



06.11 - 29.11.

Mama voli teleshop

Sve je počelo kupovinom. Narod koji nema struju ima po definiciji višak vremena, i počela je grozničava, opsesivna i manična kupovina. Kroz prodavnice se guralo kao kroz autobuse u špicu, a broj uličnih štandova se geometrijskom progresijom umnožavao kako se bližila najluda noć. Jedan ulični prodavac davno mi je otkrio čarobnu formulu dobro uređenog uličnog štanda. Tajna je u tome da kiosk, kartonska kutija ili metalni kontejner kupcu liči na ekran televizora. Tako je koncept tele-šopa preveden na srpsko shvatanje marketinga i njegove estetike. Naš narod ne voli da kupuje iz fotelje, i to iz mnogo razloga. Nema cenkanja, pipkanja, strateškog kruženja i što je najvažnije - guranja. Para ionako odavno nema.

Dragan Ilić u kolumni TV manijak, VREME, 4 januar 2001.

Društva u tranziciji su idealni sledbenici i veliki poštovaoci konzumerističkog društva. Iako smo živeli u čudnoj kombinaciji komunizma i kapitalizma, koka-kola, leviske, starke, sloboda kretanja, putovanja bez viza...ipak je desetogodišnja oskudica učinila svoje. Sve generacije su itakako željne proizvoda. Što u suštini čini idealno tržište. Nismo ni primećili kada nam se televizija napunila raznim reklamama koji obećavaju, mirišu, zavode...čak i domaća produkcija više nije tako naivna.

No, nije tako bilo u početku, sezonu konzumerizma otvorio je niko drugi nego teleshop ili top shop, kupovina iz fotelje. U filmu 'Men in Black' proizvodi iz teleshopa su proizvodi koje su patentirali svemirci, znači neka vrsta napredne tehnologije koju zemljani žele jer će rešiti njihove probleme sa prostorom, kao space bag, sa lošom frizuram, sa pravljjenjem palačinki, sa viškom masti u hrani koju pripremaju, sa opuštenim stomačnim mišićima, sa ...svi proizvodi su uglavnom namenjeni ženama. Žene su suštinska ciljna grupa. Žene kupuju. I za muškarce i umesto muškaraca, žene podstiču kupovinu i promene u svakodnevnom životu, novi frižider, novi nameštaj, nove patike za sina, novi kaput za kćerku, novo odelo sa sve čarapama i gaćama za muža koji sam i ne zna gde se to sve kupuje. Shopping is female. - Paco Underhill: Why We Buy, The Science of Shopping.

Shopping and fucking shape the dreams of our future. Shopping and fucking, kaže kontroverzni Mark Ravenhill, su jedine dve stvari koje zaista motivišu današnju mlađu generaciju. Čin kupovine kao religijski ritual, supermarketi kao crkva savremenog čoveka, televizija kao shopping biblija, propoved, upozorenje i uteha, medijum gde se nalaze odgovori na sve, kad, šta i kako kupiti i sve to u udobnosti vašeg doma 'kupovina iz fotelje', ili kada vam dolaze u stanove ili kuće, čuveni trgovački putnici koji će vam neumomo prezentirati mogućnosti nekog aparata i objašnjavati koliko i čime dobijate samo jednom kupovinom. A vi kupite, šta ćete, pa to je kao kad vam pop dolazi da osvešta vodicu. I onda mu platite a on nikada nije zadovoljan, hoće još, jer su ljudska bića tako nesavršena. Konstantno im je potreban rad na sebi, dorada, nešto još, nova ispovest, nešto novo i ... nova kupovina.

