



OLIVER RESSLER

*Okupljanje oko olupine
Gathering around the Wreckage*

Okupljanje oko olupine

Danas je opšte priznato da postoji fenomen globalnog zagrevanja. Prosečna globalna temperatura porasla je za $1,1^{\circ}\text{C}$ iznad nivoa predindustrijske ere. Zbog višedecenjske neaktivnosti vlada, pokušaj da se rast temperature održi ispod $1,5^{\circ}\text{C}$ ili čak 2°C više se ne čini realnim. Prema najgorem scenariju, do kraja 21. veka globalna temperatura mogla bi da poraste i za $5\text{-}6^{\circ}\text{C}$, što znači da bi veliki delovi planete postali nenaseljivi. Stotine miliona ljudi izgubilo bi osnovne uslove za život, što bi rezultiralo talasima prisilnih migracija i verovatno ratovima oko preostalih resursa. Rast emisije CO₂ u poslednjih 30 godina podudara se s globalnom dominacijom neoliberalnog kapitalizma. Katastrofalno globalno zagrevanje je i jedan od efekata krčenja šuma, jer su stabla glavni prerađivači ugljenika. Gubitak staništa zajedno sa zagađenjem i pesticidima dovodi do masovnog izumiranja vrsta.

Na samostalnoj izložbi Olivera Reslera „Okupljanje oko olupine“ zajedno su prikazani neki od njegovih radova koji se bave globalnim zagrevanjem. Centralni rad, petokanalna video instalacija „Sve se slaže dok se sve raspada“ (u nastajanju od 2016), izlažena je zajedno sa velikim zidnim tekstualnim i fotografskim radom „Kakav je vazduh tamo gore?“ (2018). „Sve se slaže dok se sve raspada“ fokusira se na uspešne oblike masovne građanske neposlušnosti. Svaki od pet filmova prikazuje po jednu direktnu akciju pokreta za klimatsku pravdu, spajajući različite kontekste, situacije i ljude. Ovaj ciklus filmova objedinjuje glasove aktivista sa političkim, ali istovremeno i poetskim, tekstrom naracije koji je umetnik napisao u saradnji s piscem Metjuom Hilandom. Filmovi pokazuju kako se protestom i alternativnim načinom života i organizovanja suprotstavlja aktivnostima korporacija i vlada koje su pogubne po klimu. Serija fotografija „Kakav je vazduh tamo gore?“ Snimljena je u šumi Hambaher pored Kelna u Nemačkoj, gde su aktivisti godinama okupirali vekovnu šumu kako bi sprečili kompaniju RWE da uništi šumu radi eksploatacije lignita.



Installation view, "Gathering around the Wreckage", Podroom Gallery

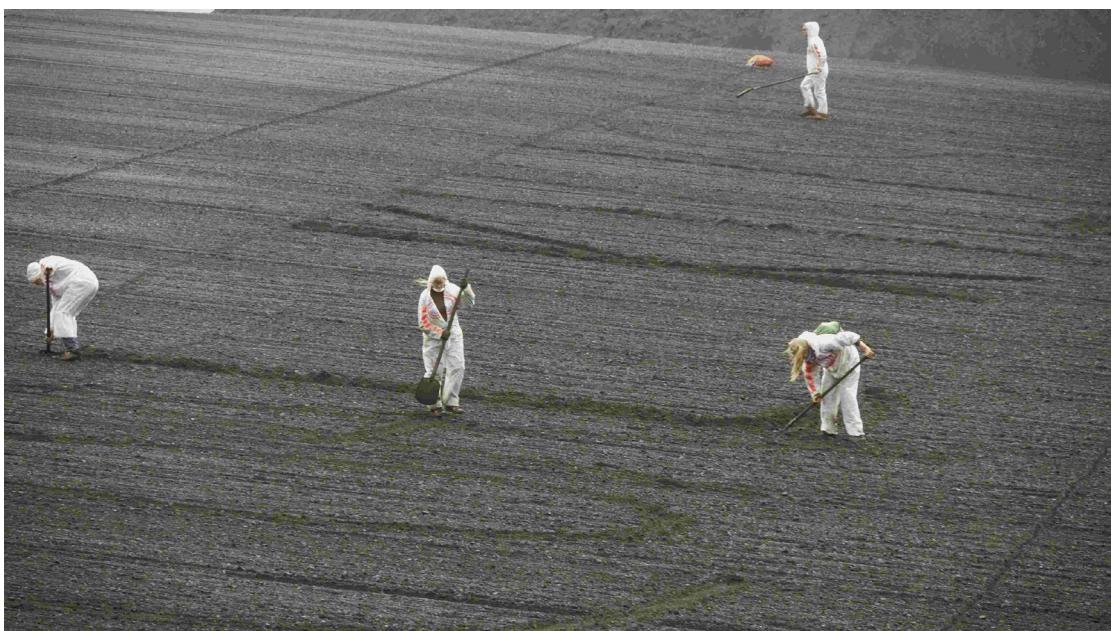
Izložba „Okupljanje oko olupine“ održava se u Beogradu, jednom od najzagadenijih glavnih gradova Evrope. Proizvodnja električne energije u elektranama na ugalj ne samo što je glavni razlog zagrevanja planete do neviđenih nivoa, već otrovni zagađivači vazduha u Srbiji uzrokuju smrt 6.000 ljudi godišnje.¹ Dok masovnost klimatskih demonstracija širom sveta ukazuje na podizanje nivoa svesti ljudi o klimatskoj krizi, Resler ide korak dalje i fokusira se na akcije koje se obično smatraju ilegalnim, a koje sprovode posvećeni ljudi u pokušaju da onemoguće kriminalne aktivnosti koje dovode do klimatskih promena.

1 Prema izjavi direktora Svetske zdravstvene organizacije za Srbiju Marijane Ivanuše, <http://www.politika.rs/scc/clanak/444090/U-Srbiji-godisnje-6-000-ljudi-umre-od-zagadenja-vazduha>

Gathering around the Wreckage

Today, the existence of the phenomenon of global warming is widely recognized. Since the pre-industrial era the average global temperature has risen 1,1°C. Due to decade-long governmental inaction the attempt to keep temperature below 1,5°C or even 2°C does not seem realistic any more. There is a worst-case scenario that by the end of the 21st century global temperature might go up to 5-6 °C, which means that large parts of the planet would become uninhabitable. Hundreds of millions of people would lose their basis of living, which would result in waves of forced migration, and probably wars about the remaining resources. The rise of CO2 emissions in the last 30 years corresponds with the global domination of neoliberal capitalism. Catastrophic global warming is also an effect of deforestation, as trees are a major carbon sink. The loss of habitat along with pollution and pesticides lead to a mass extinction of species.

Oliver Ressler's solo-exhibition "Gathering around the Wreckage" brings together some of the artist's works dealing with global warming. The central piece, the five-channel video installation "Everything's coming together while everything's falling apart" (2016-ongoing) is accompanied by a large-scale wall text and the photographic work "How Is the Air Up There?" (2018). "Everything's coming together while everything's falling apart" focuses on successful forms of mass civil disobedience. Each of the five films addresses a direct action of the climate justice movement, bringing together different contexts, situations and people. The cycle of films merges voices of activists with a political, but at the same time poetic narration text written by the artist in collaboration with the writer Matthew Hyland. The films show how protest and alternative ways of living and organizing oppose the climate-destructive activities of corporations and governments. The photo series "How Is the Air Up There?" was shot at the Hambacher Forest near Cologne in Germany, where activists have occupied the century-old forest for years to hinder the company RWE to destroy the forest to extract lignite.



"Everything's coming together while everything's falling apart: Code Rood", 14 min., 4K, AT 2018

The exhibition "Gathering around the Wreckage" is taking place in Belgrade, one of the most polluted capital cities in Europe. The generation of electricity in coal-fired power plants is not only a major reason for the heating of the planet to unprecedented levels, but the poisonous air pollutants also cause the death of 6,000 people in Serbia every year.¹ While internationally huge numbers in climate demonstrations indicate people's rising awareness for the climate crisis, Ressler goes one step further focusing on actions that are usually regarded illegal, that are carried out by committed people in an attempt to obstruct climate-criminal activities.

¹ According to World Health Organization director for Serbia, Marijan Ivanuša, <http://www.politika.rs/scc/clanak/444090/U-Srbiji-godisnje-6-000-ljudi-umre-od-zagadenja-vazduha>

**BREAK
AND
ENTER**



Installation view "How to Occupy a Shipwreck", Kunst Haus Wien, Vienna, 2018

Sve se slaže dok se sve raspada

Naslov „Sve se slaže dok se sve raspada” odnosi se na situaciju u kojoj sva potrebna tehnologija da se okonča doba fosilnih goriva već postoji. Da li će sadašnja ekološka, socijalna i ekonomска kriza biti prevaziđena, pre svega je pitanje političke moći. Uprkos naporima vlada i korporacija da nas ubede u suprotno, to da li će fosilna goriva prestati da se koriste i kada, zavisi pre svega od društvenih pokreta i stepena pritiska koji oni vrše na institucije. U svojim filmovima Resler prati klimatski pokret u njegovim borbama da ukloni ekonomski sistem koji je u velikoj meri zavisan od fosilnih goriva. On beleži ključne događaje za klimatski pokret, povezujući mnoge situacije, kontekste, glasove i iskustva. Postoji po jedan film za svaki događaj.

