom
optimizmu.

za borbeni optimizam bez sentimentalnosti!

a k a v n e !

*Mi ,
skulpture od metalnih poluproizvoda.
mnogo smo više od ogledala uvjeta.
Mi stojimo ovdje.
usprkos ratu i pljački.*



IRONWORKS ABC

I. We,
atoms liberating electrons
interlacing ourselves in molten iron.
You,
workers and artists,
made the carbon glow, reducing us
to the beginning of a new transformation!

II. With cylinders and hammers,
with cunning and imagination,
you,
workers and artists,
shape us into the dangerous germs of change!
The germs of change spread!

III. We,
sculptures,
formed through the process of emancipated labor of workers and artists,
in the alternating motion of matter and mind,
we stand as iron-wrought evidence,
of the possible.
United despite the fragmentation and precariousness of work!

IV. Us,
steel pipes,
have you,
artists and workers,
unexpectedly delivered from a predetermined form.
More importantly,
you have moved us beyond the control
of profit-driven motives.
United against capitalist totalitarianism!

V. We,
molded sheets,
are witnesses to
the incomplete struggle
for the dignity of work
and self-determination.
For the socialization and valuation of reproductive work!

VI. You,
workers,
abandoned self-management.
Your future is left to the managers of privatization.
The furnaces have melted,
disappointment flowed to the workplace.
We are not allowing the future to be woven by war profiteers!
For the audit of every privatization!

VII. Us,
steel pipes,
through whose cavity flew deadly bullets,
have you,
workers,
converted to irrigation fields and cities.
Let's defend the fruits of collective labor!

VIII. We,
iron ore from the deep Bosnian mountains,
make a pact with workers and artists.
We do not serve the war on the poor,
let's sabotage the reinforcement of palaces for the 1%!
Let's fuel the transformation with the class consciousness of iron ore!

IX. We, sculptures,
created by workers and artists,
from the joyful awareness of the possibility
of liberated work,
exercise a militant optimism.

For a strong optimism without sentimentality!

X. We,
sculptures of semi-finished metal,
are much more than mirrors of conditions.
We stand here,
despite war and robbery,
on the principle of the objective hope of matter.

XI. Us,
displaced atoms,
through the heat,
push dreams forward,
in the refreshing cold reality.
If you are realistic,
we can progress from theory to practice.
Speculation about bankruptcy is not realistic.
We demand the cancellation of debt!

Tretjakovljeva metoda biografije stvari

Sovjetski pisac Sergej Tretjakov je 1923. godine, u tekstu *Umetnost u revoluciji i revolucija u umetnosti*, konstatovao da je umetnost postala „mekana tapacirana fotelja za svoje nove gospodare, proletere“. Oštro je kritikovao oživljavanje tendencije koja je umetnost videla kao sredstvo puke kontemplacije, produbljavanja emocija i empatije, do kojeg je došlo u godinama nakon Revolucije u Sovjetskom Saveznu. Tretjakov se nije previše uzdao u ondašnju sveprisutnu parolu „umetnost za sve“, jer se u tom smislu, osim demokratizacije „stare umetnosti“, nije previše toga događalo. Trebalo je zapravo raditi u korenu stvari na demokratizaciji samog umeća i delanja. Njegov zahtev je stoga išao dalje od „umetnost za sve“, pa kaže: „Svako bi trebalo da bude umetnik i savršeni majstor u svemu što upravo radi.“ Tretjakov je umetnika video kao operativnog stvaraoca koji interveniše i organizuje, i tom vizijom je uticao na mnogobrojne umetnike, pisce i kritičare kulture svog vremena.

Zahtev istorijskih avangardi za ukidanjem razdvajanja umetničkog stvaralaštva od opšte društvene proizvodnje reflektovao se u docnjim naporima socijalističkih kulturnih politika da se obezbede preduslovi za zajedničko stvaralačko delanje umetnika i radnika. U socijalističkim zemljama osmišljeni su posebni programi kako bi umetnici i autori direktno radili u mestima proizvodnje. Jedan od primera za to predstavlja Kolonija likovnih umjetnika Željezare Sisak, naročito njen program za vajare, tokom kojeg su umetnice i umetnici u neposrednoj saradnji sa variocima, izradili skulpture sa potpisima svih učesnika u stvaralačkom procesu. Te skulpture i danas stoje u Capragu kao rezultat udruženog rada. Pored jedinstvene situacije koju je stvorilo zajedničko stvaralaštvo umetnika i radnika, za njih je karakteristično da nisu livene na tradicionalni način, već su često sastavljane od gotovih metalnih fabričkih proizvoda.

