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Izkušnja modernosti

An Experience of Modernity

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Potovanja, v kolikor jih v najširšem pomenu razumemo kot množično mobilnost ljudi, blaga in kultur, so značilen izraz modernosti. Tehnološke inovacije in organizacijske spremembe na področju prometa, reprezentacij in komunikacij namreč niso bile le eden izmed ključnih pogojev za oblikovanje in razvoj moderne družbe, temveč so pomembno vplivale tudi na samo razumevanje modernosti in na njen ideološki pomen. Velika rast prometa v poznem devetnajstem in zgodnjem dvajsetem stoletju tako ni bila pomembna le za hitro industrializacijo in urbanizacijo tedanje družbe. Nova prometna sredstva in infrastruktura so hkrati postali eden od prevladujočih izrazov modernosti, s čimer so igrali pomembno ideološko vlogo tako pri nastanku in legitimiranju nastajajočih modernih družbenih struktur na ravni mest, nacionalnih držav ali svetovnega gospodarstva kot tudi pri razgradnji nekdanjih predmodernih skupnostnih vezi. Velemestno življenje v Parizu ali Berlinu, kot ga poznamo iz opisov Baudelaira, Simmla ali Benjamina, priča o pomembnem vplivu novih oblik potovanj na delo, vsakdanje življenje in kulturo tedanjih prebivalcev mest. Hiter tehnološki razvoj prometa v drugi polovici devetnajstega stoletja pa skupaj z ostalimi družbenimi in gospodarskimi spremembami ni vplival le na razvoj množične proizvodnje, temveč je vse bolj neposredno določal tudi potrošnjo in vsakdanje življenje tedanje družbe. Prav v tistem času so se, v Angliji na primer, pojavile prve oblike množičnega turizma, ki jih je med drugim omogočala vse lažja dostopnost in razširjenost železnice in pozneje avtomobila. Prišlo je do poblagovljenja samih potovanj. Slednja so tako poleg svoje začetne funkcionalne vloge pri organiziranju in omogočanju proizvodnje sočasno postala tudi predmet množične potrošnje, zaradi česar se je s časom povečala njihova estetska vloga. Viri potovanj so tako pridobili ne le uporabno, temveč v veliki meri tudi estetsko naravo, medtem ko je z vidika njihovega pomena za vsakdanje življenje namesto uporabnih učinkov v ospredje stopil simbolni vidik potovanj. Prav estetizacija potrošnje in vsakdanjega življenja sta dve izmed pomembnih značilnosti današnje družbe. Njena vse večja informatizacija omogoča proizvodnjo in potrošnjo po svojem značaju izrazito estetskih proizvodov, katerih menjalna vrednost tako več ne odraža le njihove uporabne, temveč zlasti njihovo simbolno in znakovno vrednost. Ekonomija znakov, ki se ob tem vzpostavlja, obsega vseprisotno in nenehno kroženje številnih podob in pripovedi, kar se posledično odraža tudi v potrošnji potovanj, ki so tako postala bolj kot od stvarnih prostorov odvisna od mehanizmov njihove reprezentacije. Pri tem ne gre le za rast namišljenih potovanj v virtualnem svetu. Potovanja na sploh namreč postajajo v današnji družbi bolj

Travel, understood in the broadest sense of the term as mass mobility of people, goods and cultures, is characteristic of modernity. Numerous technological innovations and changes within the organisation of traffic, representation and communication, have contributed to the shape and development of modern society and have significantly influenced the principles, ideology and understanding of modernity. The substantial increase in traffic during the late nineteenth and early twentieth centuries was necessary for the rapid industrialisation and urbanisation of society. New means of transportation and infrastructure became one of the prevalent expressions of modernity, and simultaneously played an important ideological role within the formation and legitimisation of the modern social structures that create cities, national states and world economy. This heralded the deconstruction of former pre-modern community bonds. New forms of travel, as described in the writings of Baudelaire, Simmel and Benjamin, profoundly influenced work, everyday life and culture in cities such as Paris and Berlin of the period. The speed of technological development in transport within the second half of the nineteenth century has, along with many other social and economic changes, not only influenced the development of mass production, but has continued to define the fast pace of all consumption. For example, the expansion of the railway network created the first wave of mass tourism in England as the railway and later the car made travel more accessible. What also happened was the commodification of travel itself. Travel now has two roles: one as integral to the organisation of industrial production and consumption, the other as a subject of mass consumption itself. The aim of travel took on an aesthetic dimension and its symbolic value superseded its function role within society. The aesthetisation of consumption and everyday life are two important characteristics of contemporary society. The growth of communication has greatly facilitated production and consumption, with each product's distinctive aesthetic character. Exchange value no longer mirrors use value, but rather the symbolic and sign value. The economy of signs, which has re-established itself alongside, encompasses the omnipresent and eternal circulation of endless images and narratives. Consequently, the consumption of travel is dependent on the mechanisms of the representation of actual spaces rather than the actual spaces themselves. With the latter it is not only the growth of imaginary travels within the virtual world that is called into question. Within contemporary society, travel is more connected with the consumption of imaginary places rather than existing ones.

