

OPSERVACIJE SA IVICE

21. MAJ 2016.
14-17h

MAJA ĆIRIĆ
RENA RÄDLE
VLADAN ĆEREMIĆ

Observations from the Edge

Artistic intervention at the
Belgrade Astronomic Observatory
May 21 2016, 2-5PM

This project is conceived out of the need to question the existing infrastructure and perceive positions beyond the edge of measurability, that is *expulsions* (Saskia Sassen, 2014). *Observations from the Edge* questions existing world views.

Since the 18th century, Enlightenment in the Serbian cultural context has implied the hybridity of a world view inherited from the outside and the local cultural model. As almost a sole example of non-conventional modern urban planning in Belgrade, the astronomic observatory (Ljiljana Blagojević, 2003) is the result of a multi-faceted project of enlightenment: 1. Astronomic instruments were brought from abroad as a part of the WW1 reparation; 2. The architectural project was developed by the Czech architect Ian Dubovy 3. The Belgrade Astronomic Observatory was founded and managed by Serbian scientists educated abroad. Today, the function of the Belgrade Astronomic Observatory is the processing of information gathered from the cosmos and the contribution of the results to the global scientific research. The astronomic observatory in Belgrade is a place in which the global economy of knowledge has been materialized, which makes it an exceptional place for considering Belgrade as a global city.

Even though Belgrade by definition does not fall in the category of global cities in the sense that it is not defined by a strong flow of global capital (Saskia Sassen, 1991), the participation of the Belgrade Astronomic Observatory in the global flow of information allows us to think of Belgrade as a part of the global infrastructure. The artistic intervention redefines this global infrastructure in a sense that it makes it closer to the local problematic and burning epistemological questions.

The artistic intervention *Observations from the Edge* activates hyper-complexities by acting between the horizontal axis that connects the local and the global space and the vertical axis that expands both historically and inter-planetary. Under the assumption that the function of art as critique is the reconfiguration of the public sphere, the conjunction of the horizontal and the vertical axis redefines the existing infrastructure of the astronomic observatory, pointing to the relations at the edge, as well as to the transformation of the world view that is possible by means of art. The edge here implies: 1. The edge between science and art; 2. The edge between art and activism; 3. The edge between the local and the global in art and science.

The inscription on the main building of the Belgrade Astronomic Observatory *Omnia in numero et mensura* (All in number and measure) can be interpreted as a signifier for the measurability that is a characteristic of the digitalization of the social production under the influence of

global capital. This artistic intervention is envisioned through a stepping out from the binary logic as the logic of the digital global capital that "expropriates the work and livelihood" simultaneously pointing to the "influence of injustice and the urgency to act" (Judith Butler, Athena Athanasiou, 2013.). To act here represents emancipation and critical thinking as a possibility to make visible positions beyond the edge and outside of the measurability of global capital. The encountered infrastructure as a shrinking space becomes a space of expansion by means of art.

The intervention by Rena Rädle and Vladan Jeremic is post-artistic, because the hyper-complexity it articulates "goes beyond our capacity to name it" (*Making Use, Life in Postartistic Times*). It comprises the attempt to perform dialogue as articulation of measurable and immeasurable symbolic points, in which operate knowledge and cognition of possible interrelations of the imagery of architecture and temporary objects. The temporary objects are: 1. Googleheim; 2. Invisibility; 3. Universal Script; 4. embodied ideas (*Autonomy, Multilectics, Invisibility, Presence and Collectivity*). Because Rädle and Jeremic offer these objects as requisites, that means as contribution to the dialogue in the frame of the existing infrastructure, they negate the mere representation. These objects, as options of *thinking-doing*, are put in relation with the pavilions, that measure the global out of the local context, which is realized by the redirection of the gaze from the cosmos to the close surrounding. *Thinking-doing* is established by means of drawings and text as a way to create a dialectic and often witty relation between the political and artistic and performs a spacial transgression behind the edge. The edge may be understood as well as *limit*, and with Negri, as a possibility of exceeding it.

Text by Maja Ćirić

Saskia Sassen, *Expulsions: Brutality and Complexity in the Global Economy*, Belknap Press, 2014.

Ljiljana Blagojević, *Modernism in Serbia*, MIT Press, 2003.

Saskia Sassen, *The global city: New York, London, Tokyo*, Princeton University Press, 2001.

Judith Butler and Athena Athanasiou, *Dispossession: The Performative in the Political*, Polity Press, 2013.

Making Use, Life in Postartistic Times; pristupljeno na <http://artmuseum.pl/en/wystawy/robiac-uzytek>

Bernard Koludrović, *Politika ili veprovina, svejedno je*, pristupljeno na:

<http://www.kulturpunkt.hr/content/politika-ili-veprovina-svejedno-je>

Antonio Negri, *Art and Multitude*, Polity Press, 2011.

Vladan Jeremić and **Rena Rädle** work and live in Belgrade, Serbia. Recent exhibitions are Agitprop!, Brooklyn Museum, NY; Cold Wall, Studio of Young Artists' Gallery, Budapest; Red Winter, SIZ Galerija, Rijeka and others. <http://raedle-jeremic.net>

The independent curator **Maja Ćirić**, born 1977. in Belgrade, establishes her practice in a range from institutional critique to researching curatorial geopolitics, with a special focus on the transnational circulation of ideas. Maja Ćirić holds PhD in theory of art and media at the University of Arts Belgrade (Institutional critique and curatorial practice) <https://uartsinbelgrade.academia.edu/MajaCirić>

This project is kindly supported by the Belgrade Astronomic Observatory and developed in collaboration between the artists and the curator