Sama procedura izrade skulptura predstavlja dostignuće koje je bilo inspirativno na početku umetničkog istraživanja i za nastanak rada *Abeceda Željezare* 2015. godine. Oblik skulptura, koji u većini slučajeva oličava prosek tada aktuelnog, pretežno apstraktног modernističkog vizuelnog jezika, poslužio je kao sredstvo koje

Tretyakov's Method of the Biography of the Thing

In 1923 the Soviet writer Sergei Tretyakov asserted in his text *Art in the Revolution and the Revolution in Art*, that art had become a “soft-padded armchair for its new masters, the proletarians.” He sharply criticised the revival of those tendencies that saw art as a means of mere contemplation, a deepening of the emotions and empathy, as had occurred in the years after the revolution in the Soviet Union. Tretyakov did not rely too heavily on the slogan “art for all,” ubiquitous at that time, because in this respect, apart from the democratization of “old art,” not much had happened. The root of the issue was in fact the need to work on the democratisation of skill and action. His demand therefore went beyond “art for all.” He said: “Everyone should be an artist and perfected master in everything they do.” Tretyakov viewed the artist as an operative creator who intervenes and organises, and with that vision he influenced numerous artists, writers and cultural critics of his time.

The demand of the historical avant-garde to abolish the separation between artistic creation and general social production was reflected in the later efforts of socialist cultural policies in their securing the preconditions for artists and workers to engage in a joint creative process. In socialist countries, special programmes were formed so that artists and authors could work directly at production sites. One such example was Sisak Ironworks’ Colony of Fine Artists — especially their programme for sculptors. Here, artists and welders collaborated directly, making sculptures on which the signatures of all participants in the creative process were engraved. These sculptures are still standing in Caprag today as a result of associated labour [*udruženi rad*]. Besides the unique situation engendered by the artists’ and workers’ common creative work, one other characteristic was that the sculptures were not cast in a traditional manner but were made from the factory’s finished metal products.

The achievement inheres in the very procedure of their creation, which was our inspiration at the start of the artistic research and creation of the *Ironworks ABC* in the year 2015. The form of the sculpture, which mostly depicts the average contemporary, predominantly

je omogućilo da skulpture na neki način „govore“. U *Abecedi Željezare* je iz apstrahovane forme skulptura razvijena „abeceda“ s kojom se krenulo u ispisivanje „glasa stvari“. Skulpture se obraćaju društvu, one govore iz vizure materije, prvo o procesu sopstvenog nastanka, da bi onda prešle na konkretne parole vezane za savremenu društveno-političku realnost u Hrvatskoj.

Takvo izokretanje perspektive može se pronaći u Tretjakovljevom apelu u tekstu *Biografija stvari* iz 1929. godine, u kojem pisac kritikuje tradicionalne metode romanopisaca, koji svet opisuju iz subjektivnog ugla junaka romana. Umesto tradicionalnog postupka, Tretjakov predlaže estetsku organizaciju pisanja koja polazi od fakticiteta. Umesto da čoveka i njegovu psihologiju učini motorom delanja u romanu, pisac treba da zagovara delanje koje nastaje kroz pokret stvari, koje onda stupaju u dodir sa čovekom na pokretnoj traci stvari.

Njegov zahtev za izjednačavanjem žive i nežive materije danas bi, s novim saznanjima o posledicama klimatskih promena, mogao da se tumači na radikalno ekološki način. Kod Tretjakova je to izjednačavanje bilo mišljeno prevashodno kao napad na idealizam i buržoasko slavljenje individue. Njegov zahtev da se principi industrijskog načina proizvodnje prenesu na ljudsko delanje i društvene odnose iz savremene perspektive može zvučati dvosmisleno. Tehnološki razvoj u kapitalističkim uslovima proizvodnje nije „kolektiv“ žive i nežive materije učinio merom stvari, već je, naprotiv, izdigao sebičnu individuu koja na materiju gleda kao na resurs za eksploraciju. Upravo stoga Tretjakovljeva razmišljanja o metodi koja polazi iz perspektive stvari, odnosno materije, ostaju relevantna i danas. On poziva na preoblikovanje procesa učenja, na razvijanje radikalno drugačijeg instrumentarijuma za prepoznavanje materijalne stvarnosti, da bi se na toj podlozi došlo do novih, savršenijih koncepcija društvene i umjetničke proizvodnje.