U prvom filmu, „COP21” (17 min., 2016), aktivisti protestuju protiv Konferencije UN o klimatskim promenama u Parizu, gradu u kojem je tada bilo proglašeno vanredno stanje. Kao i dvadeset godišnjih konferencija o klimi pre COP21 u Parizu 2015. godine pokazala je nesposobnost vlada da prihvate bilo koji obavezujući sporazum koji bi umanio globalno zagrevanje putem jedne nedvosmislene strategije za prestanak korišćenja fosilnih goriva. Postignutim klimatskim sporazumom je izbegnuta bilo koja odluka koja bi naškodila interesima korporacija.

Fokus filma o akciji „Ende Gelände” (kraj puta) (12 min. 2016) je na masovnoj akciji građanske neposlušnosti na poljima lignita u Lužicu (u blizini Berlina). Oko 4.000 aktivista ušlo je na površinski kop, blokirajući utovarnu stanicu i železničku vezu do elektrane na ugalj. Blokadama je prekinuto snabdevanje ugljem, a švedski vlasnik, Vattenfall, prisiljen da isključi elektranu. Akcija je bila deo međunarodne „globalne eskalacije” protesta protiv industrije fosilnih goriva na kojima se svet pozivao da se „oslobodi fosilnih goriva” i na kojima se taj zahtev direktno sprovodio u praksu.

Tema filma o „ZAD” (36 min. 2017) je najveća evropska autonomna teritorija, koja se nalazi u blizini Nanta u Francuskoj. ZAD (zona za odbranu) nastala je iz borbe protiv izgradnje novog aerodroma. Tokom 2012. godine više od 40.000 ljudi žestoko se oduprlo pokušaju francuske države da deložira stanovnike zone. Policija se od tada nije vraćala u to područje. Danas u ZAD-u stalno živi 250 ljudi u 60 zajednica, zauzimajući močvare, polja i šume. ZAD je uspešan primer načina na koji se istovremeno organizuje otpor i stvaraju alternative.

Film „Everything's coming together while everything's falling apart: Code Rood”, (šifra crveno), (14 min. 2018.) prikazuje akciju građanske neposlušnosti u amsterdamskoj luci u junu 2017. Blokada druge najveće evropske luke za ugalj povlači crvenu liniju protiv tog važnog infrastrukturnog objekta fosilnog kapitalizma. Najveći pojedinačni izvor pošiljki uglja je Kolumbija, gde se ugalj vadi pod ekološki i društveno devastirajućim uslovima.

Film „Everything's coming together while everything's falling apart: Limity jsme my” (Granice smo mi), (10 min, 2019) vodi nas direktno do blokade rudnika uglja Bilina u severnoj Bohemiji u Češkoj. U junu 2018. godine klimatski aktivisti ušli su u rudnik u pokušaju da obustave sve aktivnosti i da naglase potrebu da se zaustave rudarske aktivnosti koje uništavaju klimu. Rudnik je blokiran nakon što je postignut konsenzus da se ne nanosi materijalna šteta i da se nastoji da se izbegne direktan sukob s policijom. Ipak, 280 aktivista, od oko 400 koliko je učestvovalo, bilo je pritvoreno. Kamera prati grupu aktivista koji su čekali deportaciju u policijskom obruču, a u pozadini se vidi pejzaž opustošten zbog iskopavanja lignita. Dok se na ekrantu prikazuju slike snimljene iz policijskog kombija, čuje se polustvaran glas koji govori o masovnoj građanskoj neposlušnosti.



Installation view, “Gathering around the Wreckage”, Podroom Gallery

Everything's coming together while everything's falling apart

The title “Everything’s coming together while everything’s falling apart” refers to a situation in which all the technology needed to end the age of fossil fuel already exists. Whether the present ecological, social and economic crisis will be overcome is primarily a question of political power. Despite the efforts of government and corporate PR to convince us otherwise, whether fossil fuels will be abandoned and when this will happen will be decided primarily by social movements and the degree of pressure they exert on institutions. In his films, Ressler follows the climate movement in its struggles to dismantle an economic system heavily dependent on fossil fuels. He records key events for the climate movement, bringing together many situations, contexts, voices and experiences. There is one film for each event.

In the first film “COP21” (17 min., 2016), activists contest the UN Climate Change Conference in Paris, a city then under a *state of emergency*. Like twenty annual climate conferences before it, COP21 in Paris in 2015 proved the incapacity of governments to commit themselves to any binding agreement that would curtail global warming through a definite strategy for the end of fossil fuel use. The resulting Climate Agreement avoids any decision that would harm the interests of corporations.

The film on the “Ende Gelände” (end of the road) action (12 min., 2016) shifts the focus to a massive civil disobedience action at the Lusatia lignite coal fields (near Berlin). Around 4,000 activists entered an open-cast mine, blocking the loading station and the rail connection to a coal-fired power plant. The blockades disrupted the coal supply and forced the Swedish proprietor Vattenfall to shut the power station down. The action was part of an international “global escalation” against the fossil fuel industry, calling on the world to “Break Free from Fossil Fuels” and putting that imperative directly into practice.

The film on the “ZAD” (36 min., 2017) focuses on Europe’s largest autonomous territory, located close to Nantes in France. The ZAD (zone to defend) emerged from the struggle against a new airport. In 2012 the French state’s attempt to evict the zone was fiercely resisted by more than 40,000 people. The police have not set foot there since. Today 250 people in 60 collectives live permanently at the ZAD occupying the wetlands, fields and forests. The ZAD is a successful example of the way resistance and the creation of alternatives need to happen at the same time.



Installation view, "Gathering around the Wreckage", Podroom Gallery

The film "Everything's coming together while everything's falling apart: Code Rood" (14 min., 2018) highlights a civil disobedience action in the port of Amsterdam in June 2017. The blockade of Europe's second-largest coal port draws a red line against this important fossil-capitalist infrastructure facility. The largest single source of the coal shipments is Colombia, where coal is extracted under ecologically and socially devastating conditions.

The film "Everything's coming together while everything's falling apart: Limity jsme my" leads us directly into the blockade of Bílina coal mine in Northern Bohemia in the Czech Republic. In June 2018, climate activists entered the mine in an attempt to stop all activity there and to insist on the need to shut down climate-destructive mining operations. The blockade followed an action consensus that rejected property damage and sought to avoid direct confrontation with the police. Nonetheless, 280 of approximately 400 activists taking part were detained. The camera follows a group of activists awaiting deportation inside a police kettle, against the backdrop of a landscape defaced by lignite strip-mining. While the screen shows images filmed from inside a prisoner transport vehicle, we hear the voice of a semi-fictional character, reflecting on mass civil disobedience.

Kakav je vazduh tamo gore?

Serija fotografija
Olivera Reslera

2018

Serija fotografija „Kakav je vazduh tamo gore?” snimljena je u aprilu 2018. godine u šumi Hambaher, poprištu najduže okupacije šume u Evropi do sada. Već 6 godina u toj šumi u blizini Kelna u Nemačkoj živi oko 100-200 ljudi, sprečavajući plan da bude posećena. Poslednji preživeli deo visoko bioraznolike šume stare 12.000 godina trebalo je da se šrtvuje zbog površinskog kopa rudnika Hambah, gde energetska kompanija RWE namerava da eksploratiše lignit do 2045. Kompanija RWE je svesna da se korišćenju uglja bliži kraj, ali želi nepovratno da saseće šumu i da ostvari profit koristeći ugalj koji leži ispod ovih stabala u svojim obližnjim elektranama.

Situacija se drastično promenila 13. septembra 2018. godine, kada je 3-4.000 policajaca ušlo da izvrši deložaciju, rušeći barikade, kuće na drveću i improvizovane kuhinje u neprekidnoj akciji koja je trajala dve sedmice, dan-noć. Ova operacija doveća je do smrti 27-godišnjeg novinara i izazvala žestoke rasprave o licemernoj klimatskoj politici Nemačke. Iako se Nemačka još uvek u svetu smatra pionirom uspešne ekološke tranzicije, velika je verovatnoća da neće ostvariti sopstvene klimatske ciljeve do 2020. godine.

Dana 5. oktobra 2018. godine nemački sud naredio je obustavu raščićavanja šume Hambah. Možda će biti potrebno nekoliko meseci ili čak godina da sud odluči da li RWE ima zakonsko pravo da vadi ugalj ispod šume. Ova ogromna pobeda pokazuje da su ljudi koji posvećeno deluju zajedno sposobni da zaštite šumu. To dokazuje da je zaista moguća smislena, efikasna akcija protiv katastrofalnog zagrevanja planete.

Fotografije iz serije „Kakav je vazduh tamo gore?” snimljene su odozdo, širokougaonim objektivom usmerenim prema krošnjama. Aktivisti na fotografijama ostaju nevidljivi (mera opreza protiv represije i drugih neželjenih posledica), ali njihove kuće na drveću, mostovi od užadi i transparenti koji proviruju kroz granje i lišće izgledaju kao vizuelni prikaz jednog od slogana klimatskog pokreta: „Mi smo priroda koja se brani!”



"How Is The Air Up There", photograph, 2018

How Is the Air Up There?

