

CINEMANIAC > MISLITI FILM
/ CINEMANIAC > THINK FILM

VIDEO
TELEVIZIJA
ANTICIPACIJA
/ VIDEO
TELEVISION
ANTICIPATION

VIDEO
TELEVIZIJA
ANTICIPACIJA
/ VIDEO
TELEVISION
ANTICIPATION

Izložba u tri dijela
/ Exhibition in three parts

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MMC Luka, Istarska 30, Pula

Kustosica / Curated by:
Branka Benčić
u suradnji s / co-curated with:
Aleksandra Sekulić,
Miriam de Rosa,
HRT

Organizacija / Organised by:
Apoteka – prostor za suvremenu
umjetnost / Apoteka – Space for
Contemporary Art

www.cinemaniac-thinkfilm.com

I VIDEO TELEVIZIJA ANTICIPACIJA
/ VIDEO TELEVISION ANTICIPATION

Tomislav Gotovac
Sanja Iveković
Ivan Faktor
Dalibor Martinis
TV Galerija
Apsolutno
Dubravka Sekulić
Zhel

Kustosice / Curated by:
Branka Benčić, Aleksandra Sekulić

II NOVE KOLEKCIJE / NEW COLLECTIONS

Dalibor Martinis
Žižić/ Kožul
Ana Hušman
Tomislav Šoban
Lighttune G.

Kustoski i produkcijiski tim
/ Curatorial and production team:
Branka Benčić, Vladislav Knežević, Vlatka
Kolarović (HRT), Tomislav Pulić (HRT)

III DESKTOP CINEMA:
POST-INTERNET ESTETIKA
/ POST-INTERNET AESTHETIC

Kevin B. Lee
Susanna Flock

Kustosice / Curated by:
Branka Benčić, Miriam de Rosa

CINEMANIAC > MISLITI FILM, RESEARCH IN PROGRESS

Branka Benčić

Izložba CINEMANIAC > MISLITI FILM predstavlja dugoročnu istraživačku platformu koja je usmjerena na veze filma, pokretnih slika i suvremene umjetnosti, a koja se od 2002. godine realizira kao popratni program na Pulskom filmskom festivalu.

Cinemaniac je kontinuiran višegodišnji istraživački i izložbeni projekt koji nastaje iz želje za predstavljanjem radova iz svijeta umjetnosti i filma, radova koji nastaju na raskrižju medija, gdje filmski festival pruža kontekst i organizacijski okvir. Od svojih početaka predstavlja aktivni kontekst koji omogućava prezentiranje umjetničkih djela, mjesto susreta u kojem se integriraju društveni, kulturni, tehnološki, medijski i estetski aspekti, sjecišta na kojima se susreću umjetnost, umjetnici, institucije i publika, stvaraju novi oblici suradnje, problematiziraju odnosi filma i vizualnih umjetnosti. Ona je mjesto gdje se prezentira recentna hrvatska i međunarodna produkcija filmova umjetnika, umjetničkog videa, eksperimentalnoga i alternativnog filma te multimedijalnih instalacija, otkriva i artikulira baština alternativnog filma i predstavljaju umjetnici i radovi antologijskog značaja. Projekt je posvećen sustavnom promišljanju alata medijskog mišljenja u suvremenim umjetničkim i kustoskim praksama,

u radu sa pokretnim slikama, slikama iz projektora, njihovim međuodnosima, te načinima njihova istraživanja, kontekstualizacije, prezentacije i recepcije.

Danas se afirmacija i reaktualizacija eksperimentalne, alternativne i amaterske kinematografije te suvremene audiovizualne produkcije "filmova umjetnika" podjednako odvija u prostorima galerija i muzeja, kina i filmskih festivala, kroz pokušaje otvaranja novoga diskurzivnog prostora. Mapiranjem dosadašnjeg znanja i iskustva, ispituje se povijest i trenutna situacija, kako bi se osmislila budućnost rada sa pokretnim slikama umjetnika u različitim uvjetima i kontekstima.

Kontinuitet izlagačkog i istraživačkog iskustva u okviru projekta *Misliti film*, kao *research in progress* nastavlja se na dosadašnja iskustva rada s pokretnim slikama, poput istraživanja i prezentacije kojima su u središnjem interesu bili arhitektura i film (2009), medijska instalacija kao interface (2006), zatim pulski festival MAFAF i baština alternativnog, eksperimentalnog i amaterskog filma (2010), pogled unazad, podvlačenje crte, retrospektivni CINEMANIAC X (2011), film drugim sredstvima kroz *Filmski letak* Slobodana Šijana (2012), te *Misliti film* (2013) kojom je Cinemaniac obilježio 60-tu obljetnicu Festivala igranog filma u Puli izložbom koja je okupila radove umjetnika koji u svom radu na različite načine propituju film kao sustav reprezentacije, "tehnologiju društva", kompleksan sistem produkcije i reprodukcije pokretnih slika. Odnosom montaže i kolaža, statične i pokretne slike bavila se skupna izložba *Paper Movies* (2014), a istraživanje arhiva rane video produkcije bilo je u središtu projekta koji se bavio Motovunskim video susretom 1976 (2015) – *prvoj* video radionici u SFRJ na kojoj su realizirani antologijski radovi iz povijesti video umjetnosti, a susret je anticipirao niz modela produkcije, suradnje, internacionalizacije i organizacije koje danas smatramo inovativnima. Izložba *FORUM* (2016) strukturirana kao

konstelacija samostalnih prezentacija predstavila je dvije umjetničke pozicije: Jasminu Cibic i Assafa Grubera. Na primjerima recentnih filmskih radova dvoje umjetnika koji interveniraju u polje filma, u prostoru izložbe razlažu se i čine vidljivima umjetničke pozicije i prakse u okviru rada s pokretnim slikama u različitim kontekstima u okviru kojih se ispituju granice i mogućnosti reprezentacije, pitanja jezika, slike i prostor političkoga govora.

CINEMANIAC > MISLITI FILM okuplja različite umjetničke pozicije koje formiraju specifičan odnos prema ideji filma kao “prostora mišljenja”, mjesta u kojem se reflektiraju aspekti društva, ideologije, kulture, ulazeći u institucionalne prostore galerija, muzeja, kina, festivala, u smislu otvaranja društvenog prostora u kojem se aktivno radi na značenjima, pričama, povijesti i funkcijama kulturnog materijala, a u javne se prostore uvode teme i ideje, stvarajući aktivnu interakciju socijalnog i kulturnog polja. Predstavlja prostor gdje se integriraju društveni, kulturni i estetski aspekti, opisuju i publici predstavljaju kreativni i istraživački procesi i konteksti iz kojih proizlaze, te nagovješta imaginacija i perspektive budućnosti. Na taj način CINEMANIAC > MISLITI FILM nadopunjava institucionalne i konceptualne međuprostore i predstavlja prepoznatljivo polazište odakle se mogu razvijati dosadašnja iskustva i suradnje, kao i realizirati nova.