Tekst *Biografija stvari* (*Биография вещи*) prvi put se objavljuje na srpskom jeziku u ovoj publikaciji. Prevodilac sa ruskog jezika je Milan Vičić, a izvorni tekst je objavljen 1929. godine u publikaciji *Литература факта: Первый сборник материалов работников ЛЕФа*, Николай Чужак (ur.), Федерация, str. 66–70. Valja na kraju podsetiti i na to da je Sergej Tretjakov bio sovjetski avangardni pisac i pozorišni autor, član redakcije poznatog Časopisa *LEF* (*Левый фронт искусства*, kasnije *Новый ЛЕФ*) tokom dvadesetih godina XX veka. Bio je u bliskim odnosima s mnogim umetnicima istorijske avangarde, a kao praktičar i teoretičar uticao je i na autore van Sovjetskog Saveza, na Bertolta Brechta i Waltera Benjamina, na primer. Tretjakov je uhapšen i ubijen u čistki 1937. godine.

abstract modernist visual language, served as a means through which the sculptures were able to “speak” in a certain way. In the *Ironworks ABC*, a visual “ABC” was developed from the abstracted forms of the sculptures, which began by spelling out the “voice of things.” The sculptures speak to society, they speak from a view belonging to matter, firstly about their own process of creation, then moving to specific slogans, which relate to the contemporary sociopolitical reality in Croatia.

This reversal in perspective can be found in Tretyakov’s call in the 1929 text *The Biography of the Thing*, in which the writer launches a polemic against the traditional methods of novel-writers who describe the world from the subjective perspective of the novel’s hero. Instead of a traditional approach, Tretyakov suggests organising the writing aesthetically, taking facticity as its point of departure. Instead of making a person and their psychology the novel’s driving force, the writer advocates action that comes through the movement of things, which then come into contact with persons on the assembly line of things.

Tretyakov’s demand to place living and nonliving matter on an equal footing, combined with today’s novel experience of the consequences of climate change, could be interpreted in a radically ecological manner. With Tretyakov, this equation was conceptualised primarily as an attack on idealism and on the bourgeois celebration of the individual. His demand that the principle of industrial production be applied to human action and social relations may appear ambiguous from a contemporary perspective. Technological development in capitalist conditions of production have not made a “collective” of living and inanimate matter the measure of things. Rather, to the contrary, this development has elevated the selfish individual who views matter as a resource for exploitation.

For precisely this reason, Tretyakov’s thoughts on a method departing from the perspective of things, i.e. matter, remains relevant today. It calls for the learning process to be reshaped, for the development of a radically different set of instruments for recognising material reality, based on which new, more fruitful concepts of social and artistic production can be attained.

The text *The Biography of the Thing* (*Биография вещи*) has been published for the first time in Serbian in this publication. The translation from Serbian is by Andrew Hodges, and the original text was published in 1929 in *Литература факта: Первый сборник материалов работников ЛЕФа*, Николай Чужак (ed), Федерация, p. 66–70. To finish, it is worth remembering that Sergei Tretyakov was a Soviet avant-garde writer and theatrical author, who was a member of the editorial board in the 1920s for the Magazine *LEF* (*Левый фронт искусства, каснije Новый ЛЕФ*). He was in close contact with many artists of the historical avant-garde, and as a practitioner and theorist, he also influenced authors outside the Soviet Union, such as, for example, Bertolt Brecht and Walter Benjamin. Tretyakov was arrested and murdered in a purge in 1937.

Biografija stvari

Sergej Tretjakov

Odnosi među likovima u klasičnom romanu, izgrađenom na biografiji individualnog junaka, veoma podsećaju na egipatske freske. U centru, na tronu — kolosalni faraon; pokraj njega, malo manja rastom — njegova supruga, još manji — ministri i vojskovođe, i, napokon, raznolika masa stanovništva rasuta poput bezličnih hrpica bakrenjaka — sluge, vojnici, robovi.

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Centralnu osu čitavog sveta u romanu predstavlja junak. Čitav svet posmatra se kroz njega. Štaviše, čitav svet je u suštini samo skup detalja koje je on odabroa.

Idealistička filozofija, koja tvrdi kako je „čovek mera svih stvari“, kako „čovek — gordo zvuči“, kako „sa čovekovom smrću umire i svet“ dominira u strukturi romana. A te formule nisu ništa drugo do zrnaca peska oko kojih se kristališe buržoaska umetnost, umetnost epohe slobodnih konkurenata i grabljivih takmaka.

Da bi se procenila jačina idealizma u romanu dovoljno je baciti pogled na odnos snaga između objektivnog sveta, sveta stvari i procesa, i subjektivnog sveta, sveta emocija i utisaka.