A series of
photographs by
Oliver Ressler

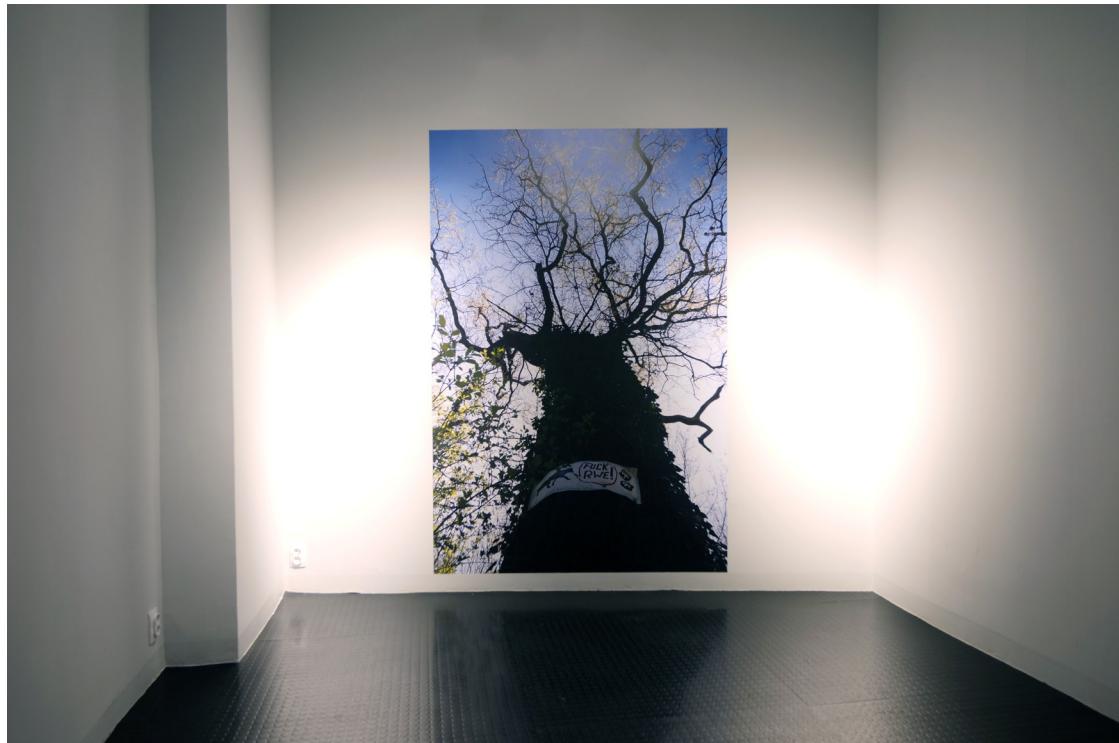
2018

The photographic series “How Is the Air Up There?” was shot in April 2018 in Hambacher Forest, the scene of Europe’s longest ever tree-top occupation. For 6 years now, around 100-200 people have lived in this forest near Cologne, Germany, preventing its planned destruction by clear-cutting. The last surviving section of the highly biodiverse 12,000-year-old forest was supposed to be sacrificed to the Hambach open-cast mine, where the coal-dependent energy company RWE intends to exploit lignite until 2045. RWE is well aware that the end of coal is near, but it wants to make the felling of the forest an irreversible matter of fact, allowing it to go on turning a profit from destruction by burning the coal beneath the trees in its nearby power plants.

The situation has changed dramatically since September 13, 2018, when 3-4,000 police were moved in to evict the occupation, tearing down barricades, tree houses and kitchen facilities in a nonstop, day-and-night assault lasting two weeks. This operation led to the death of a 27-year-old journalist and provoked heated debate on Germany’s hypocritical climate policy. Although Germany is still sometimes seen internationally as a pioneer of successful ecological transition, it is highly likely to miss its own climate targets in 2020.

On October 5, 2018 a German court ordered the suspension of the Hambach Forest clearance. It may take months or even years now for the court to decide whether RWE has the legal right to extract the coal beneath the forest as it intends. This huge victory demonstrates that people acting collectively with commitment are capable of protecting a forest. It proves that meaningful, effective action against the catastrophic warming of the planet is indeed possible.

The photographs in the series “How Is the Air Up There?” were taken from below, using a wide-angle lens directed towards the canopies. The protesters remain invisible in the photographs (as a precaution against repression and other unwanted consequences), but their tree houses, their rope bridges and the banners strung through the branches and leaves seem to constitute a visual representation of one of the slogans of the climate movement: “We are nature defending itself!”



Installation view, "Gathering around the Wreckage", Podroom Gallery

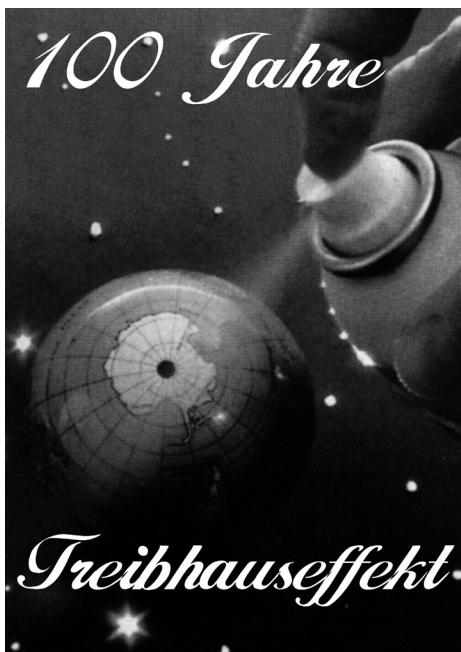
Izbegavanje katastrofalne budućnosti

Maja Fouks: Ono što me zaista zanima jeste kako je počelo tvoje umetničko bavljenje ekološkom tematikom jer, čini mi se da imamo neke slične početke i polazišta. Ruben i ja pripadamo generaciji posle 89, a 1989. godina proglašena je krajem istorije, tako da je za nas, kao kustose i istoričare umetnosti, jedini pravi problem životna sredina, priroda i ekologija, i shvatili smo da treba odgovoriti na neka ključna pitanja o savremenom načinu života. U to vreme se o ekologiji još uvek govorilo uglavnom u okvirima rasprave o održivom razvoju posle Samita u Riju¹, pa smo počeli da organizujemo seminare o održivosti i savremenoj umetnosti u Budimpešti. Iako smo prvo krenuli sa pripremanjem tematskih izložbi, ubrzo smo shvatili da moramo pronaći nove načine da otvorimo širu raspravu sa umetnicima, naučnicima i ekolozima. Prvi simpozijum o održivosti i savremenoj umetnosti, koji smo organizovali 2006. godine, bio je veliki događaj: došli su ljudi iz celog sveta da bi govorili i prisustvovali i osećali smo da je to značajna inicijativa. Olivere, nekoliko godina kasnije i ti si učestvovao na drugom simpozijumu na Centralno-evropskom univerzitetu u Budimpešti.

Iako je održivost bio diskurs sa kojim smo radili pre deset godina, od tada, kako su se efekti klimatskih promena pojačali, u centru pažnje su se našle diskusije o antropocenu i kapitalocenu. Kad danas govorimo o održivosti, taj termin se jednostavno može upotrebiti kao druga reč za „zeleni kapitalizam”. U ono vreme, iako smo bili svesni tendencije kapitalizma da prisvoji održivost, mnogi su stali uz njenu osnovnu ideju da moramo

¹ Konferencija Ujedinjenih nacija o životnoj sredini i razvoju, poznata i kao Samit u Riju, je konferencija UN na najvišem nivou, održana u Rio de Žaneiru 1992. godine.

razmišljati o posledicama svojih akcija za buduće generacije. A mislim da je problem međugeneracijske odgovornosti sada veći nego što je to bio slučaj pre deset godina. Dakle, želim da te zamolim da počnemo od održivosti: ima li još šta da se spasi od održivosti, a ne da se ona samo označi kao zeleni kapitalizam?



“100 Years of Greenhouse Effect”,
Salzburger Kunstverein, Salzburg,
1996

Oliver Resler: Veoma često se dešava da se neki termin koji je prvo bitno trebao da bude progresivan prisvoji od manje progresivnih diskursa. U projektu „100 godina efekta staklene baštne“ (1996) fokusirao sam se na knjigu „Zukunftsahiges Deutschland“ (Održiva Nemačka), u to vreme najznačajniju knjigu u Nemačkoj o tome kako je došlo do pomaka diskursa o „održivom razvoju“ ka ekomanipulaciji (greenwashing) kapitalizma. Njeni autori, stručnjaci Instituta za klimu, životnu sredinu i energiju iz Vupertala, imali su vrlo jasnú viziju o načinu na koji korporacije, proizvodnja i potrošnja moraju da se promene. Ta agenda je, u stvari, bila suviše jasna. Problem je što su težili da promene te strukture prvenstveno tamo gde je bilo najmanje moći: konkretno, na planu lične potrošnje, u domaćinstvima, u oblastima u kojima uglavnom rade žene. U knjizi je data neka vrsta matrice po kojoj bi se kapitalističko društvo učinilo održivim, a da se ne dovode u pitanje postojeći odnosi moći koji uključuju državu, vojsku i transnacionalne korporacije. Bio je to tehnikratski odgovor na globalno zagrevanje i uopšte nije bilo predviđeno demokratsko učešće. Rečnik „održivog razvoja“ jedva da danas može i da se koristi, ali pristup onih koji su na vlasti ostao je isti: nastavlja se s poslovanjem po starom, možda uz male izmene nekoliko parametara kako bi se postigla za nijansu manja emisija CO₂.