Misliti film je proces, izložba, eksperiment, polazna točka, zaključak...

VIDEO TELEVIZIJA ANTICIPACIJA je projekt koji se realizira kao šesnaesto izdanje izložbe Cinemaniac > Misliti film. Kontekstualizira izložbu i istraživanje *Video Televizija Anticipacija*, kustosica Branke Benčić i Aleksandre Sekulić (MSUB Muzej savremene umetnosti Beograd, 2013; MSU Muzej suvremene umjetnosti Zagreb, 2014), a bavi se odnosom i utjecajima televizije, na ranu produkciju umjetničkog videa, definirajući video kao nastavak eksperimentalnog procesa. Kraj sedamdesetih i osamdesete godine predstavljaju razdoblje sve intenzivnijeg utjecaja televizije. Reflektirajući produkcijsku moć i dominaciju, televizija uspostavlja formativan utjecaj na oblikovanje specifične estetike. Radovi umjetnika prisutni na izložbi preispituju upravo kulturni utjecaj televizije i njezin autoritet. Umjetnici su destabilizirali konvencije gledanja televizije i doveli u pitanje pasivan odnos promatrača, kao i načine kulturne proizvodnje i potrošnje. Umjetnici prisvajaju estetiku, poetiku, ideologiju i strukturu medija televizije, istovremeno intervenirajući u kodove produkcije i distribucije (emitiranja) slika i sadržaja, transformirajući ih, a javlja se interes za materijalnost i površinu ekrana. Umjetnici: Sanja Iveković, Dalibor Martinis, Tomislav Gotovac, Ivan Faktor, Apsolutno, Zhel i dr.

U galeriji Aneks realizira se zasebna izložbena cjelina *Desktop cinema*, kustosica Branke Benčić i Miriam de Rosa. *Desktop cinema* obuhvaća digitalne narative i post internet art i usmjerava interes na nove audiovizualne prakse umjetnika i utjecaj interneta na recentni video. Izložba ukazuje na pomak interesa prema novim medijskim formama i formatima, internetu kao kontekstu i novim «prostorima tokova», digitalnim platformama distribucije koji sudjeluju i stvaranju novog vizualnog jezika i nove post-internet / digitalne estetike (od you tubea do video igara), a bavi se radovima koji rekonfiguriraju dispozitive produkcije i reprezentacije i oblikuju audiovizualne prakse umjetnika.

Treći segment izložbe Cinemaniac 2017, koji u fokus smješta prakse i instituciju televizije, nakon prikazivanja na Trećem programu Hrvatske televizije, tijekom Pulskog filmskog festivala u galerijski prostor donosi *Nove Kolekcije* – nove audiovizualne radove umjetnika nastale u produkciji HRT-a. Umjetnici: Dalibor Martinis, Ana Hušman, Žižić/Kožul, Tomislav Šoban, Lightune g. Kustosi: Branka Benčić i Vladislav Knežević. Autor i producent: Tomislav Pulić, HRT.

CINEMANIAC > THINK FILM, RESEARCH IN PROGRESS

Branka Benčić

CINEMANIAC > THINK FILM is an ongoing research platform questioning the relationships between cinema, moving images and contemporary art. It is established in 2002 as the side program at the Pula Film Festival. As an ongoing research and exhibition project, Cinemaniac emerged from the desire to present works from the worlds of art and film. From its beginning, it has been an active context enabling the presentation of works of art, a meeting place where social, cultural, technological, media and aesthetic aspects integrate, an intersection where art, artists, institutions and audiences meet, where new forms of collaboration are formed, and where relationships between film and visual arts are discussed. It is a place where recent Croatian and international production of artists films, artistic videos, experimental and alternative films and multimedia installations is presented, where audiovisual and alternative film heritage is researched, revealed and articulated, and anthological works are presented. The project is dedicated to the systematic re-thinking of tools and tactics in contemporary artistic and curatorial practices, working with moving images, projected images, their interrelations and the ways they are researched, contextualized and exhibited. Today, the reaffirmation and reactualization of experimental, alternative and amateur cinematography and

the contemporary audiovisual production of “artists’ films” is equally present in galleries and museums, cinemas and film festivals through attempts of opening up new discursive spaces. By mapping knowledge and experience, past events are studied and researched in order to understand the context of the future developments within with artists’ moving images in various contexts, which has been the central interest of the project.

The exhibitions and projects within the past, current and future platform *Think Film*, as research in progress, reflect a continuity of past experiences: architecture and film (2009), instalation as interface (2006), historical heritage of alternative, amateur and experimental film through the research and presentation of MAFAF Festival 1965 – 1991 (2010), a 2011 look backwards, the retrospective CINEMANIAC X, and “cinema by other means” through the *Film Leaflet* by Slobodan Šijan (2012). 2013 edition marked the 60th anniversary of the Pula Film Festival with the exhibition *THINK FILM* building up on the idea of film/cinema as a complex and developed system of representation, re-working codes and conventions, formative structures, historical narratives, tensions of time and space, rethinking film/cinema as complex cultural forms, critical methodology and social, ideological and technological apparatus. The group exhibition *Paper Movies* (2014) explored the relation of montage and collage, still and moving image, while the project concentrated on the *Motovun video meeting* 1976 (2015) focused on researching the archives of early video production of the first video workshop in the ex Yugoslavia where the anthological and historical works of Croatian video art were produced. That video meeting anticipated models of production, cooperation, internationalization and organization today considered innovative. *FORUM* as CINEMANIAC 2016 was structured as a double solo project including two artistic positions: artists Jasmina Cibic and Assaf Gruber. By recent cinematographic works of two artists who intervene in the

field of the film and contemporary art, artistic positions and practices they shape within the framework of moving images in various contexts were explored and made visible, exploring forms of film works, borders and possibilities of representation, language, image, space of political speech.