Bog je svuda oko nas i u našoj kući, there are no remote places, rekao bi McLuhan. Obično obitava u televizijskoj kutiji i u tom slučaju važi izvrnuti McLuhan medium is the message - uteha, zabava, relaksacija, smirenje nakon dodira elektromagnetskih talasa. Na kraju krajeva all business is show business. Teleshop je više od religijskog rituala, u svojoj ponudi ima i nešto više: ako ne budete zadovoljni vratićemo vam novac. Ako si zgrešio, vratićemo ti novac, vratićemo stvari unazad, premoćaćemo traku, vratićemo vreme. Tako lako vraćanje Vremena ne uspeva nijedna kozmetička industrija, nijedan software, niti jedna religija. Ali robne marke jesu svete stvari, naši predmeti obožavanja. Koliko je New York obožavan kao i Milton Glaser kampanja 'I love NewYork' govore podaci da je to kampanja koju je svet najviše imitirao, a usput to isto najprepoznatljivije i najkopirane grafiko rešenje nalazi se i u nazivu izložbe Olivera Musovika. Posebnu draž ovog projekta ima sam autor, kao muškarac koji, naravno, a kako drugačije, na sve to gleda malo izmaknuto i ironično. Nije napravio zabavni show program poput Pile Teleshop-a, a nije se ni poistovetio sa projektom i ušao u čarobni svet kupovine kao što bi bila začarana neka predstavnica ženskog, ah slabijeg pola. Oliver Musovik se trudi da nam projekat predstavi hladno i sterilno, da se u eri globalnih virusa, ne zarazimo. No, tipično za muškarca iz ovog projekta stoji njegova mama Makedonka Andonova. I time se otvara još jedno polje odnos majke i sina i značenje majke u životu jednog muškarca. Sam projekat ima multilevel mogućnosti za tumačenja ali i tri reči koje mnogo znače same za sebe, mama - voli/srulence - teleshop. The electric media are a mom-and-child or rock-and-roll relationship. - Marshall McLuhan. Da li je to sin ljubomoran na majčinu privrženost teleshopu? Ili je zabrinut što su majke ostavljene od svih da sede u kućama i vode računa u istoj, prepuštaju se čarima španskih serija i blagosiljaju sebe kupovinom iz fotelje, češće ne sede već peglaju dok ih televizija zabavlja i skreće pažnju sa dosadnog peglanja sinovljevih stvari. Možda na prvi pogled ovo i jeste kritika konzumerističkog društva ali ima nešto što je mnogo univerzalnije i o čemu ni Zapadna ni Istočna evropa se ne razlikuju - u odnosu prema roditeljima. Mi ih kao nova generacija odbacujemo i zaboravljamo. Čujemo ih telefonom ponekada, nemamo vremena, radimo, stvaramo, dosadni su nam, guše nas svojom brigom i nesnosnom pažnjom, a kad odu iz naših života u neki drugi matrix, pokušavamo da se sastavimo ali ne toliko od tuge, već od grize savesti: kako je moguće, da prosto, za njih nikada nismo imali dovoljno vremena.

Možda im televizija i teleshop ne bi bili toliko voljeno a u stvari jedino društvo.

Jer sa tehnologijom, nikad nisi sam.

Žana Poliakov



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Mama loves teleshop

It all began with shopping. People with no electricity, by definition, have a surplus of time, and so feverish, obsessive and manic shopping began. Shops were crowded like city buses during the rush hour, and the number of street counters multiplied itself with geometric progression as the craziest night drew nearer. A long time ago, a street vendor explained to me the magic formula of a well arranged street counter. The secret is that the kiosk, paper box or metal container must look appear as a TV screen to the buyer. That is how the concept of teleshop is translated to Serbian understanding of marketing and its aesthetics. Our people don't care for shopping from their armchairs, and that out of many reasons. No bargaining, touching or strategic circling, and the most important - no pushing. There's no money for ages anyway. Dragan Ilić, TV Maniaccolumn, TIME, january 4th, 2001.