Maja Fouks: Ako nastavimo hronološkim redom, nakon tih rasprava o održivosti, čini se da će se fokus pomerati uglavnom ka globalnom zagrevanju i klimatskim promenama. Time se, izgleda, ljudima koji su bili aktivno uključeni u čitav ekološki diskurs ekološka kriza svodi na samo jednu agendu, dok je u stvari sve međusobno povezano. U to vreme, govoriti o klimatskim promenama uglavnom je značilo govoriti o emisiji CO₂, ne uzimajući u obzir sve ostalo što se dešavalо – sa globalizacijom, sa svim ostalim pitanjima, poput masovnog izumiranja vrsta. Čini se da su klimatske promene izvučene iz konteksta i svedene na samo jedan problem.

Ruben Fouks: Olivere, mislim da se i iz tvojih filmova može videti da klimatske promene nikako ne mogu da se odvoje od drugih ekoloških pitanja. Održivost i globalno zagrevanje isprva su se smatrali uskim problemima koje treba da reše države, ali kako se ekološka kriza produbila, ta se pitanja više ne mogu odvojiti od šire zabrinutosti

zbog izumiranja vrsta, što pitanje delovanja čini složenijim. U svom filmu o demonstracijama „COP21“ prikazuješ polarne medvede u okviru akcija pod zajedničkim nazivom: „Mi smo priroda koja brani sebe“, kao primer inkluzivnijeg pristupa ekološkim protestima. I lutke na tvojoj izložbi izgleda ne stoje тамо само kao zamena za aktiviste, već ukazuju na sfere izvan ljudskog

carstva i uvode probleme i rasprave s aspekta životne sredine koja nije samo čovekova.

Oliver Resler: Meni je kod globalnog zagrevanja zanimljivo što se ono povezuje sa toliko problema kojima se bavim u drugim projektima. Različite linije mog rada sastaju se тамо где on objedinjuje ове mnogostrukе aspekte. Ne možete čak ni da počnete smisleno



“Everything's coming together while everything's falling apart: COP21”, 17 min., 4K, AT/RO
2016

raspravljati o globalnom zagrevanju ako ga ne povežete sa načinom na koji kapitalistička ekonomija funkcioniše, sa moći struktura multinacionalnih korporacija i pitanjima migracije, rase i klase (između ostalog) koja su od toga neodvojiva. Problem sa pojmom „antropocen“ bio je nedostatak jasnoće ili otvorenosti u vezi sa glavnim razlogom klimatske katastrofe. Polovina svih emisija ugljenika od industrijske revolucije do danas desila se u poslednjih trideset godina; nikako nije slučajnost što se radi o trideset godina kapitalističke deregulacije i rastućeg neoliberalizma. Naravno da za emisiju CO₂ ne treba kriviti „ljudsku vrstu“ u apstraktnom smislu. I nema misterije o tome ko su pravi krivci. Odgovornost prevashodno leži na ekstraktivnim industrijama, na tzv. „Slobodnoj trgovini“ i državama Globalnog Severa koje odbijaju da se uopšte pozabave tim problemima. Zbog toga su nam ovde potrebne druge reči i pojmovi. Pojam „kapitalocen“ Džejsona Mura je prilično upečatljiv jer insistira na centralnosti kapitalističkog sistema, a ne optužuje „sve ljude“ bez obzira na to koliko malo mogu doprineti emisiji ugljenika. Osimomašeni globalnog Juga nisu glavni izvor ekološki destruktivnog atmosferskog CO₂.

Maja Fouks: Upravo smo pre neko veče slušali Džejsona Mura i bilo je zaista zanimljivo jer je rekao da su klimatske promene jedino što predstavlja negativnu vrednost, nešto iz čega kapitalizam ne može izvući profit. Dakle, klimatske promene su jedino što menja stvari za sistem u celini...

Ruben Fouks: Jedina stvar koju kapitalizam ne može pretvoriti u višak vrednosti, u nešto što može obrnuti i iz čega može profitirati. Tražio je primere negativne vrednosti i klimatskih promena.

Maja Fouks: Misliš li da kapitalizam ipak izvlači profit od klimatskih promena?

Oliver Resler: Da. Različite propisane mere prilagođavanja, poput izgradnje brana za zaštitu priobalnih gradova od porasta nivoa mora, postepeno će se razviti u mogućnost investiranja i zarade za investitore. Ako pokušaji da se porast temperature ograniči na 1,5 ili 2 stepena u odnosu na predindustrijske vrednosti ne urode plodom – a trenutno sve ukazuje da neće – pojaviće se novi ciklusi investicija i profita u metodama geoinženjeringa, kao što su „hvatanje i skladištenje ugljenika“ (trenutno tehnološki najnaprednija među njima). Te stvari već postoje na eksperimentalnom nivou; korporacije samo čekaju trenutak kad će države ponuditi da finansiraju njihovu primenu kao „klimatskih tehnologija“. A sada izgleda da će industrije koje snose najveću odgovornost za klimatsku krizu, pre svega fosilna industrija, biti pobednici u ovom novom krugu akumulacije.

Ruben Fouks: U ciklusu filmova „Sve se slaže dok se sve raspada“, upečatljiv je tvoj izbor teme, konkretni sukobi i pitanja na koja se fokusiraš. Čini mi se da se tu ne radi o trenucima neuspeha ili fijaska ekološkog aktivizma, već zapravo o trenucima uspeha. To je glavni paradoks tvoje sadašnje serije radova. Mislim da je to presudno, način na koji pokušavaš da identifikuješ stvarni potencijal ekološkog aktivizma u ovom trenutku, kroz izbor tema i aktera za svoje filmove. A možda je ovo i trenutak da nam kažeš nešto o svom pristupu u pravljenju filmova. Da li bi novu seriju filmova opisao kao „dokumentarne“ ili je to neka vrsta „umetničkog dokumentarizma“? Čini se da se može primetiti nešto drugačiji ton u poređenju s nekim tvojim ranijim filmovima i radovima.

Oliver Resler: Bilo bi mnogo lakše usredsrediti se na neuspehe nego na situacije u kojima se pojavljuje snaga i osećaj uspeha. Ali smatram da je politički zaista neophodno usmeriti se na aktivnosti koje osnažuju, pokazati da uz predano delovanje postoji mogućnost da

se promeni način na koji se stvari odvijaju i napraviti film iz kojeg drugi ljudi mogu nešto da nauče ili da ih inspiriše na sopstvene akcije. Dakle, ne samo da se u ovom ciklusu filmova bavim otporom protiv globalnog zagrevanja nego i putujem kako bih pronašao te situacije, te oblike otpora, te disidentske aktivnosti, i dokumentujem ih.

Način na koji se takve akcije dokumentuju malo se promenio tokom godina. Razvio sam različite pristupe filmu i montaži materijala koji sam snimio u različitim kontekstima. Kao što ste primetili, neki filmovi koriste i naraciju, što u mojoj umetničkoj praksi nije uvek bio slučaj; s tim sam počeo tek u poslednjih nekoliko godina. Pre toga, tekstovi u filmovima su uglavnom bile reči koje su izgovarali aktivisti, politički analitičari ili drugi protagonisti. Poslednjih godina pokušavam da izbegnem da imam samo jednu osobu pred kamerom: više me zanima grupa ljudi koji razgovaraju jedni sa drugima dok kamera radi, što mislim da menja stvar. Pošto društvene tranzicije potrebne za opstanak planete moraju da se sprovode demokratski, važno je u filmovima predstaviti demokratičnost grupnih rasprava. Kad sam počeo malo da eksperimentišem s tekstualnom naracijom, uključio sam Metjua Hilanda kao koautora. Stvarno sam ušao u to, jer otvara brojne mogućnosti – da se kritički eksperimentiše s postojećim jezikom, a i da se stvorи nešto što ima sopstveni poetski kvalitet. To je možda ono što je nedostajalo u nekim mojim ranijim radovima

Ruben Fouks: I da nastavimo tim tragom, razmišljao sam i o tvom odnosu sa ljudima koje snimaš. Prepostavljam da ti je, naročito u ovim novim radovima, veoma često potrebno prilično mnogo poverenja, da izgradiš poseban odnos sa aktivistima, jer oni rade stvari koje su provokativne i povremeno se dešava da krše zakon. Kako uspostavljaš taj odnos sa njima, kako postižeš da ti veruju, da mogu biti sigurni da ćeš snimati

film koji će biti na njihovoj strani, a ne lažno objektivan – da neće dokumentovati njihov stav, a zatim stav druge strane, ili neku drugu vrstu naracije?