Cinemaniac gathers different artistic positions that form a specific relationship with the idea of film as a place that reflects social, ideological and cultural aspects, where film becomes a repository, cultural interface. Questioning the concept of visual media or moving images in different ways, the exhibition questions different attitudes to film, specific films, situations, genres, cinematic medium, cinematic language and means of expression in film. It addresses the concepts of space and time and relations towards society and popular culture, ways of interpretation and representation, working through the gallery/exhibition format. In that sense, the exhibitions are producing a new social environment for active work on meanings, stories, history and functions of cultural material. They contribute to the creation of a contextual approach based on the exhibition as a form of communication that integrates common social, cultural and aesthetic aspects, introducing topics, ideas, issues in public discourse, creating an active interaction of social and cultural fields where social processes and contexts are described and presented to the audience, tracing possible future perspectives.

Think film is a manifest, a process, an exhibition, an experiment, a starting point, a conclusion...

VIDEO TELEVISION ANTICIPATION marks 16th edition of Cinemaniac > Think Film series and contextualises the eponymous exhibition and research project *Video Television Anticipation*, curated by Branka Benčić and Aleksandra Sekulić (MOCAB Museum of Contemporary Art Belgrade, 2013; MSU Museum of Contemporary Art Zagreb, 2014), which takes a look at the relationship between television and video art and its influence on the early production of video art, defining video as a continuation of an experimental process. The end of the seventies and the eighties are a period in which television had an ever more articulated and important influence. Reflecting its productive power and domination, television established a formative influence on the shaping of a specific aesthetic. Works of artists present at the exhibition re-examine the cultural influence of television and its authority. The artists destabilised the conventions of watching television and called into question the passive attitude of viewers, as well as the ways of cultural production and consumption. Artists appropriated the aesthetics, poetics, ideology and structure of the television medium, at the same time intervening in the production and distribution codes in which image and contents were distributed (i.e. broadcast), transforming them. Also appearing was an interest in the materiality and surface of the monitor. Exhibiting artists: Sanja Iveković, Dalibor Martinis, Tomislav Gotovac, Ivan Faktor, Apsolutno, Zhel and others.

In the Aneks Gallery a separate exhibition unit is being developed: *Desktop Cinema*, curated by Branka Benčić and Miriam de Rosa. *Desktop Cinema* covers digital narratives and post-Internet art and directs its interests to the new audio-visual practices of artists and the influence of the Internet on recent video. The exhibition draws attention to a shift in interest to new media forms and formats, the Internet as context, and new spaces of flows, stream of images, digital distribution platforms that take part in the creation of a new visual language and a new post-Internet / digital aesthetic

(from YouTube to video games) and looks at works that reconfigure the dispositives of production and representation that shape the interests of audio-visual practices of contemporary artists. Exhibiting artists: Kevin B. Lee and Susanna Flock

The third segment of Cinemaniac 2017, which focuses on the practices and institution of television consists of *New Collections* – new artists' audio-visual works by produced by HRT (Croatian national television). Exhibiting artists: Dalibor Martinis, Ana Hušman, Žižić/Kožul, Tomislav Šoban, Lightune G. Curators: Branka Benčić and Vladislav Knežević. Created and produced by: Tomislav Pulić, HRT.

TELEVIZIJA KAO MEDIJ UMJETNIKA /

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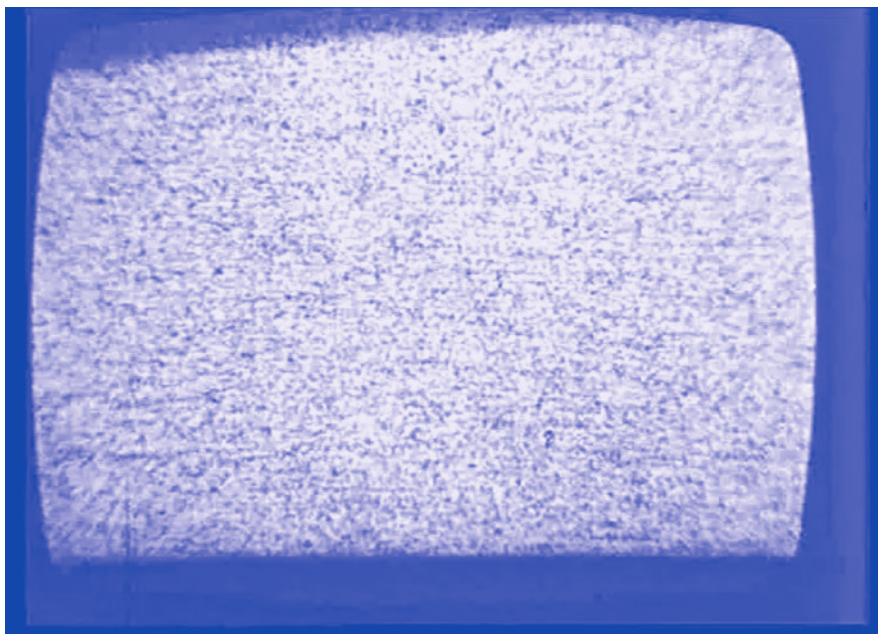
TELEVIZIJA KAO UMJETNIČKI MEDIJ

KONTINUITETI, PRIJELOMI,
TRANSFORMACIJE, PROMJENE

Branka Benčić

U cjelokupnom kulturnom prostoru bivše SFRJ možemo pratiti i prepoznati neke kontinuitete i anticipacije odnosa produkcije kino klubova i pionirskog rada sa videom. Od sedamdesetih godina 20. stoljeća eksperimentalni, amaterski i alternativni film i video umjetnost dijele sličnu povijest, nastaju u sličnim ekonomskim, društvenim i kulturnim kontekstima, dijele bliske proizvodne uvjete (kinoklubova ili radionica), razvijaju se na unutar mogućnosti koje pruža dostupna kinematografska, televizijska ili nova video oprema, te nastaju kao reakcija na sa jedne strane predstavjački i narativni film, a sa druge na televiziju kao komunikacijski masovni medij, ili se formiraju oko medijskih istraživanja i preispitivanja medijske samosvijesti. Brzo prihvaćanje videa kao nove forme odvija se s entuzijazmom među umjetnicima, dok se polemizira i problematizira u filmskim krugovima i prepoznaje se kao prijelomni moment – *najveće iskušenje: video ulazi na velika vrata i sada je ravnopravan s filmom*.¹ Tada novi mediji – fotografija, film i video ulaze na umjetničku scenu u okviru Nove umjetničke prakse, a različiti izrazi, postupci, eksperimenti, interes za medijska istraživanja, performativnost, govor u prvom licu, analitičko-kritički interes u odnosu na jezik umjetnosti i društveni kontekst preokupacije su generacije. Uz ulogu “medija izbora” brojnih umjetnika, video smještamo u tok eksperimentalnog procesa 1960-ih i 1970-ih godina.

