

CASH OR CARD?

Indira Martina Morre i Pero Mrnarević

Umjetnici se bave globalnom problematikom politike svijeta kapitalizma koja je porobila čovjeka i svela ga na ovisnosti. One se tiču novca kojim je ljudsko biće vezano za sistem, bankovne mreže i strukture.

Izravno se upućuje na sliku svijeta u kojoj se događa ništavnost vrijednosti. Novac postaje dovoljan sam sebi i životu daje savršen smisao.

Zastrašujuće, tužno, strahotno i nadasve _ mračno. Autori progovaraju o dokidanju temeljne slobode ljudskog bića razmatrajući globalnu traumu.

Suvremena hrvatsko-američka umjetnica Indira Martina Morre u seriji *Wallet: Desire* preslikava razne kartice koje nisu upotrebljene već se one uspostavljaju kao ready-made postajući osnova likovnog izričaja kojim se precizira ozbiljna kritika profinjenom gestom. Diskurs se odnosi na život u kojemu se upotrebljavaju kartice u svrhu takozvanog lagodnijeg bivstvovanja. One su umjetnici neprestano (nakon rastave) stizale od banki s pismima u kojima se nude opasna lažna obećanja. Morre minimalno intervenira u tekst radeći tako potpunu inverziju smisla. Riječ je o pozivu promatrača koji može kupiti (u svrhu općeg dobra _ finaciranje umjetnosti) oslikano djelo i koji mora biti upozoren na prevaru. On ispunja obrazac te postaje vlasnik kartice na kojoj npr. vidimo minijaturnu sliku oka žene s Gauguinovog slike koja se uspostavlja pored slike ratnika originalne podloge. Kartice se uprizoruju kao isključivanje rasipanja novca, uključuju kolekcionarstvo arta i art u novčaniku.

Nema bolnog robovanja već kvalitetnog ulaganja u umjetnost _ zonu slobode i isitine.

Morre kartice oslikava apstraktnim mrežama i znakovljem koje proizlazi iz kompjuterske tehnologije. Progovara o ukidanju sumraka. Kreira kadrove raspršenosti ili stroge poredanosti oznaka, ključnih motiva, kojima se beskraj navodi. Nježno i tiho se izrađuju mreže koje su opasno oružje u psihologiji kao simbol kompleksa koji sputavaju unutrašnji i

vanjski život i koje je teško razmrsiti i razvezati. Tu se one tvore kao rastvoreni prostor. *Mreža, koja se smatra svetim predmetom, u svim je simboličkim prikazima služila kao prenosnik pri ostvarenju neke duhovne snage.*¹

Autorica na karticama radi kartografije u kojima su simboli zvijezda, neurona, imaginacije, unutrašnjih kretanja i dr. Umjetno stvoreni svijet postaje metafizički svijet. U njemu se rastvara rušenje granica koje sputavaju istinu. Morre je inspirirana smrću zbilje unutar koje i onkraj koje tvori plemenite zapise. Ironizira se profinjeno i tiho birokracija.

Unutarnja struktura likovnih i semiotičkih aspekata ukazuje na bitnu izmjenu konteksta predmeta čime se mijenja njegov značenjski i vrijednosni sustav. Konceptualni rad zasniva se na filozofskoj i ideološkoj raspravi. Događa se sistem perceptivnih uvjeta koji rezultira istraživanje pojedinca koji je sveden na broj, na onoga kojega je lako prevariti, na onoga kojemu se obećaje itd. Morre promišlja inerte tekstualne i moralne dimenzije umjetnosti.

Otkriva se općost, značenje i povijesni horizont civilizacije kojoj svjedočimo.

Rječnik suvremenog umjetnika Pera Mrnarevića koristi također ready-made; novčanicu od 50 kuna na kojoj je slika povijesne jezgre Dubrovnika. Mantrički je ponavlja izrađujući na njoj riječi i brojeve tehnikom postavljanja iglica. Akupunktura je simbolički i metafizički *data* Gradu. Terapeutska tehnika ubadanjem igala u specifične točke na koži pacijenta nastoji uspostaviti ravnotežu Qi (koncept vitalne energije koja struji kroz organizam). I upravo taj princip iskazuje purifikaciju i dokidanje tame sadržaja na koji je osuđen Grad kao i ostali gradovi svijeta. Slika - objekt je suptilno izrađena poput filigranskog rada.