kot s potrošnjo stvarnih povezana s potrošnjo namišljenih krajev. Za številne tematske parke na primer, ki so se pojavili v zadnjem desetletju in se pogosto oglašujejo kot bolj resnični od stvarnosti, je tako značilna množična potrošnja odtujenih in dekontekstualiziranih, a simbolno in znakovno bogatih podob in pripovedi. V namišljene Benetke lahko potujemo na Floridi, v Gvatemali, Las Vegasu, Nagoji, Macau, Minnesoti, Shenzhenu, Tokiju in verjetno še kje.

Poblagovljenje in estetizacija potovanj, predvsem pa njihova hitra rast, neposredno vplivajo na vlogo prostora v današnji družbi in pomembno spreminjajo tako njeno družbeno-prostorsko organiziranost kot tudi našo vsakdanjo izkušnjo prostora. Za razliko od stvarnih krajev, s katerimi sta bili povezani predmoderna in moderna družba, so za današnjo značilni stvarni in namišljeni *ne-kraji* oziroma tako imenovani *prostor tokov*, ki je postal prevladujoča organizacijska oblika družbenega, gospodarskega in simbolnega življenja v današnji družbi. Tradicionalni prostori s tem sicer ne izginjajo, vendar pa je v pogojih hitre urbanizacije, globalizacije in informatizacije družbe pomen posameznega prostora odvisen predvsem od njegove dostopnosti in vključenosti v prostor tokov. Prehodni prostori, kot so denimo letališča, prometna postajališča, hotelski lobiji, avtocestni moteli, prizorišča spektaklov, tematski parki in kongresni centri, v tem pogledu predstavljajo značilen izraz modernosti.

Kaže, da se družbeni pomen potovanj na eni strani kot tudi njihov kulturni in ideološki pomen na drugi v primerjavi z devetnajstim stoletjem ni bistveno spremenil. V tem smislu se zato zdi, da spremenjen pomen potovanj v družbi sočasno odslkava tudi njene širše strukturne spremembe.

Sociolog John Urry ugotavlja, da se različna zgodovinska obdobja v razvoju kapitalističnega proizvodnega načina odražajo tudi v značilnih oblikah turizma, v kolikor slednjega opredelimo kot eno izmed prevladujočih oblik poblagovljenja potovanj v moderni družbi. V času zgodnjega kapitalizma se je turizem uveljavil predvsem kot zabava maloštevilne elite. Množični turizem je postal mogoč šele v času industrijskega kapitalizma, ko so bili ustvarjeni pogoji za razvoj množične potrošnje. Kljub povezanosti obeh je bila tedaj proizvodnja ločena od potrošnje, zaradi česar je bil v veliki meri ločen tudi funkcionalni vidik potovanj od simbolnega. Preobrazba industrijskega v postindustrijski kapitalizem naj bi pripeljala do konca turizma kot razločljive družbene prakse, saj danes že večino svojega časa preživljamo kot stvarni ali namišljeni turisti. S tem, ko sta postali proizvodnja in potrošnja vse bolj prepleteni, pa je izginila ločnica med uporabnim in estetskim vidikom potovanj.

A characteristic of numerous theme parks, which appeared within the last decade and are being advertised as more real than reality itself, is the mass consumption of alienated and de-contextualised images and narratives, filled with symbols and signs. As a result, one can travel to an imaginary Venice in: Florida, Guatemala, Las Vegas, Nagoya, Macao, Minnesota, Shenzhen, Tokyo and probably elsewhere.

The fast growth, commodification and aesthetisation of travel, directly influence the role of space within contemporary society, significantly altering its social and spatial organisation as well as our everyday experience of space itself. As opposed to actual places that were connected to pre-modern and modern society, we now find places composed of real and imaginary *non-places*, or the so called *spaces of flows*, which have become a dominating organisational form of social, economic and symbolic life in contemporary society. This does not imply the disappearance of traditional spaces, but asserts that within the conditions of fast urbanisation, globalisation and informatisation of society the meaning of a particular space is dependant upon its accessibility and its integration within the spaces of flows. Transitional spaces, such as airports, traffic junctions, hotel lobbies, motels, theme parks, congress centres and other scenes of spectacle, are in these terms distinct representations of modernity.

The contemporary social, cultural and ideological significance of travel has not changed significantly from the nineteenth century. It seems that any changes in the meaning of travel, reflect society's broader structural transformation.

