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### Project proposal: **MEADYRADE**

The theme of the research and PhD thesis is **meadyrade**. The name of the concept was coined to sound opposite from readymade. It refers to **art inaccessible to public by deliberate decision of the author**.

Short description:

Culture is based on the way we communicate with absent and how absent communicates with us. Religion, language, money and art prove this tenet. In case of art and literature, how is this communication established? What happens when this multileveled communication is broken or distorted? **Meadyrade** will give us a clue.

Main issue of the research is to pursue the following question: **what happens with art in societies deeply deviant, corrupted in core, morally and culturally devastated, brutally violent and cynical? What happens to art in an environment of barren, diseased, corrupt and bankrupt imagination, both individual and collective? Under such circumstances, art does the best it can: it makes itself missed.** It looks that art is gone from our world, despite the proliferation and inflation of art production and its distribution throughout the globalized art world. Would you agree that too many times art is not there where it was declared to be, and that sometimes art is exactly where it is declared that there was none?

Generally speaking, there are two kinds of missing art: non-available by an external force from society or nature, and non-available by free-will of the author. Meadyrade stands for status, strategy and poetics of **art inaccessible to public by deliberate decision of the author**. In other words, medyrade stands for: self-suspended art, self-concealed art, self-abolishment of art, audience-free art, intentionally inaccessible art, art to be imagined, reclusive and elusive art, autoimmunity of art, art as an assumption.

**The secret of secret art (meadyrade) is elementary: to refuse access in order to protest against abasement of art, in order to prevent the degradation of art, in order to protect integrity and credibility of art (to defend aesthetic and moral standards of art from different kinds of threats and concessions, corruption and inflation, either external or inner).**

The project deals with following questions (among others): How to do meadyrade? What is the connection between readymade and meadyrade? Why are the fictional examples of meadyrade equally relevant as factual ones? How to give examples of something which should be inaccessible by definition? How a society without art looks like? How art is possible and how art is impossible? Why it is gone and why we don't miss it? In case of a self-censored work or art, is it still a work of art? Is a meadyrade still a work of art? Why meadyrade is the artistic shortcut between integrity and indignation? Can we discern decision from affect in art? Can we

discern private from public in art? Why angels are in the status of meadyrade? What is the similarity and the difference between meadyrade and Emperor's new vesture? What is connection between obvious and hidden, between imagination and impossible, between art and absence?

The word "Meadyrade" was coined to sound opposite from the word "Readymade". Maedyrade's opposition towards readymade is articulated like this: readymade is based on concept and strategy of **indifferent inclusion of non-art into artworld** (institutions and procedures of art system) versus meadyrade is based on concept and strategy of **deliberate exclusion of art from artworld** (and not only from the system of art institutions, since it's based on total exclusion from a socio-symbolic order and from any kind of our actual experience).

Meadyrade is invisible, but its invisibility is often even more invisible: invisibility is invisible itself. The project dealing with meadyrade is an attempt to raise awareness of that elusiveness of self-hidden art. There are two types of that elusiveness, two types of meadyrades:

- "I don't want you to notice that I'm here." Examples of works by François Villon, Bada Shanren, Sainte-Colombe, Marcel Duchamp, Nell Zink, Vivien Maier, etc.
- "I want you to notice when I'm not around here." Examples of works by Ovid, J. D. Salinger, Thomas Bernhard, Rudolf Bauer, Karl Amadeus Hartmann, Robert Rauschenberg, etc.

The project examines telling examples, definitions, arguments and distinctions in order to establish full understanding of meadyrade as the **radical relation between assumptions of art and assumptions of society**, appearance and disappearance, manifest and latent, visible and invisible, possible and impossible, public and private, free will and affect...