Svi ti Onjegini, Rudini, Karamazovi, Bezuhovi su poput nekakvih sunaca sa samostalnim sunčevim sistemima, oko kojih se pokorno okreću likovi, ideje, stvari i istorijski procesi. Pre će biti da oni uopšte nisu sunca, nego obične planete koje su uobrazile da su sunca i još nisu dočekale sledećeg Kopernika da ih postavi na svoje mesto.

Kada današnji poslušni učenici idealističke literature pokušavaju da „ponude sintetični prikaz stvarnosti“ gradeći literarne sisteme sa Samginima, Virinejima ili Čumalovima u centru, oni reprodukuju isti taj svagdašnji „Ptolomejev sistem“ književnosti.

The Biography of the Thing

Sergei
Tretyakov

The relations among characters in a classic novel, built on an individual hero's life story, are highly reminiscent of Egyptian frescoes. In the centre, on the throne — the colossal Pharaoh; beside him, a little smaller — his wife, even smaller — the ministers and military leaders, and, finally, a diverse crowd of the population scattered like faceless piles of copper — servants, soldiers, slaves.

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The hero represents the central axis of this novel's entire world.

The entire world is observed through him. What is more, the entire world is basically just a set of details that he has chosen.

Idealistic philosophy, which states that "man is the measure of all things," how "man — sounds proud," how "with a man's death the world dies too," dominates in the novel's structure. And those formulas are nothing more than grains of sand around which Bourgeois art crystallises, the art of epochs of free competitors and greedy rivals.

To evaluate the intensity of idealism in the novel, it is enough to take a look at the balance of forces between the objective world, the world of things and processes, and the subjective world, the world of emotions and impressions.

All those Onegins, Rudins, Karamazovs, Bezukhovs are like suns with their own solar systems, around which characters, ideas and historical processes submissively turn. It is rather that they are not suns at all, but ordinary planets who have presumed they are suns and who have not yet waited for the next Copernicus to come and put them in their place.

When today's obedient students of idealistic literature attempt to "offer a synthetic representation of reality," building literary

Glavni junak u romanu guta i subjektivizuje celokupnu stvarnost. Umetnost različitih epoha prikazuje čoveka u različitim kontekstima, tačnije rečeno — uključuje ga u različite nizove. To mogu biti nizovi ekonomskih, političkih, proizvodno-tehničkih, svakodnevnih, bioloških, psiholoških pojava.

Klasičnog romanopisca čovek ne zanima kao jedan od učesnika ekonomskog procesa. Ne treba zaboravljati da idealistička umetnost vuče svoje korene iz feudalizma, kojim dominira figura besposlenog gospodina, privilegovanog najmodavca. Ne potiče li odatle taj prezir romana prema čoveku koji radi? Koliko je uopšte mesta u romanu posvećeno tehničkoj i proizvodnoj specijalnosti junaka?

Postoje junaci-inženjeri, lekari, finansijski stručnjaci, ali se obično o tome šta oni rade i kako to rade govori minimalan broj redova. Ali se zato o tome kako se ljube, kako jedu, kako se vesele, kako tuguju i kako umiru — govori veoma mnogo.

Ta izmeštenost junaka romana iz proizvodne kategorije u svakodnevnu i psihološku dovodi do toga da se radnja romana najčešće odigrava u junakovo slobodno vreme. To osobito čudovišno zvuči u romanima današnjih „učenika klasika“, koji piskaraju o „stradanjima proleterskih Werthera u slobodno vreme“.

Jedva se dotičući lika po profesionalnoj liniji, klasični roman ga podjednako nerado analizira i u nizu političkih, socijalnih, pa i fizioloških pojava. Biće nam jasno koliko je uslovna bila fiziologija romana ako se setimo da su zakoni njegove estetike za svoje junake i junakinje izumeli specijalnu fantastičnu bolest, nervnu groznicu, i strogo vodili računa da ozlede i teška oboljenja junake ne pogađaju ispod pojasa.

Idealistička filozofija, sa svojim učenjem o predodređenosti, neotklonjivosti i apsolutizmu stihija, nametnula je svoju volju romanu, koji je počeo da tumači čoveka iz ugla sudbine. Umesto socijalno-karakternih profesionalnih bolesti, roman je kultivisao urođene psihofiziološke osobenosti. Setimo se svih tragedija epileptičara, nakaza, bolesnika, ludaka, bogalja. Roman su zanimali samo bezuslovni refleksi. Otud tragedije gladi, ljubavi, ljubomore — „kao takvih“.

Društvenopolitički konflikti tumačeni su samo u kontekstu narušavanja etike (prevare i izdajstva) i neuropatologije koja odatle proizilazi (griža savesti). Kada se posmatra po toj liniji, čovek u romanu postaje potpuno iracionalan. Emocionalno-patološko preuveličavanje izbacuje ga iz socijalnog i intelektualnog niza.