Iglama se sofisticirano naznačuje nakaznost današnje rane svijeta.

Umjetnik *ispisuje* 49,99 čime stvara jasnu sliku prevare čovjeka.

Na diptihu novčanica vidimo *zapis*:

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i tu se javlja igra riječi koja je oštroumna kritika uništenja Dubrovnika. Autor takvom igrom nadalje progovara o pohlepi koja poražava čovjeka i njegovo okruženje. Upozorava se na zonu u kojoj svaki komfor biva moguć unutar uništenja duhovne i fizičke razine mjesta Zemlje. On kao takav biva dokinut, poništen.

Lakoća sjaja igli i čvrto utjelovljene na plavoj novčanici; estetski je senzualno i snažno povezano. Više razinsko preispitivanje Mrnarević postavlja kao dokaz civilizacije kojoj svjedočimo i kojoj treba prestati robovati.

Moralnost je iskazana kao put u sve one slobodne predjele koji su uvijek prisutni i koji su čisti.

Mudro se preispituje *upotreba* kulturološkog nasljeđa u svrhu promocije bogatstva dok se događa opasno uništavanje opstojanja duha.

Danas se iskonske vrijednosti, neprolazna trajna bogatstva, stavljaju sa strane i potiskuju. Suvremene misli, ideje, stavovi i djela bivaju smrtno dokinuti.

Oboje umjetnika govori o smrti doba u kojemu novac igra glavnu ulogu u kreiranju i promišljanju čovjeka, okruženja i svijeta.

Taj nakazni i smrtonosni proces trebao bi biti plemenito uspostavljen u svrhu srži života na Zemlji.

Analitičko - kritički se postavlja pitanje: *cash or card?*

Pitanje je to koje se neprestalno vrti u globalnoj mreži društveno - ekonomskog poretka.

¹ Jan Chevalier, Alain Gheerbrant: *Rječnik simbola*, Nakladni zavod Matice hrvatske, Zagreb / Mladost, Zagreb, 1994., str. 418

Karticu Morre uspostavlja kao pikturalno polje, Mrnarević novčanicu koristi za mnoge diskurse i od nje izrađuje objekt.

Autori paralelno odabiru kodove sistema koji nije usmjeren u svrhu općeg dobra već je kreiran unutar poremećaja. Ironijski se dotiče transparentna mrežna komunikacija, transnacionalna i multinacionalna ekonomija kasnog kapitalizma. Politički subjekt je subjekt potrošnje vrijednosti koje se referiraju na uživanje finansijskih objekata želje. Ukazuje se na ideološka ograničenja, zablude suvremene kulture i neprestalno dokidanje slobode iskona.

Autori napominju mrak društvenih, političkih i ekonomskih sistema.

Morre i Mrnarević markantno označavaju istinu i mekano | snažno rastvaraju problematiku. Oni oživotvoruju sve tri snage i vrline koje u Barthesovim očima čine umjetnika: budnost (pažljivost), mudrost i najparadoksalniju od svih - krhkost.

Petra Golušić

Indira Martina Morre je hrvatsko-američka interdisciplinarna umjetnica, edukatorica i kustosica. Njezine slike i multimedijalni radovi usredotočuju se na stvaranje umjetnosti u službi društveno relevantnih istraživanja. Morre ima magisterij likovne umjetnosti M.F.A. i bakalaureat B.A. s dvopredmetnim studijem povijesti umjetnosti i umjetničke prakse na University of California Berkeley gdje predaje od 2008. godine. Morre je dobitnica brojnih nagrada uključujući nagradu The Harry Ford Lord Award i nagradu The Eisner Prize in Art na UC Berkeleyu. Izlagala je na brojnim samostalnim i skupnim izložbama u Sjedinjenim Američkim Državama, uključujući The Painting Center u New Yorku, SFMOMA Artist Gallery u San Franciscu i Berkeley Art Museum, Berkeley, California.