The research introduces selected meadyrade examples from different art and cultural environments, but mainly from 20<sup>th</sup> and 21<sup>st</sup> century European-American art and literature production. Included are more than 50 meadyrade examples, by authors such as (at random): Ovid, Orpheus, Marcel Duchamp, Sergei Bulgakov, Thomas Bernhard, J. D. Salinger, Kim Ki Duk, Bas Jan Ader, Franz Kafka, Karl Amadeus Hartmann, Gertrude Stein, D. F. Wallace, Robert Rauschenberg, Jeff Wall, Nicolai Gogol, John Cage, Jean Sibelius, Sainte Colombe, Ezra Pound, Giuseppe Gioachino Belli, Carsten Holler, Vivien Maier, Polderone Montanari, Jerzy Grotowski, Sigizmund Krzhizhanovsky, Hannah Höch, Rudolf Bauer, Gao Xingjian, Bekim Fehmiu, Heinrich von Kleist, Antonello da Mesina, Jean-François Millet, Herman Melville, Édouard Levé, Jean Guéhenno, Slobodan Tišma, Marina Abramović, (Artist Previously Known As) Prince, Nell Zink, Gioachino Rossini, Robert Barry, Bada Shanren, Karlheinz Stockhausen...

Sometimes a whole opus by an artist is in meadyrade status during certain period of time, and sometimes it's only a part of it, and sometimes it's only one or two works. The project delivers analysis and interpretation (when, where, how, why) of the background and implications for each meadyrade case. It also includes definitions and arguments about meadyrade by other authors and theorists, such as: Lewis Carroll, Samuel Beckett, Andrei Tarkovski, Theodor Adorno, Susan Sontag, Ludwig Wittgenstein, Maurice Blanchot, Donald Rumsfeld, Jacques Derrida, Michael Foucault, George Dicky, Arthur Danto, V. I. Lenin, Bertolt Brecht, Elisabeth Anscombe, Alexander Dumbadze, Wallace Stevens etc.

**The project elaborates on familiar and on unexpected conceptual and normative connections and distinctions between: meadyrade and readymade, between meadyrade and**

**inner emigration, between meadyrade and silence, between meadyrade and suicide, between meadyrade and angels, between meadyrade and Emperor's new vesture, between meadyrade and metaphor, between meadyrade and utopia, between meadyrade and conscience.**

If meadyrade is innaccessible to us, then in order to describe it, the best we can do is to imagine it. For example, here is the description of meadyrade by D. F. Wallace (from his novel *The Pale King*): "It would be a totally real, true-to-life play. It would be unperformable, that was part of the point. The setting is very bare and minimalistic – there's nothing to look at except this wiggler, who doesn't move except for every so often turning a page or making a note on his pad. He sits there longer and longer until the audience gets more and more bored and restless, and finally they start leaving, first just a few and then the whole audience, whispering to each other how boring and terrible the play is. Then, once the audience have all left, the real action of the play can start." (this is an example of fictional meadyrade).

Description of meadyrade by Susan Sontag: "The exemplary modern artist's choice of silence is rarely carried to this point of final simplification, so that he becomes literally silent. More typically, he continues speaking, but in a manner that his audience can't hear. Most valuable art in our time has been experienced by audiences as a move into silence (or unintelligibility, or invisibility or inaudibility), a dismantling of the artist's competence, his responsible sense of vocation / and therefore as aggression against them."

Description and performance of meadyrade by artist Robert Barry (1969): "During the exhibition the gallery will be closed."

Description of meadyrade by Samuel Beckett: "My dream of an art unresentful of its insuperable indigence and too proud for the farce of giving and receiving."

Description of meadyrade by J. D. Salinger (after decades long withdraw from public life): "There is a marvelous peace in not publishing."

Description of meadyrade in "Alice through Mirror Glass" by Lewis Carroll (Charles Lutwidge Dodgson): „Alice comes upon a shop that seemed to be full all manner of curious things – but the oddest part of it all was that whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others round it were crowded full as they could hold.“

Description and performance of meadyrade by artist Bas Jan Ader (1971): "Thoughts unsaid and then forgotten."

Many times, we all know, unfortunately, there is no art where they say it is or where it should be, but don't forget, remain vigilant: sometimes, art is where there is none. **Meadyrade proves that in order to be there, art must be imagined.** This means that **not only an individual artwork must be imagined, but art in general** - art as social institution and social relation, art as social norm and assumption, art as social and individual addiction - **must be imagined in order to be there and perform.** This goes for any art - hidden or public, accessible or inaccessible, meadyrade or not meadyrade. Meadyrade remind us of, or reveals for us something important but inconspicuous about art, and consequently about the socio-cultural order we live in (we can't live out apart from).