Video je od marginalne pozicije sa svojih početaka, doživio disperziju u najprije u vrijeme razvoja televizijske prijenosne video opreme, te kasnije *booma* digitalne tehnologije. Njegova emancipacija kao novoga tehničkog, društvenog i umjetničkog medija, postavlja ga u ulogu “tehnologije društva” svojim povijesnim transformacijama. Razvoj, komercijalizacija i pristupačnost pretvorili su videoopremu u dostupnu robu široke potrošnje i individualne primjene, dovevši do demokratizacije i komodifikacije medija, promjene njegove kulturne logike – postavši kulturnom dominantom pripadajućeg društvenog i ekonomskog sustava.



IVAN FAKTOR: *PRVI PROGRAM / CHANNEL ONE*, 1978.
16 MM PREBAČEN NA VIDEO / 16 MM TRANSFERRED TO VIDEO

Video se javlja kao kandidat nove “kulturne hegemonije” u dva suprotstavljena oblika – komercijalnoj televiziji i eksperimentalnom formatu video umjetnosti, tvrdi Jameson.² Eksperimentalni film i video preispituju uvjete, mogućnosti, aspekte medija – materijalnost, uvjete produkcije slika i njihovu artikulaciju, distribuciju i projekciju, odvajajući se od konvencionalnih formi. Pri spoju vizualnih umjetnosti, filma, televizije, nije niti jedno, drugo ili treće, već apsorbira sve od navedenog, a ovisno o autoru ili razdoblju dolazi do naglašenih veza i odnosa sa vizualnom umjetnošću, poviješću medija, filmom ili televizijom. Osamdesete godine predstavljaju razdoblje sve intenzivnijeg utjecaja televizije kao medija, televizijskog programa i «tv kutije» kao plastičkog objekta. Televizija postaje referentno mjesto, koje reflektira njezinu produkcijsku moć i dominaciju, kao i formativan utjecaj na oblikovanje specifične estetike.

Još uvijek u tradiciji eksperimentalnog filma, u jednom od svojih najranijih radova, Ivan Faktor detektirao je nadolazeći medij televizije kao nositelja značenja. U *Prvom programu* (1978) podjednako i film (16 mm) i televizija formativna su mjesta, a u njihovom se susretu formira značenje rada, koje nastaje u međuodnosu ekrana, medija i procedura, eksperimentalnog filma, videa i televizije. U njemu Faktor istražuje “meta-tehnološko polje videa”³, a “slika” koja se pojavljuje nastaje snimkom televizora u vrijeme neemitiranja programa. Film je snimljen kamerom fiksiranom za stativ s jedne pozicije i u jednom kadru, dok je dužina filma jednaka dužini role. Horizontalne linije preko ekrana nisu bile vidljive tijekom snimanja, ističe Faktor, već su manifestacija susreta dva medija – *filma i televizije, dvije tehničke naprave za bilježenje i proizvodnju slike – televizora i kamere*,⁴ uz postojanje i trećeg sredstva reprodukcije slike, digitalnog video projektora za vrijeme javne galerijske prezentacije rada.

Istovremeno dok je televizija oblikovala specifičnu umjetničku estetiku, umjetnost je oblikovala televiziju, a radovi umjetnika prisutni na izložbi preispituju upravo kulturni utjecaj televizije i njezin autoritet. Televizija nije bila samo nov medij, već je postala izazovna umjetnicima kada je zbog rasprostranjenosti kao masovni medij istaknut društveni potencijal. Umjetnici su destabilizirali konvencije gledanja televizije i doveli u pitanje pasivan odnos promatrača i televizije, kao i načine kulturne proizvodnje i potrošnje. Iako nije ostvarila predviđanja o transformaciji u "umjetnički medij", ona je danas komercijalni medij u sustavu potrošačkog društva, ali je bila i ostala izazov umjetnicima otvarajući prostor kritičkom promišljanju različitih aspekata tv medija. Umjetnici prisvajaju estetiku, poetiku, ideologiju i strukturu medija televizije, istovremeno intervenirajući u kodove produkcije i distribucije (emitiranja) slika (sadržaja), transformirajući ih, a javlja se svijest o skulpturalnoj mogućnosti televizora-objekta i interes za materijalnost i površinu ekrana. Tu promatramo nezaobilazne televizijske "intervencije" na površini ekrana Ivana Ladislava Galete, *Telegrafiku* (1978) ili *Tv snajper* (1976).

Dio prakse konceptualne umjetnosti možemo sagledati kao neodvojiv dio razvoja medijske umjetnosti, a među prvim radovima umjetnika koji koriste televiziju kao referentno mjesto su oni koji nastaju sredinom sedamdesetih u kontekstu eksperimentalnog filma (Faktor), dok početke istraživanja televizije, uključujući i prve radove sa televizijskom grafikom, kompjutorima i vizualnim istraživanjima u Hrvatskoj povezujemo sa manifestacijom Nove tendencije (NT4, 1968; Tendencije 5, 1973), zatim FAVIT-om (Film, audiovizualna istraživanja, televizija, 1971) Vladimira Peteka, dok su prve radionice videa poput onih 1976. g. u Motovunu ili Brdu 1976. gdje su potrebnu tehničku opremu dopremale strane galerije (Galleria del Cavallino, Galerie Kritzinger) bila mjesta na kojima su nastali neki od antologijskih video radova, a Trigon 1973 u Grazu,

pozicionirao se kao ključna izložba video umjetnosti u ovom dijelu Europe.

Od sedamdesetih godina korištenjem tehnologije videa, interesom za multimediju, "proširene medije", umjetnost performansa, govor u prvom licu, analitičko-kritički stav u odnosu na jezik umjetnosti i društveni kontekst dolazi do promjene umjetničke kartografije.

Slatko nasilje (1974) jedan je od prvih video radova Sanje Iveković. U njemu umjetnica ocrtava putanju koja će predstavljati područja njezina interesa – medije, ideologiju, državu, pozicije moći. U *Slatkom nasilju* medijska slika i televizija kao masovni medij reflektiraju utjecaj medija na prostor svakodnevnice, putem EPP programa nacionalne televizije, te odnose države i ekonomije, odn. političke i ekonomske moći i kontrole. Intervenirajući crnim vertikalnim prugama koje sugeriraju rešetke na površinu ekrana, oblikuje se utjecaj medijskog zavođenja i moć nagovaranja televizije, na tragu parole "Television delivers people".