Gde, osim u romanu, emocija može da odnese tako naglu i apsolutnu pobedu nad čovekovim intelektom, nad njegovim znanjima, nad njegovim tehničko-organizacionim iskustvom?

Jednom rečju, želimo da kažemo da je izgradnja romana na biografiji junaka-čoveka u osnovi štetna i u današnje vreme predstavlja najbolji način potajnog šverca idealizma.

Ovo se odnosi čak i na slučajevе kada se pojavljuje pokušaj reorganizacije junakove uloge i njegovog posmatranja u profesionalno-fiziološko-socijalnom kontekstu.

Snaga romanopisačkog kanona toliko je velika da će se svaki profesionalni momenat doživljavati kao neugodno udaljavanje od uobičajenog toka razvoja radnje romana, a svaka fiziološka informacija posmatrati ili kao simptom psiholoških tegoba, ili kao dosadno zamajavanje čitaoca.

systems with Samgins, Virineias or Chumalovs at the centre, they reproduce that same everyday “Ptolemeic system” of literature. The main hero in the novel swallows and subjectivises reality as a whole. The art of different epochs shows people in different contexts: more specifically, it includes them in different sequences. These can be sequences of economic, political, manufacturing/technical, everyday, biological and psychological phenomena.

The classic novel writer does not care about one participant in the economic process. Do not forget that idealistic art has its roots in feudalism, in which the figure of an idle gentleman, a privileged rentier, dominates. Does the novel’s disdain towards the working person not have its origins in this? How much space is there in a novel dedicated to the technical and productive special qualities of heroes?

There are hero-engineers, doctors, financial experts, but usually what they want and how they do it is told in a minimal number of lines. Yet therefore, how they kiss, how they eat, how they delight, how they grieve and how they die — is told in many.

The dislocation of the novel’s hero from the productive category to the everyday and psychological leads to the novel’s plot most often playing out in the hero’s free time. This sounds particularly monstrous in the novels of today’s “student classics,” which write about “the sufferings of proletarian Werthers in their free time.”

Barely touching on a character’s professional aspects, the classic novel equally does not enjoy analysing a range of political, social and physiological phenomena. The extent to which the novel’s physiology conditions it becomes clear if we remember that the laws of its aesthetics invented a particular fantastic disease for its heroes and heroines — a nervous fever — and paid great attention to ensuring that the hero’s injuries and severe illnesses did not strike him or her below the belt.

Idealistic philosophy, with its teachings on predestination, inevitability, and the absolutisation of the natural forces, has imposed its will on the novel, which has begun to interpret humankind from a fatalist perspective. Instead of professional illnesses with a social character, the novel cultivated innate psychophysiological quirks. Think of all the tragedies of epileptics, freaks, sick people, crazy people and cripples. The novel was interested only in unconditional reflexes. Thus the tragedies of hunger, love, and jealousy — “as such.”

Sociopolitical conflicts are interpreted only in terms of violating ethical principles (fraud and treachery) and the neuropathologies that emerged from them (a guilty conscience). When observed from this perspective, the person in the novel becomes completely irrational. Emotional-pathological exaggeration removes him or her from social and intellectual chains of events.

Where, except in the novel, can emotion bring about such a sudden and absolute victory over human intellect, over a person’s knowledge, over a person’s technical–organisational experience?

In one word, we wish to say that constructing a novel based on the life story of a hero-person is at base toxic and in the present-day period represents the best means of secretly smuggling in idealism.

Imao sam prilike da iskusim to i u sopstvenoj praksi kada sam pisao biointervju *Den Šhua*, biografiju stvarnog čoveka, sagleđanog onoliko objektivno koliko je to bilo moguće. Pažnja sve vreme naginje ka naviknutom koloseku biografskog psihologizma, a faktičke brojke i komentari približavaju se granici estetskih metafora i hiperbola.

Uprkos značajnom uvođenju stvari i proizvodnih procesa u pripovedanje, figura junaka se naduvava, i umesto da bude uslovljena tim stvarima i uticajem, ona njih počinje da uslovjava.

U borbi protiv idealizma romana za adekvatnu metodu može se smatrati konstruisanje pripovedanja prema modelu biografije stvari. Biografija stvari je veoma koristan hladan tuš za književnike, izuzetno sredstvo da pisac, taj večiti „anatom haosa“ i „ukrotitelj stihija“ postane malo savremenije obrazovan čovek, a što je najvažnije, biografija stvari je korisna jer postavlja ljudsku ličnost, koju roman prenaduvava, na mesto kojoj pripada.

