

## In a way of an epilogue

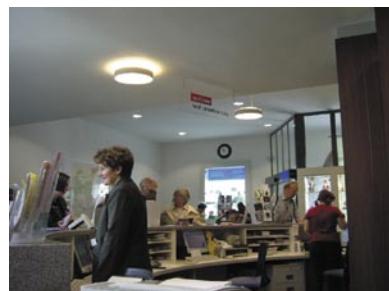
I am in the middle of a cyclone of transitions with an indeterminable center, but instead many small ones... following almost unwillingly the new model of cultural nomadism. Through a retrogressive movement of this back and forth, I create a visual filter, which gives me the ability to distinguish differences in between schemes and matters. Every point of interaction becomes a communication center for the everyday person. Every point of interaction becomes a communication center for the mere individuals in the everyday activities of living in the human microcosm.



*"...Each individual is referred to himself. And each of us knows that our self does not amount to much. This breaking up of the grand narratives (discussed below, sections 9 and 10) leads to what some authors analyze in terms of the dissolution of the social bond and the disintegration of social aggregates into a mass of individual atoms thrown into the absurdity of Brownian motion. Nothing of the kind is happening: this point of view, it seems to me, is haunted by the paradisiacal representation of a lost 'organic' society. A self does not amount to much, but no*

*self is an island; each exists in a fabric of relations that is now more complex and mobile than ever before. Young and old, man or woman, rich or poor, a person is always located at "nodal" points of specific communication circuits, however tiny these may be. Or better: one is always located at a post through which various kinds of messages pass. No one, not even the least privileged among us, is ever entirely powerless over the messages that traverse and position him at the post of sender, addressee, or referent."*<sup>27</sup>

My project applied as a net to many different aspects of the same totality, which is called *The Global City*. Something that I try to embrace, theoretically, is a more general view of what it means to be part of an increasing global society. I have a feeling that we are part of a plan. I am sure that people had the same feeling since the beginning of time. The point is of who is the designer of this plan, and for what reason. In older times it was religion, belief, together with the state power, together with ideologies, and now I am assuming, that it is probably the global, state-market together with technology.



<sup>27</sup> *The Postmodern Condition*, Jean-François Lyotard, p. 15.

*“The disappearance of history as the fundamental element in which human being exists, and not least, the end of an essentially modernist field of political struggle in which the great ideologies still had the force and the authority of the great religions of the earlier times.”<sup>28</sup>*

Going back to the starting point of the art project in question in this essay, I would say, that my act was a miniature of what I, or what many of us, ‘the we’ are doing, being called to embody this developing society. The things I discovered during my mini practices cannot be widely presented in this essay, but they are exposed within the documentation of this *living*.



The professions, I practiced, were simply various aspects of an ordinary life. Being in the privileged position of the artist-researcher, all the activities were driven out of their routine. The result was the creation of private minor histories. As a consequent to that, I think that art can not be crystalized as such. From the moment on that the one who theorizes coexists within the context of the rest of the society, and lives together with the common man, he finds out that whenever the *human-behavior* element comes as an imponderable factor, things get out of control. From the emotional aspect of assuming my *mini-practices* I realized that people are the same in every place. On the other hand, a person extracted from his heritage forgets the habits that structure this heritage. This person adopts the habits of the society he finally lives in. During the attempt of *transporting* a culture, or cultural elements to another cultural environment, authenticity is condemned to fail. Foreign cultures cannot be really lived; when exported, or imported cannot be really understood. What I mean with here has to do with cultural fragments. As long as we try to unify the globe in cultural terms, and via political debate, trying to establish new international human conditions for living and communicating, we will always find ourselves in between those fragments of habits, codes, and finally human relationships.