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Wallet:Desire

Wallet:Desire (2015. - danas) koristi zbirku od preko 400 kreditnih kartica koje su Indiri Martini Morre poslale razne banke i finansijske institucije pokušavajući namamiti jos jednog dužnika. Morre oslikava kreditne kartice kako bi ih prenamjenila u umjetnička djela za novčanik i dodaje ih na prateće bankovno pismo ponude koje sad modificirano poziva klijente da postanu filantropi prijavljujući se za svoj primjerak umjetničke kartice *Wallet:Desire*. Projekt se temelji na osobnom iskustvu umjetnice i njenom čitanju David Graeberove kultne knjige *Debt: The First 5000 Years*, koja tvrdi da je dug temelj civilizacije i njenih problema.

Pero Mrnarević rođen je u Dubrovniku 1977. godine. Diplomirao na Grafičkom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu 2003. godine. Postdiplomski umjetnički studij završio 2008. godine na Central Saint Martin's College of Art & Design, University of the Arts London, UK, a 2009. godine magistrirao filozofiju obrazovanja, smjer Arts, Culture and Education na Faculty of Education, University of Cambridge, UK.

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The artists are addressing the universal problem of the subjugation of man by the politics of global capitalism, and his reduction to dependencies, which are related to money that tethers human beings to the system, banking networks and structures.

We are referred directly to the image of the world in which values are nullified. Money becomes a goal in itself, providing the perfect meaning of life.

Appalling, sad, horrendous and above all _ dark. In their consideration of this global trauma, the artists talk about the abrogation of fundamental human freedom.

In the series *Wallet: Desire*, contemporary Croatian-American artist Indira Martina Morre paints over various unused credit cards, selected as a ready-made, thus becoming the basis of an artistic expression that specifies serious criticism with a refined gesture. The discourse refers to life in which credit cards are used to facilitate the so-called comfortable existence. The artist has constantly been receiving credit cards (after her divorce) with letters from banks offering dangerous false promises. Morre minimally intervenes in the text, thus making a complete inversion of meaning. It is an invitation to the viewer to buy (in the service of the common good _ financial support of art) a painted work and it also warns him of the fraud. He fills out the form and becomes the owner of the card which shows, for example, a miniature image of the woman's eye from Gauguin's painting placed next to the image of the warrior from the original credit card background. The cards are staged as an exclusion of money wasting, they include art collecting and art in the wallet.

There is no painful servitude, only a quality investment in art _ a zone of freedom and truth.

Morre paints the cards with abstract nets and symbols derived from computer technology. She speaks about abolishing twilight. She creates frames of dispersion or strict arrangement of marks, key motifs, which indicate infinity. Nets are created gently and quietly, while in psychology, this fearful weapon has become the symbol of those complexes which entangle the internal and external life and are difficult to loosen and unravel. This is where they become an open space. *In all symbolic representations, the net, which is considered a holy object, was used as a means of entrapping a spiritual power.*²

² Jan Chevalier, Alain Gheerbrant: *Rječnik simbola*, Nakladni zavod Matice hrvatske, Zagreb / Mladost, Zagreb, 1994, p. 418

The artist creates cartographies on the credit cards with symbols of stars, neurons, imagination, internal movements and the like. An artificially created world becomes a metaphysical world. In it, the barriers that hinder the truth are torn down. Morre is inspired by the death of reality within and beyond which she creates noble records. The bureaucracy is refined and quietly ironized.

The internal structure of artistic and semiotic aspects points to a significant change in the context of the object, which alters its meaning and value system. The conceptual work is based on the philosophical and ideological discussion. A system of perceptual conditions takes place, resulting in examination of the individual who is reduced to a number, the one who is easily deceived, the one to whom promises are made, etc. Morre contemplates the intertextual and moral dimensions of art.

The universality, meaning and historical horizon of the civilisation we are living in, are revealed.