Kompoziciona struktura „biografije stvari“ predstavlja pokretnu traku kojom se kreće sirovina koja se ljudskim naporima pretvara u koristan proizvod. (Tako su izgrađena dela Pierrea Hampa. Posebno njegova *Sveža riba*).

Biografija stvari poseduje ogroman kapacitet za uključenje ljudskog materijala u sebe.

Ljudi prilaze stvari na poprečnim presecima pokretne trake. Svaki presek donosi nove grupe ljudi. Njihov kvantitativni niz može da seže prilično daleko, ali to neće narušiti proporcije pripovedanja. Oni dodiruju stvar upravo svojom socijalnom stranom, svojim proizvodnim navikama, pri čemu na čitavoj toj pokretnoj traci potrošački momenat zauzima tek finalni deo. Individualno-specifični momenti ljudi u biografiji stvari otpadaju, lične grbe i epilepsije se ne osećaju, ali zato do izuzetnog izražaja dolaze profesionalna oboljenja date grupe i socijalne neuroze.

Ako u biografskom romanu treba počiniti nezanemarljivo nasilje nad sobom da bi se ovo ili ono svojstvo junaka osetilo kao socijalno svojstvo, onda u „biografiji stvari“, naprotiv, treba sebe prisiliti da se data pojava zamisli kao nečija individualna osobenost.

U „biografiji stvari“ emocija se postavlja na mesto koje joj pripada i ne oseća se kao lični doživljaj. Ovde prepoznajemo socijalnu težinu emocije, sudeći po tome kako se njen pojавlјivanje odražava na stvaranu stvar.

Takođe ne treba zaboravljati da ljudi stoje sa obe strane pokretne trake po kojoj se stvar kreće. Taj uzdužni presek ljudske mase je klasni presek. Domaćini i radnici se ne susreću katastrofično, nego se organski dodiruju. U biografiji stvari možemo videti otvorenu klasnu borbu na svim etapama proizvodnog procesa. Za nas nema smisla transponovati je i na psihologiju pojedinca, postavljajući barikade samo da bi se on na njih uspentrao sa crvenom zastavom u rukama.

Revolucija će na pokretnoj traci stvari odjeknuti oštire, ubedljivije i masovnije.

Dakle, ne pojedinac koji se kreće kroz stroj stvari, nego stvar koja prolazi kroz ljude — eto metodološke literarne metode koja nam se čini

This even applies to cases where there has been an attempt at reorganising the hero's role and his or her observations in a professional, physiological and social context.

The power of the novelist's canon is so large that it perceives every professional moment as an unpleasant distancing from the ordinary flow of a novel's plot. Every piece of physiological information is observed either as a symptom of psychological ailments, or as a boring distraction of the reader.

I had an opportunity to experience this in my own practice when I wrote the biointerview with *Den Shi-khua*, the life story of a real person, viewed as objectively as possible. Attention was directed the entire time at the habitual track of a biographical psychologism, and the factual numbers and comments drew close to the boundary of aesthetic metaphors and hyperbole.

Despite a significant introduction to things and production processes in the narration, the figure of the hero is bloated, and instead of being determined by those things and influences, he or she starts to determine them.

In the struggle against the novel's idealism, and for an adequate method, we might consider constructing the narration based on the model of the biography of the thing.

The biography of the thing is an extremely useful cold shower for literary writers, and an exceptional tool to help the writer, that eternal "anatomist of chaos" and "tamer of the natural forces", to become a slightly more contemporary, educated person. What is most important is that the biography of the thing is useful because it situates human personality, overly bloated in the novel, precisely where it belongs.

The compositional structure of the "biography of the thing" is an assembly line along which raw materials move, which are transformed into useful products through human efforts. (This is how Pierre Hamp's work was crafted. Especially his novel *Fresh Fish*).

The biography of the thing has a tremendous capacity for including human material in it.

People approach the items on the moving track at cross-sections along the assembly line. Each section of the track brings a new group of people. Their number can extend rather far, but it will not compromise the proportions of the narration. They touch the thing with their social side, their production habits, while across the entire assembly line, the moment of consumption only takes up the final part. The individual-specific moments of people in the biography of the thing fall away; personal protrusions and epilepsies are not felt, yet this is why the professional illnesses of the given groups and social neuroses come to be particularly expressed.

If in the biographical novel, one has to commit not insignificant violence against oneself so that this or that characteristic of the hero is felt as a social characteristic, in the "biography of the thing," in contrast, one has to urge oneself to imagine the given phenomenon as someone's individual personality.