Sociologist John Urry states that diverse historical periods during the development of capitalist modes of production and consumption are also reflected within characteristic forms of tourism, in as much as we define the latter as one of the prevailing forms of commodified travel within modern society. Within early capitalism, tourism established itself above all as entertainment for the bourgeoisie. Mass tourism only became possible during industrial capitalism, when the conditions for mass consumption had been established. In spite of their connection, production remained separated from consumption, and this is reflected in the separation of the functional from the symbolic aspect of travel. The transformation of industrial into post-industrial capitalism is supposed to end tourism as a distinctive social practice, as today we spend most of our time as real or imaginary tourists. With production and consumption becoming more and more intertwined, the dividing line between the functional and aesthetic aspect of travel has also disappeared.

Tourism has been transformed from 'mass' into an extreme



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Brez naslova, 2007, instalacija, Ljubljana
Untitled, 2007, installation, Ljubljana

Turizem se je iz množične preobrazil v skrajno obliko individualne potrošnje, ki v veliki meri temelji prav na omenjeni ekonomiji znakov, torej simbolni in znakovni vrednosti. Osrednjo vlogo pri tem imajo mehanizmi reprezentacije prostorov, ki slednje prevedejo v posamične podobe in poenostavljene pripovedi. Takšne dekontekstualizirane podobe in pripovedi pa so, kot razlaga Barthes, osnova za oblikovanje mitov, ki na različnih ravneh legitimirajo obstoječa ali vzpostavljajo nova razmerja moči v družbi, prav potovanja pa lahko v tem smislu razumemo kot pomembno obliko njihove reprodukcije. O potovanjih, reprezentaciji in reprodukciji mitov ter njihovem ideološkem ozadju govorijo prostorski posegi Jasmine Cibic, ki med drugim razkrivajo protislovja današnje družbe, povezana s pomenom in izkušnjo potovanj, njihovim poblagovljenjem kot tudi z značilnimi mehanizmi reprezentacije in ideološkega prevladovanja. Hkrati so prostorski posegi Jasmine Cibic tudi dejansko umeščeni in povezani s prehodnim prostorom tokov. Ali povedano drugače – prostor tokov je pomemben sestavni del umetniških posegov Jasmine Cibic. Zdi se, da namen njenih prostorskih posegov ni preseganje omenjenih protislovij, kajti umetnica skuša slednje predvsem narediti vidne in berljive. Ob tem s pridom izkorišča prav tiste mehanizme reprezentacije, ki s prevodom stvarnosti v posamične podobe in poenostavljene pripovedi takšna protislovja dejansko reproducirajo. Umetnica z razgradnjo mitov tako ne razkriva le, da sta lahko vsak prostor in njegova izkušnja predmet poblagovljenja in uveljavljanja stvarne ali simbolne moči, temveč opozarja tudi na ideološko ozadje takšnega prisvajanja. V tem pogledu so lahko mehanizmi reprezentacije in prisvajanja prostora ter njegova potrošnja tudi neposredna prispodoba in kritika delovanja umetniškega trga. Jasmina Cibic s svojimi prostorskimi posegi tako kritično odpira vprašanja ideološke vloge mitov ne le v procesu poblagovljenja posameznih prostorov in njihove izkušnje, temveč tudi poblagovljenja vsakdanjega življenja nasploh.

form of individual consumption, which mostly relies on the economy of signs – the symbolic and sign value. Moreover, the mechanisms of representation of spaces, which translate the latter into singular images and simplified narratives, provide the central role within this operation. According to Barthes, such de-contextualised images and narratives are the basis for the formulation of myths, which on various levels create new relationships of power within society or legitimise existing ones. It is the actual travel itself, which presents an important form of reproduction of such myths. Jasmina Cibic's spatial interventions speak of travel, representation and reproduction of myths and their ideological background. They also disclose the contradictions of contemporary society, which are connected to the meaning and experience of travel and its commodification as well as with its specific mechanisms of representation and ideological domination. Cibic's spaces are at the same time actually installed and interlinked with the transitional spaces of flows. Or, in other words – the spaces of flows are an intrinsic part of Cibic's interventions. It seems that the intention of her spatial interventions is not the surpassing of the abovementioned contradictions, but the making of these contradictions into readable and evident ones. With this she uses the very mechanisms of representation, which produce these contradictions in the first place – the translation of reality into singular images and simplified narratives. Along with the dissection of myths, the artist discloses that every space and its experience can be a subject of commodification and enforcement of real or symbolic power, as well as drawing attention to the ideological background of such appropriation. In this way, the mechanisms of representation and appropriation of space and its consumption can also function as a parable and critique of the activity of the art market. Jasmina Cibic critically points toward the questions of the ideological role of myths not only during the process of commodification of specific spaces and their experience, but commodification of everyday life in general.



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Boutique Airports I, 2007, v sodelovanju s konjenico slovenske policije, C-print, 30 x 30 cm
Boutique Airports I, 2007, in collaboration with the Slovene Police cavalry, C-type print, 30 x 30 cm



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Boutique Airports II, 2007, v sodelovanju s Pihalnim orkestrom Kranj, C-print, 30 x 30 cm
Boutique Airports II, 2007, in collaboration with Kranj Brass Band, C-type print, 30 x 30 cm