Oliver Resler: Uvek se pregovora sa protagonistima filmova. Ti pregovori dovodi do različitih rezultata i kompromisa. Na primer, kad sam radio na pokretu Trg i pokretu Okupiraj u Madridu, Atini i Njujorku, planirao sam i da snimam okupljanja. Pokazalo se da je to teže nego što sam očekivao. Najlakše je bilo u Njujorku: moje pitanje mogu li da snimam okupljanje zvučalo je pomalo čudno u situaciji kad se manje-više sve snimalo

nečijim afonom. Koristio sam stativ i radio s timom, ali ni jedan učešnik mi nikada nije prigovorio što snimam Okupiraj Vol stri. U Madridu je bilo jako teško; došao sam na jedno od tih okupljanja koje sam htio da snimim i morao sam da objašnjavam skupu od preko sto aktivista zašto to želim da radim. Nakon duže rasprave, konačno je prihvaćeno da mogu snimati s leđa, samo sa jednog mesta, najviše

15 minuta i uz slabo osvetljenje – svojevrsna garancija da će na kraju dobiti zaista loš snimak. Dakle, mogao sam iskoristiti samo mali deo materijala u završnom filmu i instalaciji „Zauzmi trg“ (2012). A u Atini, gde je u vreme kad sam pravio te filmove sigurno bio najviši nivo policijske represije od sve tri zemlje, bilo je nemoguće snimati skup. Svi moji pokušaji da snimam okupljanja u Atini su propali. Dakle, pregovori dovode do vrlo različitih rezultata u različitim gradovima, različitim kontekstima, čak i kad je zahtev potpuno isti.

U pregovorima o snimanju u ZAD-u, za film „Sve se slaže dok se sve raspada: ZAD“ (2017), postavljena su dva uslova: prvo, svaka osoba koja se pojavljuje u filmu mora lično da da pristanak na snimanje. To nije bilo nimalo



“Take The Square”, 89 min., HD,
AT 2012



"Everything's coming together while everything's falling apart: The ZAD", 36 min., 4K, AT/DE
2017

lako i zato u filmu ima malo krupnih planova aktivista, zato se ZAD može činiti praznijim nego što je zapravo bio – jer zbog takvog dogovora nisam mogao da snimam scene kako bih mogao, da su okolnosti bile drugačije. Drugo, ZAD je želeo da film objavim pod licencom „Creative Commons“ i da ga učinim dostupnim na mreži čim bude pušten u distribuciju.

Ruben Fouks: Film je dostupan na Internetu besplatno?

Oliver Resler: Trenutno se svi moji filmovi stariji od dve godine mogu videti besplatno na mojoj veb stranici i na Vimeu. Ali one novije nisam cele stavio na mrežu, jer onda ne bi mogli da budu prikazani na filmskim festivalima. Nisam baš zadovoljan takvom situacijom. Voleo bih da se odmah pojave na internetu, ali ako se filmovi predstave na festivalima i većim izložbama, postaju dostupni široj publici do koje inače ne bih mogao dopreti. U slučaju ZAD-a, odmah sam ga objavio u celini, u skladu s dogовором са Zadistima. Ali da se vratim na tvoje pitanje о poverenju: mislim da što duže radim na ovoj kartografiji protesta, što više filmova pravim tokom godina, lakše mi je da priđem ljudima. Sigurno pomaže to što je mnogo mojih filmova dostupno na mreži i ljudi mogu proveriti pre nego što pristanu da rade sa mnom. A tokom godina sam uspeo i da proširim svoju mrežu aktivista u nekoliko zemalja. To je još jedan važan faktor, mogućnost da se ljudima priđe preko drugih, koje poznaju i kojima veruju. Izgleda da aktivisti rado učestvuju u mojim filmovima jer svi oni imaju jedan zajednički element – pokušavaju da izbegnu „neutralan stav“, za razliku od većine medija koji se pretvaraju da ga zauzimaju...

Ruben Fouks: Šta misliš, da li bi tvoji filmovi bili dozvoljeni na Bi-Bi-Siju ili sličnim programima?

Oliver Resler: Javna državna TV obično odbija da emituje moje filmove. Bio bih otvoren za to, ali se ne dešava. Izuzetak je bio bolivarijanski proces u Venecueli, kada smo moj saradnik Dario Azelini i ja uspeli da na različitim kanalima emitujemo tri filma koja smo snimili u Venecueli između 2004. i 2010. godine.

Maja Fouks: Želela bih da popričamo o još jednom pitanju. Bilo mi je zaista zanimljivo da vidim pažnju koju poklanjaš stanovima i kućama u ZAD-u, načinu na koji su ljudi gradili svoja staništa od različitih materijala i kako su opisani različiti načini života u komuni. A, u seriji plakata „Neuspele investicije“ (2015), baviš se i pitanjem prekomerne gradnje i nedostatkom javne regulative u kontekstu Istočne Evrope. Slična situacija i veliki problem sa prekomernom gradnjom, stvaranjem kulturnih pustinja bogatstva postoji sada u Londonu. U centru Londona imate kuće koje niko ne može sebi da priušti, a izgrađene su samo kao investicija. Interesantno je da se jedan od glavnih protesta protiv ove privatizacije dogodio u galeriji jednog od najbogatijih ljudi u Londonu, Rejven Rou. Ako se protesti događaju u takvim prostorima, mogu li biti istiniti, mogu li uroditи plodom?

„Failed Investments“, billboard,
2015 (installation view: 7th
Grolsch ArtBoom Festival,
Krakow, 2015)

Oliver Resler: Potpuno si u pravu, možda bi imalo smisla da se fenomenom kojim se bavim u „Neuspelim investicijama“ u Krakovu pozabavim i u nekoliko drugih gradova. Napravio sam ovu seriju bilborda kao odgovor na poziv da realizujem jedan projekat na otvorenom u Krakovu. Naravno, to kako projekti izgledaju i na šta se tačno fokusiraju zavisi i od poziva institucija. Kad završim neki svoj rad, nadam se da ima dovoljno snažnu poruku da može preživeti u različitim institucionalnim kontekstima. Ja polju umetnosti stvaranja vrednosti



ne pristupam na uobičajeni način, ne ograničavam broj prezentacija kako bih umetničko delo učinio što ekskluzivnijim. Stoga moj rad može završiti na nekom velikom bijenalu ili u muzeju, a istovremeno naći svoju publiku na projekcijama koje organizuju društveni pokreti. Kada tako radite, gubite kontrolu nad cirkulisanjem svog dela; može se dogoditi, na primer, da film bude prikazan na nekvalitetnoj projekciji u nekom društvenom centru ili skvotu. Ali to prihvatom, nadajući se da ima značenje za raznovrsnu publiku. Dok u nekom muzeju moj rad može imati potencijal da usmeri ljude na izvestan novi oblik otpora, način organizovanja ili ugao gledanja za kakve nisu znali, za društvene pokrete može imati funkciju mobilisanja mlađe generacije ljudi da učestvuju u blokadama ili demonstracijama.

Maja Fouks: Pomenuo si da pokušavaš da iz tvojih filmova izbjiju ideje same demokratije. A sada želim da te pitam o demokratiji ili post-demokratiji koju doživljavamo. Dakle, istorija se ponavlja, naročito u Istočnoj Evropi, i na mnogim mestima širom sveta post-demokratske tendencije su neverovatno jake. Znate, Tramp je sramotno tvrdio da su klimatske promene kineska prevara. Ali otkad je Tramp došao na vlast pojavilo se jako mnogo protestnih pokreta i bili su izuzetno uspešni. Međutim, bile su to uglavnom kampanje „I ja“ (#metoo) koje su vodile žene, novi feminismi, i došlo je do burne reakcije javnosti na ono što se dešava u Beloj kući. Ali, šta misliš, kako će to uticati na pokret protiv klimatskih promena? Da li očekuješ neke slične reakcije?

Oliver Resler: Kako ja to vidim, evropske vlade lako mogu sebe nazvati progresivnima kad preko okeana sedi fašistički lažljivac koji će uvek smisliti nešto gore od bilo čega što one urade ili kažu. Mnogo je lakše desničarskim vladama u Velikoj Britaniji, Austriji, Poljskoj i Nemačkoj da kažu, „ipak se trudimo, dajemo sve od sebe; dobro –

moramo voditi računa o globalnoj konkurentnosti, ali mi ozbiljno shvatamo Pariski sporazum". Pod tim mislim da im ni najmanje nije stalo do njega. S vremena na vreme oni urade nešto sitno kako bi delimično smanjili svoju emisiju ugljenika i pokažu ljudima koje smatraju klimatski svesnijima da bar nešto rade, koliko god to bilo sitno. Ali Pariski sporazum bi izgledao sasvim drugačije kad bi političare na vlasti uopšte zanimala budućnost sveta. Da ih zanima, on bi bio obavezujući kao i obavezujući sporazumi o slobodnoj trgovini.

Danas vidimo da širom sveta niču pokreti koji se bore protiv globalnog zagrevanja. Posebno je interesantno što oni često uopšte nisu označeni kao deo klimatskog pokreta. Ponekad se ne smatraju klimatskim pokretima ili pokretima za klimatsku pravdu jer se u njima lokalno stanovništvo angažuje u nekom konkretnom kontekstu. Ali svi oni doprinose borbi protiv globalnog zagrevanja – te lokalne borbe ljudi za čistu vodu, protiv proširenja aerodroma, protiv elektrane na ugalj ili novog autoputa. Sa aspekta klimatske pravde, svaka od njih je neophodna. Tako da bih rekao da pokret raste: već su postignuti značajni uspesi i snaga na koju treba računati veća je iz dana u dan. Jedini razlog što se u Zapadnoj Evropi ne otvaraju nove elektrane na ugalj u poslednjih 20 godina je kolektivni otpor ljudi.