In the "biography of the thing," emotions are put where they belong and are not felt as personal experience. Here we must

progresivnijom od umetničkih postupaka klasične beletristike.

Očajnički su nam potrebne knjige o našim ekonomskim resursima, o stvarima koje ljudi tvore i o ljudima koji tvore stvari. Naša politika raste na stablu ekonomije, i nema ni jedne sekunde u čovečjem danu koja se nalazi izvan ekonomije, izvan politike.

Knjige poput *Šume, Hleba, Uglja, Gvožđa, Lana, Pamuka, Papira, Lokomotive, Fabrike* — nisu napisane. One su nam potrebne i mogле bi se na zadovoljavajući način sprovesti u delo isključivo metodama „biografije stvari“.

Štaviše, sam će se čovek pred nama pojavit u novom i punovrednom obliku ako ga smestimo na priovedačku pokretnu traku, kao stvar. Ali to će se dogoditi tek pošto se čitalački doživljaj, vaspitan na beletristici, prevaspita u književnost izgrađenu po metodi „biografije stvari.“

Prevod: Milan Vićić

recognise the social gravity of emotion, judging it in terms of how its appearance reflects on the thing created.

One should also not forget that people stand on both sides of the assembly line on which the thing moves. This longitudinal cross-section of the human masses is a class cross-section. The masters and workers do not meet catastrophically, but rather touch one another organically. In the biography of the thing we can see the open class struggle at all stages of the production process. For us, there is no sense in transposing it onto individual psychology, putting up barricades only to mount them with a red flag in one's hands.

The revolution will echo more sharply, convincingly, and on a larger scale on the assembly line.

Thus, there is no individual who moves through the formation of things, but a thing that passes through people — this literary method strikes us as more progressive than the artistic operations of classical fiction.

We desperately need books about our economic resources, about the things people make and about the people who make things. Our politics grows on the tree of the economy, and there is not a single second in the day outside of economics, outside of politics.

Books such as *Forest, Bread, Coal, Iron, Flax, Cotton, Paper, Locomotives, Factories* have not been written. We need them and they could be satisfactorily incorporated into a work exclusively using the “biography of the thing” method.

What is more, humanity itself will appear before us in a new and more valuable form if the person is placed on the narrative assembly line, as a thing. But this will only happen after the experience of a reader, raised on fiction, is re-educated in a literature crafted using the method of the “biography of the thing.”

Translation: Andrew Hodges

Biografije

Alma Trauber je povjesničarka umjetnosti, povjesničarka i kustosica. Ravnateljica je i kustosica Gradske galerije Striegl u Sisku. Od 2016. do 2018. godine bila je voditeljica i kustosica godišnjeg programa Galerije Krsto Hegedušić u Petrinji. Među ostalim projektima, bila je stručna suradnica na monografskim izdanjima Gradske galerije Striegl: *Slavo Striegl – Animalizam*, 2009., *Ivan Mareković – Presjek*, 2010., *Striegl – Grafike*, Sisak, 2012. Urednica je monografske publikacije *Janeš*, Sisak, 2012. Članica je uredništva časopisa *Riječi* (2011.–2014.). Realizirala je velik broj skupnih i samostalnih izložbi i programa u Hrvatskoj, surađivala je s velikim brojem ustanova, muzeja, galerija, udruge i udruženja te sudjelovala na nekoliko međunarodnih znanstvenih konferencija. Od 2012. do 2016. godine koordinirala je aktivnosti registracije, očuvanja i interpretacije skulptura u sklopu Parka skulptura Sisak. Od 2016. godine je kustosica i članica organizacijskog tima festivala *Re:Think Sisak*.

Sanja Potkonjak izvanredna je profesorica na Odsjeku za etnologiju i kulturnu antropologiju Filozofskoga fakulteta Sveučilišta u Zagrebu. Predstojnica je katedre za etnološke metode i kartografiju. Bavi se se kvalitativnom metodologijom i etikom znanstvenog istraživanja. Posljednjih godina u fokusu njezina interesa su kulture rada, postsocijalizam, postkolonijalizam i tranzicija, kao i društveno sjećanje, te teme iz područja urbane i postindustrijske etnografije. Trajni interes njeguje spram rodnih i ženskih studija te feminizma. Predaje različite kvalitativno-metodološke kolegije, Uvod u feminističku antropologiju, te Postkolonijalizam i rod. Suosnivačica je i članica uredništva *hed-biblioteke*, elektroničkog nakladničkog niza Hrvatskog etnološkog društva. Bila je dugogodišnja urednica časopisa *Etnološka tribina* i *Studio etnologica Croatica*. Objavila je niz znanstvenih i stručnih radova te dvije knjige: *Teren za etnologe početnike* (2014) i *Misliti etnografski. Kvalitativni pristupi i metode u etnologiji i kulturnoj antropologiji* (2016) u koautorstvu s Nevenom Škrbić Alempijević i Tihanom Rubić.