Video *Osobni rezovi* Sanje Iveković bio je emitiran 1982. godine na jugoslavenskoj nacionalnoj televiziji, na kanalu TV Zagreba, u emisiji posvećenoj filmu "3, 2, 1 kreni!" Tako su emitiranjem na javnoj televiziji *Osobni rezovi* postali "javni rezovi", a rezanje kroz tkivo javnosti, u umjetničkoj praksi Sanje Iveković i u nizu radova – fotografija, performansa, videa ili instalacija, polazište za čitanje njezine (javne) umjetnosti.⁵ Na taj način *Osobni rezovi* dvostruko angažiraju medij televizije, kao formativni element rada, kao resurs i kao sredstvo distribucije i medijalizacije sadržaja, odn. okvira institucije umjetnosti i umjetničkog djela. U *Osobnim rezovima* kontinuirano se izmjenjuju 2 vrste prizora. Jedan je performans umjetnice kao "privatni performans za kameru", drugi umjetnička aproprijacija snimki televizijskog materijala o Jugoslaviji, u kojeg Sanja Iveković intervenira "rezovima", a rez škarama analogan je montažnom rezu u tkivo televizijskog



SANJA IVEKOVIĆ: SLATKO NASILJE / SWEET VIOLENCE,
VIDEO, 1974.

sadržaja. U njima se paralelno izmjenjuju prizori performansa autoričinog de-maskiranja, ukidanja maske rezovima i televizijski dokumentarni prizori. Ono što proviruje kroz "rupe" medijski je konstruiran kolektivni, društveni stereotip, a reprezentiran je odnosom između pojedinca i masovnog medija televizije kao mjesta političke moći.⁶

Dok su se u počecima video umjetnosti i eksperimentalnom filmu iz razdoblja 60ih i 70ih godina umjetnici najčešće bavili formalnim svojstvima medija (usredotočavajući se na njegove posebnosti; istraživanje percepcije, trajanja, prolaznosti vremena, bavili se strukturom i odnosima slike, zvuka..) kasnije generacije umjetnika dalje proširuju istraživanja vizualnih formi i mogućnosti kritičke intervencije u tkivo videa i televizije – od nacionalnog televizijskog programa kojeg simbolički reprezentira emitiranje njegove središnje točke, TV dnevnik ili reklame (ekonomsko propagandni program) preko Hollywooda, autorskog i nezavisnog filma, intervencija kao postepene apsorpcije kulture spektakla i popularne kulture, do recentnih protokola aproprijacije MTVa, CNNa, ili reality TVa što upućuje na pomak interesa prema novim medijskim formama i formatima.

U tom smislu metareferencijalni, citatni *Sarcophagus* (1999) Željka Vukičevića Zhela kao da je sublimirao osjećajnost, intencije i iluzije generacije. Zhelov videospot za pjesmu *Sarcophagus* gradi narativ kao putovanje ključnim mjestima povijesti filma, od «ulaska vlaka u stanicu» i «izlaska radnika iz tvornice», u kojoj se poput savjeta «how to» za izradu glazbenog videa pojavljuje niz kinematografskih kodova i postupaka, pretvarajući ovaj pop video u ironičan, humorni, analitički, kritički medijski umjetnički rad. Produkt je društva meta medija koje reciklira postojeće medijske slike, u prostoru koji je zasićen crossoverima, hibridnim žanrovima, a predstavlja i autorefleksivno putovanje prostorom suvremene audiovizualne visoke i niske, elitne i popularne kulture, u simboličkoj areni remiksanih vrijednosti.



DALIBOR MARTINIS: TV DNEVNIK 04. 09. 1974
/ TV NEWS 04. 09. 1974, VIDEO, 2009

Kao umjetnik koji je usmjerio i odredio načine na koje danas razumijemo i prepoznajemo umjetnički rad sa medijima videa i televizije, i kojima je dao nov smisao i omogućio različita čitanja, pojavljuje se Dalibor Martinis, na izložbi višestruko zastupljen, a njegov rad, utjecaj i odjeci, direktno ili indirektno obuhvaćaju razdoblje koje se proteže više od trideset godina, između 1978. i 2010. i zauzima niz "etapa" i interesa obuhvaćenih ovom izložbom, od *Slika je virus* (1983), *Dnevnika* (2009) do *Dalibor Martinis talks to Dalibor Martinis* (2010). Osim toga Martinisov *Hladni poljubac* (1978) ili *Mrtva priroda* (1974) prisvajaju televiziju (televizor) kao umjetnički predmet u kontekstu proširenog polja skulpture

i instalacije, no upravo je *Slika je virus* ponudila okvir za pitanja o (hiper)produkciji, distribuciji, protoku informacija i slika kakav omogućava medij televizije i formiranje kritičkog i analitičkog odnosa prema njemu. U kontekstu koji odgovara ideji “data recovery” kao dijelu procesa povrata podataka koji pokušava vratiti fragmente događaja, aktivnosti ili situacija koje su nestale u zaboravu Dalibor Martinis vraća se nekim svojim ranijim radovima i intervenira u smislu rekonstrukcije ili intervencije u sustav. U *Dnevniku* iz 2009 to je tv dnevnik iz 1974 godine, a u radu *Dalibor Martinis talks to Dalibor Martinis* izvedenom i emitiranom u emisiji “Drugi format” (HTV, 2010) u formi intervjua, Martinis se vraća radu iz 1978. godine. Video prezentira projekt putovanja kroz vrijeme u kojem umjetnik susreće samoga sebe nakon trideset i jedne godine. Sastavni dio (novog) rada u formi video intervjua čini video dokumentacija performansa iz 1978. izvedenog pred publikom u Western Front Art Centre u Vancouveru. O ranom interesu za tehnologiju koja nije bila ekskluzivno predviđena za umjetnički izraz, Dalibor Martinis tvrdi ... *nisam je tada ni vidio toliko kao medij, već kao otvoreni teritorij koji još nije bio označen koordinatama, zakonitostima, estetikom, pa ni tržištem.*⁷

- 1 Vladimir Anđelković (bez naslova), u: 25. MAFAF, Pula, 1990.
- 2 Frederic Jameson: Postmodernism, or the Cultural Logic of Late Capitalism, Duke UP, 2005 (11. izdanje)
- 3 Tihomir Milovac, Insert, retrospektiva hrvatske video umjetnosti, katalog izložbe (ur. Tihomir Milovac), MSU Zagreb, 2008.
- 4 Marina Viculin, katalog retrospektivne izložbe Ivana Faktora Prvi program, galerija Klovičevi dvori, Zagreb, 2010.
- 5 Bojana Pejić: Javni rezovi, dostupan na: <http://www.kulturpunkt.hr/content/javni-rezovi>
- 6 Silvia Eiblmayr: Osobni rezovi, Zapis, bilten Hrvatskog filmskog saveza br. 34, 2001.
- 7 Nada Beroš: Dalibor Martinis – javne tajne, MSU/Omnimedia, 2006.