Ovaj tekst je skraćeni i uređeni transkript javnog razgovora između Olivera Reslera i Maje i Rubena Fouks u okviru Reslerove samostalne izložbe „Kako zauzeti brodolom“ u Bečkoj kući umetnosti (Kunst Haus Wien) (Beč, Austrija) 15. februara 2018. godine.

Ruben Fouks: Možda je snaga ili vrednost projekata i agenci poput tvojih i u tome da se stvarno pokaže međusobna povezanost različitih borbi širom sveta i to kako su ekološki problemi međusobno povezani u ekološkoj krizi sa kojom smo suočeni; a možda i rešenja, putem udruživanja različitih lokalnih i perifernih snaga u celom svetu. U tom smislu, ljudi bi trebali da pronadu način da se ujedine i bore na svom području, istovremeno shvatajući da njihova stvar nije izolovana, već da je povezana sa globalnim borbama i nastojanjima.

**BREAK
OUT OF**



"Everything's coming together while everything's falling apart: The ZAD", 36 min., 4K, AT/DE 2017



Averting Catastrophic Futures

Maja Fowkes: What really interests me is how your artistic engagement with ecological issues began, as I think we have some similar beginnings and starting points. Reuben and I are part of the post-89 generation and 1989 was declared to be the end of history, so for us, as curators and art historians, the only real issue left was the environment, nature, and ecology, and we realised that there are crucial questions to be answered about contemporary lifestyles. At that time, ecological debate was still very much framed by the post-Rio Summit discussion of sustainability,¹ and so we started to organize seminars on sustainability and contemporary art in Budapest. Although we started by curating topical exhibitions first, we soon realised that we had to find new ways to open up a broader discussion with artists, scientists and environmentalists. The first symposium on Sustainability and Contemporary Art, which we organized in 2006, was a major event: people travelled from around the world to speak and to attend, and it felt like an important initiative. Oliver, you also took part a few years later in another of the symposia at Central European University in Budapest.

Although sustainability was the discourse that we worked with ten years ago, since then as the effects of climate change intensified discussions around the Anthropocene and Capitalocene have come into focus. So today when we talk about sustainability, the term could simply be used as another word for “green capitalism”. Back then, although we were aware of the tendency of capitalism to hijack sustainability, there

¹ The United Nations Conference on Environment and Development, also known as the Rio Summit, was a major United Nations conference held in Rio de Janeiro in 1992.

were also many people who stood by its core idea that we have to think about the consequences of our actions for future generations. And I think that the problem of intergenerational responsibility is worse now than it was ten years ago. So, I want to ask you to start with sustainability: is there anything left to salvage from sustainability, rather than being just branded as green capitalism?



"100 Years of Greenhouse Effect", Salzburger Kunstverein, Salzburg, 1996

Oliver Ressler: It happens so often that a term that originally was meant to be progressive has been squatted by less progressive discourses. In my project "100 Years of Greenhouse Effect" (1996) I focused on the book "Zukunftsfähiges Deutschland" (Future-capable Germany) that at that time in a German context was the most important book on the way "sustainable development" discourse was shifted towards greenwashing capitalism. The authors, from the *Wuppertal Institute for Climate, Environment, and Energy*, had very clear vision of how corporations, production and consumption needed to change. This agenda was actually too clear. The problem was, they sought to change those structures primarily at the very points where there was least power: specifically, on the plane of personal consumption, in households, in areas where work is mostly done by women. The book set out a sort of blueprint for making capitalist society sustainable, without ever questioning existing power relationships that involve the State, the military and transnational corporations. It was a technocratic response to global warming, with no role envisaged for democratic participation at all. The vocabulary of "sustainable development" may barely be used any more, but the approach of those in power is just the same: continue business as usual, maybe slightly changing a few parameters to make a show of a bit less CO₂ emitted.

Maja Fowkes: If we proceed chronologically, after these sustainability discussions, the debate seems to move on towards focusing mainly on global warming and climate change. For people who were very involved in the whole ecological discourse, this appeared to reduce ecological crisis to a single agenda, when in fact everything is interconnected. To speak about climate change at that time seemed to mean just talking about CO2 emissions and not really taking into account everything else that was happening – with globalization, with all the other issues such as the mass-extinction of species. Climate change seemed to be taken out of context and was reduced to a single-issue topic.

Reuben Fowkes: Oliver, I think we can see also from your films that there's no way of separating climate change from other ecological questions. Sustainability and global warming were initially viewed as narrow problems to be solved by states, but as the ecological crisis has widened these issues can no longer be separated from wider concerns over species extinction, which in turn makes the question of agency more complex. In your film about the COP21 demonstrations you feature polar bears as part of actions that were framed as: "We are



"Everything's coming together while everything's falling apart: COP21", 17 min., 4K, AT/RO 2016

nature defending itself", exemplifying a more inclusive approach to environmental protest. The mannequins in your exhibition also don't just appear as stand-ins for activists, but seem to be pointing to extra-human realms, bringing out the more-than-human aspect of environmental problems and debates.

Oliver Ressler: An interesting aspect of global warming for me is that it connects to so many issues I focused on in other projects. The various lines of my

work converge where it brings these multiple aspects together. You cannot even begin to discuss global warming meaningfully unless you connect it to the way the capitalist economy works, the structural power of transnational corporations and matters of migration, race and class (among others) that are inseparable from those things. A problem with the concept of the “anthropocene” was a lack of clarity or forthrightness concerning the main reason for climate catastrophe. Half of all carbon emissions since the industrial revolution date from the last thirty years alone; it is by no means a coincidence that those have been thirty years of capitalist deregulation and ascendant neoliberalism. “Mankind” in some abstract sense is absolutely not to blame for CO₂ emissions. Nor is there any mystery about the real culprits. The responsibility lies primarily with the extractive industries, with so-called “Free Trade” and with the states of the Global North that refuse even to address these issues at all. That’s why we need other words and concepts here. Jason Moore’s concept of the “capitalocene” is quite compelling, because it insists on the centrality of the capitalist system instead of blaming “humans” indiscriminately without regard for how little they may contribute to carbon emissions. The impoverished people of the Global South do not constitute a major source of ecologically destructive atmospheric CO₂.

Maja Fowkes: We just heard Jason Moore speaking the other night and it was really interesting because he said that climate change is the only thing that represents a negative value, something that capitalism cannot profit from. So, in a way climate change is this one thing which is a game changer for the system as a whole...

Reuben Fowkes: The one thing that capitalism cannot turn into surplus value, into something to twist and profit from. He was looking for examples of negative value and climate change.

Maja Fowkes: Do you think that capitalism is still making a profit from climate change?

Oliver Ressler: Yes, I do. Various measures billed as adaptation, such as building dam systems to protect coastal cities against rising sea levels, will gradually develop into an investment opportunity and a source of profit in their own right. If attempts to limit the increase of temperature to 1.5 or 2 degrees in relation to pre-industrial levels fail – and currently everything points towards this failure – new cycles of investment and profit will emerge in geo-engineering techniques such as *carbon capture and storage* (currently the most technologically advanced of these methods). These things already exist at experimental level; corporations are only waiting for the moment when states offer to fund their implementation as “climate technologies”. And right now it looks like the industries most culpable for the climate crisis, above all the fossil industry, will also turn out to be the winners in this new round of accumulation.

Reuben Fowkes: Looking at the cycle of films “Everything’s coming together while everything’s falling apart”, one thing that really comes across is your choice of subject matter, the particular conflicts and the issues that you focus on. It seems to me that it’s not about the moments of failure or disaster of environmental activism, but actually the moments of success. That is the key paradox of your current series of works. I think that’s crucial, the way you try to identify the real potential of environmental activism at the moment, in your choice of subjects and actors for your films. And maybe this is also the moment to ask something about your approach to film making. Would you describe the new series of films as “documentary” or is it a certain kind of “artistic documentary”? It seems a slightly different tone can be detected compared with some of your earlier films and works.

Oliver Ressler: It would be so much easier to focus on the failures than on those situations where strength and a feeling of success emerge. But I think politically it's really necessary to focus on activities that are empowering, to show that with committed action there is a possibility to change the way things are going, and to develop something for other people to learn from or to inspire them to initiate their own actions. So, not only does this cycle of films deal with resistance to global warming, I am also travelling to find situations, these forms of resistance, these dissident activities, in order to document them.

The way such actions are documented has changed a bit over the years. I developed different forms of approaching a film and editing the material I recorded in different contexts. As you noted, some of the films also use narration, which hasn't always been the case in my artistic practice; this only started within the last few years. Before that, the film texts consisted mostly of the spoken words of activists, political analysts or the protagonists of the films more broadly. In more recent years I have tried to avoid having a single person in front of the camera: I'm more interested in bringing together groups of people speaking to one another while the camera runs, which I think makes a difference. Because the social transitions needed for planetary survival must be brought about democratically, it is important to present the democratic processes of group discussions in films. As I began to experiment a bit with textual narration, I involved Matthew Hyland as a co-author. I really got into it, as it opens up so many possibilities – to experiment critically with existing language and also to create something with a poetic quality of its own. This is an aspect that may have been missing in some of my earlier work.