Biographies

Alma Trauber is an art historian, historian and curator. She is head curator and gallery manager of City Gallery Striegl in Sisak. Between 2016 and 2018 she worked as head curator at the Krsto Hegedušić Gallery in Petrinja, where she curated an annual gallery programme. Among other projects, she was a contributor to the monographs *Slavo Striegl: Animalism* (2009), *Ivan Mareković — Presjek* (2010), *Striegl — Prints* (2012). She was a co-editor of the monograph *Janeš* (2012) and a member of the editorial team for the magazine *Riječi*. She has participated at several national and international scientific conferences. From 2012 to 2016 she was a coordinator for activities relating to the registration, preservation, presentation and interpretation of sculptures in the Sisak Sculpture Park. From 2016 onwards she has been a curator and member of the organizing team for the *Re:Think Sisak* festival.

Sanja Potkonjak is an assistant professor of ethnology and anthropology at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. She previously held a position as department chair and deputy head of the PhD programme. She is chair of the Methodology and Cartography Cluster. Her main research fields are qualitative methodology and ethics, postsocialism, transition and work cultures. Recently, she has been mostly engaged in research on postindustrial and urban topics. Her academic background and longstanding research interests are in gender and women studies and feminism. She teaches the courses Qualitative Methodology, Introduction to Feminist Anthropology & Postcolonialism and Gender. She is a cofounder and member of the editorial board for *hed-biblioteka*, an online book series by the Croatian Ethnological Society. She was also an editor-in-chief for the academic journal of the Croatian Ethnological Society — *Etnološka tribina* — and a member of the editorial board for *Studia Ethnologica Croatica*. Her publications include a number of academic papers and two books — *Fieldwork for Apprentice Ethnographers* (2014) and *Thinking Ethnographically. Qualitative Strategies and Methods in Ethnology and Cultural Anthropology* (2016) co-authored by Nevena Škrbić Alempijević and Tihana Rubić.

Rena Rädle i Vladan Jeremić žive u Beogradu. Njihova umjetnička praksa obuhvaća instalacije i intervencije u javnom prostoru. Kroz zajedničku praksu Rena i Vladan istražuju odnose umjetnosti i politike, razotkrivajući goruće društvene kontradikcije. Oni koriste tehnike koje je lako reproducirati i distribuirati, poput grafike i štampe, te jednostavnih materijala kao što su tekstil, karton i drvo, inzistirajući na upotreboj vrijednosti i društveno-ekološkoj svijesti njihovog umetničkog rada. Oni razvijaju transformativne potencijale umjetnosti u kontekstu društvenih borbi i kroz suradnju s društvenim pokretima. Nedavno su izlagali između ostalog u Brooklyn Museum, New York; Creative Time Summit, Miami; Muzej suvremene umjetnosti, Ljubljana; MMOMA, Moskva; Muzej suvremene umjetnosti, Skopje; Galleria del Progetto, Milano; Intercultural museum, Oslo; 56. Oktobarski salon, Beograd; EKKM, Tallinn; Autostrada Biennale, Prizren; Politics of Dissonance u okviru Manifesta 12, Palermo; < rotor >, Graz; Muzej savremene umetnosti Vojvodine, Novi Sad; Muzej Jugoslavije, Beograd.

Rena Rädle & Vladan Jeremić are Belgrade-based artists whose research-oriented work comprises installations and artistic interventions in public space. In their collaborative practice, Rena & Vladan explore the relation between art and politics, unveiling the contradictions of today's societies. They use techniques that are easy to reproduce and distribute such as drawing and prints, and simple materials such as textile, cardboard and wood, and they insist on their artistic production's use value and social & ecological awareness. They develop the transformative potentials of art in the context of social struggles and in collaboration with social movements. They have recently exhibited at Brooklyn Museum, New York; Creative Time Summit, Miami; Museum of Contemporary Art Metelkova, Ljubljana; Moscow Museum of Modern Art; Museum of Contemporary Art, Skopje; Galleria del Progetto, Milano; Intercultural museum, Oslo; 56th October Salon, Belgrade; EKKM, Tallinn; Autostrada Biennale, Prizren; Politics of Dissonance in the framework of Manifesta 12, Palermo; < rotor >, Graz; Museum of Contemporary Art Vojvodina, Novi Sad; and the Museum of Yugoslavia, Belgrade.