TELEVISION AS ARTISTIC MEDIUM

CONTINUITIES, BREAKS,
TRANSFORMATIONS, CHANGES

Branka Benčić

In the entire cultural space of the former SFRY, we can follow up and identify certain continuities and anticipations of the relationships between the production of cinema clubs, and pioneering work with video. From the 1970s, experimental, amateur and alternative film and video art shared a history, were created in similar economic, social and cultural contexts, had similar conditions of production (in cinema clubs or workshops), developed within the possibilities of available cinematographic, television or new video equipment. They came into being as a reaction on the one hand to representational or narrative film, and on the other to television as a means of mass communication, as well as being formed around media research and re-examinations of the self-awareness of the media. Video was rapidly and enthusiastically accepted as a new form among artists, while there were heated discussions and problems raised in film circles. It was recognised as a watershed moment – the greatest trial: video entered the scene in a big way and was now fully equal to film¹.

The new media, photography, film and video came onto the art scene in the context of the New Art Practice, and varying idioms, procedures, experiments, interests in media research, in performativeness, first person speech, an analytical and critical interest in the relation between the language of art and the social context were the preoccupations of a generation. In the role of medium of choice of many artists, we shall place video in the course of the experimental process of the sixties and seventies.

From the marginal position of its beginnings, video was disseminated first of all in the time of the development of the portable video equipment of television, and later in the boom in video technology. Its emancipation as new technical, social and artistic medium put it into the role of “technology of society” with its historical transformations. Development, commodification, commercialisation and accessibility turned

video equipment into affordable goods of mass consumption and individual application, leading to the democratisation and commodification of the medium, to a change in its cultural logic – becoming the cultural dominant of the pertaining social and economic system. Video appeared as a candidate for a new visual hegemony in two opposed forms – in commercial TV and in the experimental format of video art, claims Fredric Jameson. ²

Experimental film and video delineated the conditions, possibilities and aspects of the media – their materiality, conditions of the production of images and their articulation, their distribution and screening, being hived off from conventional forms. In its position between the visual arts, film and television, it was neither the one nor the other nor the third; rather, it absorbed them all, and, depending on the artist or the period, there were emphatic links and relations with visual art, media history, film and television. The eighties were a period of the ever more vigorous influence of television as medium, of the television program broadcast and the TV box as three-dimensional object. Television became a point of reference, which reflected its productive strength and domination, and also its formative impact on the shaping of a specific aesthetic.

Still in the tradition of the experimental film, in one of his earliest works, Ivan Faktor identified the upcoming medium of television as vehicle of meaning. In *First Programme* (1978), both film (16 mm) and television were formative places, and it was in their encounter that the meaning of the work was formed, coming into being in the interrelations of screen, medium and procedure, of experimental film, video and television. In it Faktor explored the “meta-technological field of video” ³, and the image that appeared was created by the filming of a television that was turned on while no programme was being broadcast. It was shot with a movie camera fixed onto a tripod from one position, in a single take,



DUBRAVKA SEKULIĆ: *MAGIC IN THE AIR*, VIDEO, 2010

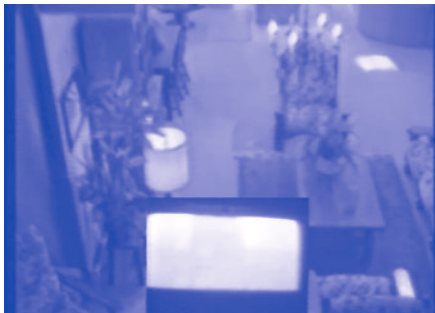
the length of film being identical to the length of the reel. The horizontal lines across the screen were not visible during the filming, Faktor points out, rather they are a manifestation of the encounter of two media – of film and television, of two technical devices for recording and producing images – the television and the movie camera,,⁴ with the existence of a third means for the reproduction of the picture, the digital video projector while the work was being presented in the gallery.

At the same time television was giving shape to a specific artistic aesthetic, art was shaping television, and the works of the artists present at the exhibition are re-examining the cultural impact and the authority of television. Television was not just a new medium. It had become a challenge to artists when, because of its dispersion as mass media, it had a salient social potential. Artists destabilised the conventions of watching television and called into question the passive relation of watcher and television, as well as the ways and means of cultural production and consumption. Although the predictions of it being transformed into an “artistic medium” did not come true, for it is today a commercial medium in the consumer society system, it has been and continues to be a challenge to artists, opening up a space for the critical consideration of difference aspects of the tv medium. Artists appropriate the aesthetics, poetics, ideology and structure of the medium of television, at the same time intervening into the codes of the production and distribution (broadcasting) of images (contents) and transforming them, and an awareness of the sculptural possibilities of the television-object arose, as well as an interest in the materiality and surface of the screen. Here we can look back at the pioneering televisual interventions and experiments by Ivan Ladislav Galeta such as *Telegraphic* (1978) or *TV Sniper* (1976), *TV Ping Pong* (1977), or *Media game* (1979).

A part of the practice of conceptual art can be seen as an inseparable part of the development of media art. Among the first works of artists who used television as a place of reference were those that arose in the mid-seventies in the context of the experimental film (Faktor), while we can link the beginnings of research into television, including the first works with televisual graphics, computers and visual research in Croatia with the events of the New Tendencies (NT4, 1968; Tendencies 5, 1974), then with the FAVIT (Film, audio-visual investigation, television), 1971, of Vladimir Petek, while the first video workshops, like those of 1976 in Motovun or Brdo, 1976, where the necessary technical equipment was brought along by foreign galleries (Galleria del Cavallino, Galerie Krinzinger) were the places at which some of the classic vide works were created. Trigon 1973 in Graz positioned itself as the key exhibition of video art in this whole part of Europe.

From the seventies, with the use of video technology, the interest in multimedia, expanded media, the art of performance, first person speech, the analytical and critical approach to the language of art and the social context changes in artistic cartography appeared.

Sweet violence (1974) by Sanja Iveković is one of the artists' first video works. In it Iveković marks the trajectory that will mark long term interests of her practice – the media, ideology, state, positions of power. *Sweet violence* represents the power of television and media images it broadcasts and how they influence the everyday, by the commercial propaganda of a national television, underscoring a relationship between economy and state, as places of economic and political power and control. The artist formally intervenes applying on the tv-screen black horizontal strips that suggest prison bars. In this way the work suggests the persuasive, seductive and manipulative power of television, recalling that "Television delivers people".