Reuben Fowkes: And to carry on along this line, I was also thinking about your relationship with the people that you're filming. Very often, especially in these new works, I imagine you probably need quite a lot of trust, to build up special relationship with the activists, because they are doing things which are provocative and occasionally happen to break the law. How do you establish that relationship for them to put their trust in you, how can they be sure that you are going to make a film which takes their side and does not just present some kind of false objectivity documenting their view, and then the view of the other side, or some other kind of narration?

Oliver Ressler: There is always a certain level of negotiation with the protagonists of the films. This negotiation leads to various results and compromises. For example, when I was working on the Square



"Take The Square", 89 min., HD,
AT 2012

movement and the Occupy movement in Madrid, Athens and in New York, I also planned to record the assemblies. This turned out to be a harder thing to do than I expected. The easiest was in New York: my question "may I record the assembly" already sounded a little strange in a context where more or less everything was recorded on somebody's iPhone. I was using a tripod and working with a team, but no participant ever objected to me filming Occupy Wall Street. When I was filming in Madrid it was very hard, I went to one of these assemblies that I wanted to record and I had to explain to an assembly of more than one hundred activists why I wanted to record the assembly. After a longer discussion it was finally accepted that I could film from the back, from a single position, for 15 minutes only and with reduced lighting – a kind of guarantee to end up with a really bad image. So, I

could only use a short bit of this in the final film and installation “Take the Square” (2012). And in Athens, where at the time of my filming there was for sure the highest level of police repression of all three countries, it was impossible to film an assembly. All my attempts to film assemblies in Athens failed. So, negotiations lead to very different results in different cities, different contexts, even with exactly the same request.



“Everything’s coming together while everything’s falling apart: The ZAD”, 36 min., 4K, AT/DE
2017

When I was negotiating filming at the ZAD for my film “Everything’s coming together while everything’s falling apart: The ZAD” (2017) there were two conditions: first, every person appearing in the film must actively express her/his consent to being filmed. That’s quite a challenge and is the reason why only few close-ups of activists are in the film and why the ZAD might appear emptier

than it actually is – as I could not shoot scenes I could have shot in other circumstances due to this agreement. Second, the ZAD wanted me to publish the film under a creative commons license and to make it available online immediately after its launch.

Reuben Fowkes: That film is available on the Internet for free?

Oliver Ressler: At the moment all my films that are more than two years old are accessible on my webpage and on Vimeo for free. But newer ones I don’t put online in the entire length, because otherwise I cannot present them in film festivals. I’m not very happy with the situation. I would be happy to make them available online immediately, but to present the films in festivals and larger exhibitions makes them accessible to a larger audience, which would be impossible for me to reach otherwise. In the case of the ZAD film I published it

online in its full length immediately in keeping with my agreement with the Zadistas. But to come back to your question regarding trust: I think the longer I'm working on this cartography of protest, the more films I produce over the years, the easier it is for me to get access to people. For sure it helps that so many of my films are available online and people can check before agreeing to work with me. But also, over the years I have managed to expand my personal network of activists in several countries. This is another important factor where it provides the opportunity to approach people through other whom they know and trust locally. Usually activists also seem happy to participate in the films, because one common element of my films is that they try to avoid the "neutral perspective" that most media pretend they speak from...

Reuben Fowkes: Do you think your films would be allowed on the BBC or similar programmes?

Oliver Ressler: Public state TV usually refuses to air my films. I would be open to it, but usually it does not happen. An exception was during the Bolivarian Process in Venezuela, when my collaborator Dario Azzellini and I managed to air the three films we carried out in Venezuela between 2004 and 2010 in different channels.



"Failed Investments",
billboard, 2015

Maja Fowkes: I'd like to bring up another issue. For me, it was really interesting seeing the attention you pay to the dwellings and houses in the ZAD, the way people constructed their habitats with different materials and how the different ways of living in the commune are described. And then you also address the issues

of overbuilding and a lack of public regulation in the context of Eastern Europe in your billboard series "Failed Investments" (2015). A similar situation, and a

major problem, exists now in London with overbuilding, creating cultural deserts of wealth. In the centre of London, you have houses no one can afford and are just built as an investment. It was interesting that one of the main events against this privatisation took place in the gallery of one of the richest people in London, at Raven Row. If protests inhabit spaces like that, can they be truthful, can they be fruitful?

Oliver Ressler: You are totally right, the phenomenon I address with “Failed Investments” in Krakow might make sense to address in several other cities as well. I did this series of billboards in response to an invitation to develop an outdoor project in Krakow. Of course, how the projects look and what exactly they focus on also depends on institutional invitations. When my works are completed I hope they are strong enough in their message that they can survive a multiplicity of different institutional contexts. I don't follow the typical approach in the art field of creating value through limiting the number of presentations in order to make the artwork as exclusive as possible. Consequently my work may end up in a large biennial or museum, while at the same time finding its audience in screenings organized by social movements. You lose control over the circulation of your work when working like this; it might happen for example that your film will be presented as a low-quality projection in a community centre or squat. But I accept this, hoping the work has a meaning for diverse audiences. While in a museum my work may have the potential to point people to forms of resistance, ways of organizing or specific perspectives they haven't had come across, for social movements the work might have a function in mobilizing a younger generation of people to participate in certain blockades or demonstrations.

Maja Fowkes: You mentioned you're trying to make your films emanate the ideas of democracy itself.

And now I want to ask you about democracy, or post-democracy that we are experiencing. So, history is happening all over again, especially in Eastern Europe, and in many places around the globe post-democratic tendencies are incredibly strong. You know, Trump infamously claimed that climate change is a Chinese hoax. But since Trump came to power there have been so many protest movements, and incredibly successful ones. But mostly women-led, #metoo campaigns, new feminisms have emerged and there has been a huge public response to what is happening in the White House. But how do you think it will affect the climate change movement? Do you expect some kind of similar reactions?

Oliver Ressler: How I see it is that European governments can easily set themselves up as progressive when there's a fascist liar over the ocean who will always come up with something worse than whatever they do or say. It makes it much easier for right wing governments in the UK, Austria, Poland and Germany to say, "we're still trying, we're doing our best, ok – we have to take account of global competition, but we take the Paris Agreement seriously". By which I mean they don't really give a damn about it. From time to time they do some trifling thing to cut their carbon output fractionally, signalling to an audience they see as somewhat more climate-conscious that at least they're doing something, however petty that may be. But the Paris Agreement would look very different if politicians in power cared at all about the future of the world. If that were true it would be as binding as binding free trade deals.

Today I see movements rising up all over the world to fight global warming. It's especially interesting that they're often not labelled as part of the climate movement at all. Sometimes they don't call themselves

climate- or climate justice movement because they're local people engaged in a very particular context. But they all contribute to the struggle against global warming, these local struggles of people fighting for clean water, against airport expansions, against coal-fired power plants or a new highway. From the perspective of climate justice every one of them is necessary. So I'd say the movement is growing: there have already been major successes and it's more of a force to be reckoned with from one day to the next. The only reason there have been no new coal-fired power plants opened in Western Europe in the last 20 years is people's collective resistance.

Reuben Fowkes: Maybe that's also the strength or the value of projects and agendas like yours: to really show the interconnections between different struggles across the world and to show how the environmental problems are interconnected in the ecological crisis we're facing; and also perhaps the solutions as well, in terms of an alliance between different indigenous and peripheral forces around the world. In that sense, people should find a way to unite and to fight in their own area, while also understanding that their cause is not an isolated one, but one that's connected to planetary struggles and endeavours.

This text is a shortened and edited transcript of a public conversation between Oliver Ressler and Maja & Reuben Fowkes in the framework of Ressler's solo exhibition "How to Occupy a Shipwreck" at Kunst Haus Wien (Vienna, Austria) on February 15, 2018.



"Everything's coming together while everything's falling apart: Limity jsme my", 10 min., 4K, AT 2019

Oliver Ressler živi i radi u Beču. Realizuje instalacije, projekte u javnom prostoru i filmove sa temama ekonomije, migracija, demokratije, klimatske katastrofe, formi otpora i društvenih alternativa. Uradio je trideset tri filma koji su bili prikazani širom sveta na više od hiljadu događaja koje su organizovali društveni pokreti, umetničke institucije kao i na filmskim festivalima. Imao je samostalne izložbe u: Centro Andaluz de Arte Contemporaneo – CAAC, Sevilja; Wyspa Institute of Art, Gdanski; Lento Kunstmuseum, Linc; MNAC – National Museum of Contemporary Art, Bukurešt; SALT Galata, Istanbul.

Resler je učestvovao na više od 350 grupnih izložbi: Museo Reina Sofía, Madrid; Centre Pompidou, Pariz; Van Abbe Museum, Ajndhoven; MASSMoCA, North Adams, SAD; 49. Oktobarski salon, Beograd; na bijenalima u Pragu (2005), Sevilji (2006), Moskvi (2007), Taipei (2008), Lion (2009), Veneciji (2013), Kvebec (2014), Jeju (2017), Kijev (2017), Geteburg (2019), Stavanger (2019), kao i na documenta 14, Kasel, 2017 (izložbu organizovao EMST).

Resler trenutno radi projekat "Barricading the Ice Sheets", istraživački projekat o pokretu za klimatsku pravdu, uz podršku Austrian Science Fund.