Societies in transition are ideal followers and great admirers of the consumerist societies. Although we have lived in a strange mixture of communism and capitalism, - Coca-cola, Levi's, All Star, freedom of movement, traveling without visas...- the ten-year poverty has done its job. All generations are eager for products, which basically makes an ideal market. We haven't noticed just when did our television fill with commercials which promise, smell, seduce... even the domestic production is not so naive anymore. Yet, it wasn't like this at the beginning, the season of consumerism was initiated by nothing else but teleshop, or top shop, shopping from the armchair. In "Men in Black", the top shop products are products patented by aliens, so they are some kind of an advanced technology that the Earth inhabitants have a desire for, because it will solve their problems with space, like a space bag, with bad hair, making pancakes, extra fat in their food, slack stomach muscles... Most of the products are intended for women. Women are the essential target-group. Women buy. For men and instead of men, women encourage shopping and changes in the everyday life, a new fridge, new furniture, new pair of trainers for a son, new coat for a daughter, new suit with socks and underwear for a husband who doesn't even know where to buy all this. Shopping is female.- Paco Underhill: Why We Buy, the Science of Shopping. Shopping and fucking shape the dreams of our future. Shopping and fucking are the only two things that truly motivate today's younger generation, says controversial Mark Ravenhill. The act of buying as a religious ritual, supermarkets as the contemporary man's church, television as the shopping bible, a preach, warning and consolation, the medium that holds all the answers to when, what and how to buy, and all that in the comfort of your own house, or you have famous commercial travelers coming to your homes and restlessly presenting you the possibilities of some device, explaining just what you will gain by only one purchase. And you buy it, what else can you do, it's like having a priest to bless the holy water. Then you pay him, but he is never satisfied, because human beings are so imperfect. They need to work on themselves constantly; they need improvement, something more, a new confession, something new and...new shopping.

God is all around us and in our home, there are no remote places, as McLuhan would put it. He is usually staying in the TV box, and in that case McLuhan's "medium is the message" stands - consolidation, entertainment, relaxation, come-down after the touch of the electromagnetic waves. All business is show business, after all. Teleshop is more than religious ritual, it has something more to offer: if you are not satisfied, you will get your money back. If you have done wrong, we'll give you your money back, we will take things backwards, we'll rewind the tape, turn back the time. There is no cosmetic industry, softver, or religion that can turn back the time so easily. Just how much New York is adored, as well as the Milton Glaser campaign "I love New York", shows the information about it being the world's most imitated campaign, whose most recognizable and most copied graphic resolution is to be found in Oliver Musovik's exhibition name. The author himself, as a man who views all this from a slightly detached and ironic position, gives a special charm to this project. He hasn't made an entertainment show, such as Pile Teleshop, but he hasn't identified himself with the project and entered the magic world of shopping, as some female (the weaker sex) would, Oliver Musovik is trying to present his project coldly, sterile, not to infect us in the era of global viruses. Yet, typically for a man, the person standing behind this project is his mom, Makedonka Andonova. This opens a whole new field, the relationship between mother and son, and mother's significance in a man's life. The project itself has multilevel possibilities for interpreting, but it also has three words that mean a lot on their own: mama - loves/honey - teleshop. The electric media are a mom-and-child or rock-and-roll relationship. - Marshall McLuhan. Is the son jelaous of mother's devotion to the teleshop? Or is he concerned because mothers, left to sit at home and to take care of home, give in to the charms of spanish serials and bless themselves with shopping from armchairs, and oftenly they're not sitting, but ironing, while television entertains them and distracts them from boring ironing of son's clothes. At first sight, this may be a critic of the consumerist society, but it has something more universal, something that is the same in Western and in Eastern Europe - the relationship towards parents. As a new generation, we are neglecting and rejecting them. We hear them on the telephone sometimes, we don't have time, we're working, creating, we find them boring and their worries and attention suffocating and unbearable. When they're gone from our lives into some other matrix, we try to get ourselves together, but not that much from the sorrow, but from a bad conscious: how can it be possible that we simply never had enough time for them. Perhaps television and teleshop wouldn't have been their beloved, but in fact only company. Because with technology, you're never on your own.

Žana Poliakov



Oliver Musovik
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Solo Exhibitions:

- 2002. Ljubljana, Slovenia, Neighbours - New Acquisition for the 2000 + Arteast Collection, Small Gallery (of the Museum of Modern Art) Skopje, Macedonia, Neighbours 2: The Yard, Museum of Contemporary Art
- 2000. Skopje, Macedonia, neighbours, Open Graphic Art Studio
- 1999. Boswil, Switzerland, Hypsiphobia, Artists' House Foundation

Group Exhibitions:

- 2002. Frankfurt am Main, Germany, Manifesta 4 - European Biennial of Contemporary Art
- 2001. Ljubljana, Slovenia, BREAK 21 - 5th International Festival of Young Independent Artists
- 2000. Skopje, Macedonia, TIK - TAK - TOK, Museum of Contemporary Art

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