DALIBOR MARTINIS: SLIKA JE VIRUS / IMAGE IS VIRUS, VIDEO, 1983.

The video *Personal Cuts* by Sanja Iveković was broadcast in 1982 on Yugoslav national television, from the TV Zagreb station, in a show devoted to film called “3, 2, 1 Go!”. By being shown on television, *Personal Cuts* became “public cuts”, and the cutting through the tissue of the public, in the artistic practice of Sanja Iveković and in a series of private, personal, “non-public works” – photographic works, performances, videos or installations in some closed space – turned into a point of departure for the reading of her (public) art.⁵ In this manner *Personal Cuts* doubly engaged the medium of television: as formative element of the work, as resources, and also as means of the distribution and mediatisation of the contents, that is, of the framework of the institution of art and the art work. Two kinds of scene constantly switch back and forth in *Personal Cuts*. One is the artist’s performance, a “private performance for the camera”; the second is the artistic appropriation of the shots of television material about Yugoslavia, in which Sanja intervenes with “cuts”, the cut with scissors being analogues to the editor’s cut into the fabric of the television content. Scenes of the performance of the artist’s un-masking, of doing-away-with the masks with cuts, are interchanged in parallel with the TV documentary scenes. What can be glimpsed through the holes is the media-constructed collective social stereotype, represented with the relation between the individual and the mass medium of television as site of political power.⁶

While in the beginnings of video art and in experimental film in the 60s and 70s artists most often engaged with the formal properties of the medium (concentrating on its particularity; researching into perception, duration, the passage of time, considering structure and the relations of image and sound) later generations of artists further expanded researches into visual forms and possibilities of critical interventions into the fabric of video and television – from the national TV programme which it symbolically represented broadcasting

its central items, the TV news and the commercials, Hollywood, independent films and auteur films, interventions as gradual absorptions of the culture of spectacle and popular culture, down to recent protocols appropriating MTV, CNN or reality TV, which suggests a shift of interest to new media forms and formats.

From this point of view, the metareferential and citational *Sarcophagus* (1999) of Željko Vukičević Zhel seems to have sublimated the emotions, intentions and illusions of a generation. Zhel's video spot for the song *Sarcophagus* builds a narrative as a journey along the key places in the history of film, from the "entry of the train into the station" and the "exit of the workers from the factory", in which like "how to" tips for the making of a music video there are a number of cinematographic codes and procedures, turning this pop video into an ironical, humorous, critical media art work. It is a product of the society of metamedia that recycles existing media images, in a space that is saturated with crossovers and hybrid genres, and also represents a self-reflexive journey through the space of contemporary audiovisual high and low, elite and popular culture, in a symbolic arena of remixed values.

As artist who directed and determined the ways in which we today understand and recognise artistic work with the media of video and television, to which he gave new sense, and new ways of being read, Dalibor Martinis figures at the exhibition numbers of times; his work, influence, and reverberations, directly or indirectly cover a period that stretched over three decades, between 1978 and 2010, and occupy a number of the phases and interests captured in this exhibition, from *Image is Virus* (1983), *News* (2009), to *Dalibor Martinis talks to Dalibor Martinis* (2010). Apart from that Martinis' *Cold Kiss* (1978) and *Still Life* (1974) have appropriated television (the television) as artistic object in the context of the expanded field of sculpture and installation. It was *Image as Virus*



ZHEL: *SARCOPHAGUS*, VIDEO, 1999

that provided a framework for questions about the (hyper) production, distribution and flow of information and images of the kind enabled by the television medium and for the formation of a critical and analytical attitude to it. In a context that correlates with the idea of data recovery as part of the process of bringing back information that attempts to restore fragments of events, activities or situations that have vanished into oblivion, Dalibor Martinis goes back to some earlier works of his and intervenes in the sense of reconstruction of or intervention into the system. In his *News* of 2009, this is a news programme of 1974, and in the work *Dalibor Martinis talks to Dalibor Martinis* produced and broadcast in the programme "Drugi format" (HTV, 2010) in the form of an interview, Martinis returns to the work of 1978.



APSOLUTNO: DOBRO VEČE / GOOD EVENING, VIDEO, 1996.

The video presents the project of a journey through time, in which the artist meets himself after thirty one years. An integral part of the new work in the form of video interview is the video documentation of the performance of 1978 done in front of an audience in the Western Front Art Centre in Vancouver.

Of his early interest in a technology that was not exclusively meant for artistic expression, Dalibor Martinis states: "I didn't see it at that time so much as medium as much as open territory that hadn't yet had its coordinates, laws, aesthetics and even its market pegged out." ⁷

- 1 Vladimir Anđelković (untitled), i: 25. MAFAF, Pula, 1990.
- 2 Frederic Jameson: Postmodernism, or the Cultural Logic of Late Capitalism, Duke UP, 2005 (11th edition)
- 3 Tihomir Milovac, Insert, retrospektiva hrvatske video umjetnosti, exhibition catalogue (ed. Tihomir Milovac), MSU Zagreb, 2008.
- 4 Marina Viculin, catalogue of an Ivan Faktor retrospective exhibition, Prvi program, Klovićevi dvori Gallerz, Zagreb, 2010.
- 5 Bojana Pejić: Javni rezovi, accessible at: <http://www.kulturpunkt.hr/content/javni-rezovi>
- 6 Silvia Eiblmayr: Osobni rezovi, Zapis, bulletin of the Croatian Film Association, no. 34, 2001.
- 7 Nada Beroš: Dalibor Martinis – javne tajne / The Public Secrets of Dalibor Martinis, MCA/Omnimedia, 2006.

ANTIČNA KUPA DPA CIC TIT MNI A

Aleksandra Sekulić

Anticipacija je ono što se tek mora prepoznati, osloboditi iz naslaga naknadno stečenog znanja o istoriji praksi videa. Anticipaciju uočavamo kao ugrađenu perspektivu, kao proces ispitivanja i otkrivanja potencijala koje je video, kao još novi medij, donosio. Dakle, ovom izložbom podrazumevamo jednu vrstu epistemologije zaborava, odnosno, evociranje (pred) osećanja budućnosti umetnosti i medija, rekonstrukciju horizonta kakav je bio stvaran dok se video kao medij upuštao u različite istraživačke i agonističke odnose sa televizijom, podrazumevajući je za formativni medij ističućeg dvadesetog veka.

Televizija je dragocena zbog svoje verodostojnosti, video zbog svoje neverodostojnosti.