The vocabulary of the contemporary Pero Mrnarević also uses the ready-made; specifically, a 50 kuna banknote with an image of the historical core of Dubrovnik. He repeats it like a mantra, and uses a needle placement technique to form words and numbers on it. Acupuncture is symbolically and metaphysically *given* to the City. The therapeutic technique of inserting needles into specific points on the patient's skin aims to establish a balanced Qi (the concept of vital energy that flows through the body). And it is precisely this principle that expresses the purification and elimination of the lack of content that the City of Dubrovnik, like other cities in the world, is condemned to. The image - object is subtly made and resembles filigree work.

The needles delicately mark the deformity of today's wounded world.

The artist *writes* 49,99 thus painting a clear picture of deception.

The diptych of banknotes has an *inscription*:

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This play on words is a sharp-witted criticism of the destruction of Dubrovnik. The artist further uses this wordplay to talk about the greed that is devastating to man and his environment. It warns of that zone where every comfort becomes possible at the cost of destruction of the spiritual and physical level of a place on Earth. As such, it is eliminated, abolished.

The lightness of shiny needles that are firmly inserted into the blue banknote are aesthetically sensual and strongly connected. Mrnarević presents this multi-layered re-examination as evidence of the civilisation we are living in, but should stop being in thrall to.

Morality is expressed as a pathway to all those free regions that are always present and pure.

The *use* of cultural heritage for the purpose of promoting wealth while dangerously eroding spiritual survival is being cleverly re-examined.

Today, true values, intransient lasting treasure, are set aside and suppressed. Contemporary thoughts, ideas, attitudes and actions are being permanently destroyed.

Both artists talk about the death of an era in which money plays a major role in the creation and reflection of man, the environment and the world. This disastrous and lethal process should be nobly established to protect the essence of life on Earth.

An analytical - critical question is posed: *cash or card?*

It is a question that is constantly being asked in the global network of the socio - economic order.

Morre establishes the credit card as a pictorial field, while Mrnarević uses the banknote for a variety of discourses and creates an object from it.

Concurrently, the artists select systemic codes that do not serve the common good, but are created within the disorder. They ironically touch upon the transparent network communication, the transnational and multinational economy of late-stage capitalism. The political subject is the subject of the consumption of values that refer to the enjoyment of financial objects of desire.

Attention is drawn to ideological limitations, the misconceptions of contemporary culture and the incessant abrogation of primordial freedom.

The artists note the darkness of social, political and economic systems.

Morre and Mrnarević distinctly mark the truth and softly | emphatically reveal the problem. They bring to life all three forces and virtues that, in Barthes' view, constitute the artist: vigilance (attentiveness), wisdom and most paradoxical of all - fragility.

Petra Golušić

Indira Martina Morre is a Croatian-American interdisciplinary artist, educator, and curator. Her paintings and other mixed media works focus on art making employed in the service of a socially relevant investigations. Morre received an M.F.A. and B.A. with a double major in Art History and Art Practice from University of California Berkeley where, from 2008, she is teaching painting, drawing, figure drawing, and other professional courses. Morre is the recipient of numerous awards including The Harry Ford Lord Award and The Eisner Prize in Art. Her work was shown at numerous solo and group exhibitions in the United States including The Painting Center in New Yorku, SFMOMA Artist Gallery u San Franciscou, i Berkeley Art Museum, u Berkeleyu, California.

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Wallet:Desire

Wallet:Desire (2015 - present) makes use of a collection of over 400 mailer credit cards sent to Indira Martina Morre by various banks and financial institutions attempting to snare another debtor. Morre alters these cards to transform them into wallet paintings and affixes them to modified offer letters that invite philanthropists to apply for a *Wallet:Desire* card of their own. This project is based in her personal experience and informed by readings such as David Graeber's *Debt: The First 5000 Years*, which posits that debt is the foundation of civilization and its problems.

Pero Mrnarević was born in Dubrovnik in 1977. Graduated from the Graphic Department of the Academy of Fine Arts of the University of Zagreb in 2003. In 2008, he completed his post-graduate art studies at Central Saint Martin's College of Art & Design, University of the Arts London, UK, and in 2009 he received his master's degree in philosophy of education, majoring in Arts, Culture and Education at the Faculty of Education, University of Cambridge, UK.