This seems to become true, through the broadening of the net of the new global capitalist market. I would like to compare this market to the ancient Greek "Agora". "Agora" originally used to be a space the creation of oneself according to his intellectuality, and not only for the market of trades. And this of course was supposed to be the fundament for the creation of democracy. I wonder if in our times it is the space where the money economy mingles with the creation of the self as a product, within "capitalist democracy"... It seems that the new free public

<sup>28</sup> *Globalization and Architecture*, p.18. Dr. Fredric R. Jameson, *Internationalism and Other, Modernist Myths*, Thesis, *Wissenschaftliche Zeitschrift der Bauhaus-Universitaet Weimar*, (2000) Heft 4/5.

space for individual expression is developing in cyberspace, with the help of the Web. Still, communication systems and control is the new products of consumption that promises speedy, functional, virtual communal systems. Blog and dialogue through wires, the new technology of optical lines, that promises faster and cheaper connections, and so on. New technologies make the so-called Flexible Capitalism possible, but at the same time create a space for free expression. The civilian is now tempted to produce his own models of representation. I will juxtapose two aspects on the same theme, the one of the intellectual Vilém Flusser, who had a vision for a *dematerialized* future referring to a certain kind of *sublimity*, and the other coming from Fredric Jameson, a more down to earth point of view:

*“Practically all the models now at our disposal are space models. They are either linear (such as sentences, or equations, or curves); or they are on a plane (such as maps, or sketches, or two-dimensional statistics); or they are three-dimensional (such as atomic models, prototypes of machines, or models of architecture). ...most available models can show time only indirectly. Only models of the type “space-time continua” can now satisfy us. ...using space-time media. Films, videotapes, and so forth are such media. They allow the elaboration of models better suited for phenomenological vision. And they allow the storage of larger amount of information than do traditional media, because they have one more dimension. Such media therefore contribute to the superation of both the “objectivity crisis” and the “information inflation crisis”. If they were used for the elaboration of models in this sense, our vision of the world would probably change in a way that we cannot begin imagine.”<sup>29</sup>*

*“What happens is that technology, and what the computer people call information begins to slip insensibly in the direction of advertisements and publicity, of postmodern marketing, and finally of the export of TV programs rather than the return of startling reports from remote places. But this is to say that the surface concept, the communicational one, has suddenly acquired a whole structural dimension: the communicational signifier has been endowed with a more properly cultural signified or signification. Now the positing of an enlargement of communicational nets has secretly been transformed into a kind of message about a new world culture.*

*But the slippage can also take another direction: the economic. Thus, in our attempt to think this new, still purely communicational concept, we begin to fill the empty signifier in with visions of financing transfers and investments all over the world, and the new networks begin to swell with the commerce of some new and allegedly more flexible capitalism (I have to confess that I have always found this a ludicrous expression). And we also remember that computers and their programs and the like are themselves among the most hotly exchanged forms of good among the nations today.”<sup>30</sup>*

<sup>29</sup> Vilém Flusser, *On the crisis of our models*, *Writings*, p. 78.

<sup>30</sup> Globalization and Architecture, p. 19. Dr. Fredric R. Jameson, *Internationalism and Other Modernist Myths*. Thesis, *Wissenschaftliche Zeitschrift der Bauhaus-Universitaet Weimar*, (2000) Heft 4/5.

It is a fact that our era's target is the dematerialization of processes. In the same way, the traveler, both the actual and the virtual, redefines his ambience.

The general human ability of reconfiguring a self in a place, according to time limits, experiential knowledge of the place and bodily & mental distance from the other is directly connected to this distance, which contains a perception built through immediate experience <sup>31</sup> and creative reflection. <sup>iii</sup>

The other place is the place left behind and probably the place that I aim to reach back. But in the end when someone resides in more than one place, the other place loses its solid ground. The other place becomes a net of routes going back and forth, long stays in transitional spaces (airports, bus and train stations).

The movement of the people tends to be more and more nomadic. The nomadic movement of artists takes the form of a Temporary Campus moving through



global cities. Artists become cosmopolites while collaborating with institutions. Indisputably, the tension is a mere opening of the global market. This is the reason why all this *moving about* is happening. Finally, in the globalized economy, and more specifically, on *our* side of the ocean, in the effort for the unification of the European Community, one can distinguish

that the artwork as an outcome is betrayed from this prototype. The artwork becomes an object of exploitation in the hands of organized institutions, because it is firstly promoted for economic reasons and not for its aesthetic and cultural value, while the artist is promoted and financed more or less as another *employee* of big institutions. We are all hunting for opportunities. And mostly, temporariness means no ground under one's feet; he is always on the flow.

<sup>31</sup> Robert D. Mack, *The Appeal to Immediate Experience, Philosophic Method in Bradley, Whitehead and Dewey*, Conclusion, p. 70.