<http://www.ressler.art>

<https://vimeo.com/oliverressler>

<https://www.instagram.com/oliver.ressler>

Dejan Vasić je likovni kritičar i nezavisni kustos iz Beograda, trenutno radi kao urednik likovnog programa u Centru za kulturnu dekontaminaciju u Beogradu. Aktivno objavljuje likovne kritike i urednik je Kulturno propagandnog kompleta Beton. U prošlosti, delovao je kao deo Kontekst kolektiva (2009-2013), platforme Kultura sećanja (2010-2014) i Radne grupe Četiri Lica Omarske (2010-2015). U fokusu njegovog interesovanja je umetnost kao kritička i politička praksa, uz adresiranje kritičkog mišljenja kao javnog pitanja, a javnog prostora kao javnog dobra. Njegovi istraživački i kustoski projekti bili su deo događaja (izbor): Umetnost kao kritika i politika (CZKD Centar 2017-) Performans, performativnost i dokument (Galerija SULUV, Muzej savremene umetnosti Vojvodine, Novi Sad 2018) Traveling Communiqué (Muzej istorije Jugoslavije, Beograd 2014); Forensis (Haus der Kulturen der Welt, Berlin 2014); Četiri Lica Omarske (Dokufest, Prizren 2014; Oktobarski salon, Beograd 2013; Galerija savremene umetnosti, Sarajevo 2013; Urban Festival, Zagreb 2012; Center for reaserch Architecture, Goldsmiths University of London, 2012; Salon muzeja savremene umetnosti, 2010; SpaPort Bijenale, Banja Luka, 2010); Kultura sećanja (GPL Contemporary, Beč 2014; Galerija PM, HDLU Zagreb 2014; Mediterranea 16, Young Artists Biennial, Ankona 2013; Bijenale savremene umetnosti, Pančevo 2012; rKulturni centar i Narodna biblioteka, Šabac 2010). www.elektrobeton.net www.czkd.org

→**Oliver Ressler** lives and works in Vienna. He produces installations, projects in public space, and films on issues such as economics, democracy, migration, the climate catastrophe, forms of resistance and social alternatives. He has completed thirty-three films that have been screened worldwide in thousands of events of social movements, art institutions and film festivals.

He had comprehensive solo exhibitions at Centro Andaluz de Arte Contemporaneo – CAAC, Seville; Wyspa Institute of Art, Gdansk; Lentos Kunstmuseum, Linz; MNAC – National Museum of Contemporary Art, Bucharest; SALT Galata, Istanbul.

Ressler has participated in more than 350 group exhibitions, including Museo Reina Sofía, Madrid; Centre Pompidou, Paris; Van Abbe Museum, Eindhoven; MASSMoCA, North Adams, USA; 49th October Salon, Belgrade; the biennials in Prague (2005), Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Venice (2013), Quebec (2014), Jeju (2017), Kyiv (2017), Gothenburg (2019), Stavanger (2019), and at Documenta 14, Kassel, 2017 (exhibition organized by EMST).

Ressler directs “Barricading the Ice Sheets”, a research project on the climate justice movement, funded by the Austrian Science Fund. He was the first price winner of the Prix Thun for Art and Ethics Award in 2016.

<http://www.ressler.art>

<https://vimeo.com/oliverressler>

<https://www.instagram.com/oliver.ressler>

→**Dejan Vasić** is an art critic and an independent curator based in Belgrade, Serbia, currently working as a visual arts program adviser at the Center for Cultural Decontamination in Belgrade. He is actively publishing critical writings, and works as co-editor in Beton (cultural propaganda kit). In the past, he acted as a member of Kontekst Collective (2009-2013), the Culture of Memory platform (2010-2014), and the Working Group Four Faces of Omarska (2010-2015). The focus of his interest is art as a critical and political practice, while revocation of critical thinking as a public issue and re-contextualization of public space as a public good. His research and curatorial projects were part of public events and exhibitions (selection): Art as Critics and Politics (CZKD Center 2017-ongoing); Performance, performativity and document (SULUV Galery, Museum of Contemporary Art of Vojvodina, 2018); Traveling Communiqué (Museum of Yugoslav History, Belgrade 2014); Forensis (Haus der Kulturen der Welt, Berlin 2014); Four Faces of Omarska (Dokufest, Prizren 2014; October Salon, Belgrade 2013; Gallery of Contemporary Art, Sarajevo 2013; Urban Festival, Zagreb 2012; Center for reaserch Architecture, Goldsmiths University of London, 2012; Museum of Contemporary Art Belgrade, 2010; SpaPort Biennial, Banja Luka, 2010); The Culture of Memory (GPL Contemporary, Vienna 2014; Gallery PM, HDLU Zagreb 2014; Mediterranea 16, Young Artists Biennial, Ancona 2013; Biennial of Visual Arts, Pančevo 2012; Cultural Center, Šabac 2010). www.elektrobeton.net www.czkd.org

→**Dr Maja Fouks** i dr Ruben Fouks su koosnivači Translokalnog instituta za savremenu umetnost, nezavisne istraživačke platforme usmerene na istoriju umetnosti Centralne Evrope i savremene ekološke prakse. Oni su na čelu Postsocijalističkog umetničkog centra (PACT) na Institutu za napredne studije, Univerzitetskog koledža u Londonu i zajedno upravljaju programom koji podržava Geti Fondacija Sučeljavanja: Sesije u istočnoevropskoj istoriji umetnosti (Getty Foundation, Confrontations: Sessions in East European Art History). Nedavne i nove publikacije uključuju knjigu o umetnosti srednje i istočne Evrope od 1950. godine (Thames & Hudson World of Art Series, 2019), knjiga Maje Fouks The Green Bloc: Neo-Avant-Garde and Ecology under Socialism (2015) i specijalno izdanje Third Text on Actually Existing Artworlds of Socialism (2018). Nedavno su svojim tekstovima doprineli poglavljima Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology (2018), The Post-Human Glossary (2018) i Creative Time: Another World is Possible (2019). Njihovi kustoski projekti uključuju Experimental Reading Room, the Danube River School, a oni su takođe članovi Inicijative za zaštitu životne sredine i humanističke nauke na Centralnoevropskom univerzitetu u Budimpešti. Neke od izložbi koje su kurirali su Walking without Footprints (2016), Like a Bird: Avian Ecologies in Contemporary Art (2014) i Loophole to Happiness (2011).

→**Dr. Maja Fowkes and Dr. Reuben Fowkes** are co-founders of the Translocal Institute for Contemporary Art, an independent research platform focusing on the art history of Central Europe and contemporary ecological practices. They head the Postsocialist Art Centre (PACT) at the Institute of Advanced Studies, University College London and co-direct the Getty Foundation-supported program Confrontations: Sessions in East European Art History. Recent and forthcoming publications include a co-authored book on Central and Eastern European Art Since 1950 (Thames & Hudson World of Art Series, 2019), Maja Fowkes's The Green Bloc: Neo-Avant-Garde and Ecology under Socialism (2015) and a special issue of Third Text on Actually Existing Artworlds of Socialism (2018). They have recently contributed chapters to Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology (2018), The Post-Human Glossary (2018) and Creative Time: Another World is Possible (2019). Their curatorial projects include the Experimental Reading Room, the Danube River School and they are also founding members of the Environmental Arts and Humanities Initiative at Central European University Budapest. Their curated exhibitions include Walking without Footprints (2016), Like a Bird: Avian Ecologies in Contemporary Art (2014) and Loophole to Happiness (2011).

THE FOSSIL- FIRED CREMA- TORIUM

Galerija / Gallery PODROOM

Културни центар Београда / Cultural Centre of Belgrade
Trg republike 5/-1, Beograd/ 5/-1 Republique Square, Belgrade
www.kcb.org.rs

OLIVER RESSLER

Okupljanje oko olupine / Gathering around the Wreckage
14. 1 – 13. 2. 2020.

Kustoskinja Galerije Podroom / Curator of the Gallery Podroom
Zorana Đaković Minniti

Kustos izložbe / Exhibition curator
Dejan Vasić

Saradnica / Associate curator
Katarina Kostandinović

Urednik / Editor
Dejan Vasić

Tekstovi / Texts
Dejan Vasić, Oliver Ressler, Maja & Reuben Fowkes

Lektura / Proofreading
Dejan Vasić, Matthew Hyland

Prevod / Translation
Vesna Strika, Dejan Vasić

Fotografije, kadrovi iz filmova / Photos, film stills
Oliver Ressler

Prelom / Layout
Bojana Aleksijević

Realizacija / Realization
Kulturni centar Beograda / Cultural Centre of Belgrade

Titlovanje na srpski / Serbian subtitle edit
Vlada Milanović

Postavka / Installation
Dejan Pavić, Dragan Nikolić

Izložbu su podržali Grad Beograd – Sekretarijat za kulturu, Austrijski kulturni forum u Beogradu

Supported by the City of Belgrade – Secretary for Culture, Austrian Cultural Forum in Belgrade



austrijski kulturni forum^{beg}

www.beograd.rs



Naslovna strana / Front cover
"Everything's coming together while everything's falling apart: Code Rood", 14 min., 4K, AT 2018

Poslednja strana / Back cover
"Everything's coming together while everything's falling apart: Ende Gelände", 12 min., 4K, AT/RO 2016