RICHARD KOSTELANETZ, LITERARNI VIDEO¹

Videosfera, čija je refleksija u Jugoslaviji bila realizovana i u "Videosferi" Mihajla Ristića, prostirala se po širokom prostoru želja za prelomom, revolucijom, iskoračivanjem.

Moramo istaći, jednom za svagda, da video nije oruđe koje je stvoreno da bi pravilo "umetničke" predmete, već je to oruđe čija epistemološka funkcija može otkriti novi status "realnosti".

FRED FOREST, SOCIOLOŠKI VIDEO²

U osvrtu na istoriju "otkrivanja" videa kao medija emancipacije od fizičkog i simboličkog okvira umetničkog sistema, medija koji funkcioniše upravo u medijskom prostoru tokova, uspostavlja svoju praksu reaktivacije, tražimo reprezentativne okidače – radove i pokrete koji omogućavaju čitanje horizonta prema kome su nastali.

Monumentalno celokupno delo Tomislava Gotovca sadrži onaj snažni zamah 'borbe za nova polja borbe' – ono imenuje

i otvara ovaj proces. Eksperimenti koje Gotovac razvija u umetnosti i filmu u temelju su oslobađanja iz predviđenog okvira i jezika, ospoljavanja kontingentnosti zatečenog pojma umetnosti: "upotrebljavam anarhističke stvari u umjetnosti."³ Zato ovaj pregled horizonata počinje Gotovčevim radom "Gledanje televizije", kao 'odapetom strelom', iako se posebna istorija oslobađanja horizonata za video prakse može pratiti i iz njegovih performansa i iz njegovih intervencija u jezik eksperimentalnog filma koje je razvijao u svom bavljenju filmom u kino klubovima u Jugoslaviji.

Kinoamaterski pokret u SFRJ uspostavio je model produkcije i prakse prikazivanja filma kao samoorganizovane kulture. Perifernost i autonomija kino klubova omogućavali su razvoj eksperimentalnih praksi u filmu, a njihova je specifična "paralelna" sfera produkcije i reprezentacije postigla i drugu vrstu emancipacije filmskog aparata, demonstrirajući načelo amaterizma kao načelo formiranja zajednice i razvijanja entuzijazma oko filmske prakse i samoorganizovane produkcije i komunikacije te produkcije. Pojavom video tehnologije i njenom rasprostranjenosti, u kinoamaterskoj kulturi novi medij videa tretira se ambivalentno: i kao tehnologija koja može artikulirati novi jezik i sprovesti demokratizaciju umetnosti, i kao medij slabijeg potencijala za razvoj jezika filma i njegovih eksperimentalnih praksi. Bojan Jovanović je iz dinamike eksperimentalnog filma radom "Praznik" odmakao perspektivu ka ekranu, kako primećuje Pavle Levi: kao mestu "nikad izgubljenog objekta" (Levi, 2013:7). Ovaj alternativni film je iz jezika prethodne generacije eksperimentalnog filma koji se razvijao u okvirima radikalnog amaterizma kino klubova viđen kao "video urađen na filmu"⁴. Sledećoj generacija autora iz ove tradicije, pripada i Dejan Vlasićević Nikt, koji u radovima "Cityplasma" i "Private Eyes" ekran 'aplicira' na svakodnevnu realnost tako da reaguje na postepene i neprimetne, ali veoma intenzivne procese strukturisanja vidljivosti i televizije kao registra estetskih filtera.



TOMISLAV GOTOVAC: *GLEĐANJE TELEVIZIJE*
/ *WATCHING TELEVISION*, 1980.
FOTOGRAFIJA / PHOTOGRAPH: MIO VESOVIĆ

“Ponovljeno ponašanje” medijacije stvarnosti, izvođenje televizijskih metoda, njenih narativnih i estetskih formi na “autentične i nespektakularne” prizore nalazimo još generaciju kasnije, u pokretu Low-Fi Video, koji za svoju tradiciju imenuje jugoslovenski kino-amaterizam, i to u svojoj stvarnosti alternativne kulture u Srbiji 1990ih. Otvarajući (ponovo) dinamiku *microcinema* zajednica, kolažni programi i festivali nastali procesom okupljanja amaterskih, umetničkih, filmskih radova u osmozi stripa, kompjuterske demo scene i videa, svojom politikom prikazivanja, osvajanja nekonvencionalnih prostora za svoje zajednice, uspostavljaju zapravo, performans nekada željene demokratizacije filma, a u svojoj savremenosti i samoorganizovani medijski prostor refleksije i re-aktivacije: od neočekivanih dokumenata (“Andriška” Damira Lučića i Damira Šmita) do video igre koja očekivanom simuliranom ratu daje ‘autentično’ poprište (“Shoot to Kill” Neška Uskokovića).

Televizija kao kao resurs uzoraka pojavljuje se u reprenom radu grupe Apsolutno: “Dobro večer”, po Stevanu Vukoviću videa “sa namerom da se bavi jezikom televizije” (Vuković:2009), čime se izvodi najsnažniji potencijal videa u razvlašćivanju jednosmernog medijskog sistema, najavljujući jedan od najomasovljenijih metoda videa kao prakse aproprijacije i rekontekstualizacije medijske slike.

Emisija koja je proizašla iz potrebe ‘taktičke upotrebe medija’: “TV Galerija” koju je 1980-ih uređivala Dunja Blažević, televiziju je izvodila kao “prirodno medijsko okruženje video-umetnosti”⁵, koja produkcijski učestvuje u razvoju i eksperimentu video umetnosti, kao “korekcija onoga što se službeno zvalo demokratizacija umetnosti”⁶. Video kao medij kojim se intervenišu u polje i jezik najmasovnije komunikacije, u sam tok TV programa posmatramo na primeru forme TV virusa pod radnim nazivom “Gluha komora”, 1989., Studija Imitacija Života, i u saradnji sa umetnikom Daliborom Martinisom, koja je i u svom procesu

nastanka⁷ važno svedočanstvo o propusnosti zvanične televizijske produkcije SFRJ (u njenom zenitu) za umetnički eksperiment. Osamostaljenje videa pojavljuje se sa njegovim tehnikama slobodne distribucije, što je ustanovljeno kao praksa kompilacijom "Tako mladi" (video spotovi grupe Borghesia, 1985., Zavod Zank), čime popularna televizijska forma video spota postaje prostor i oruđe političkih praksi alternativne kulture u Jugoslaviji, kako primećuje Nikolai Jeffs, radikalizacije reprezentacijskih mogućnosti (Jeffs, 2008:363). U specifičnom arhivsko-istoriografskom projektu "Bodočnici", u pregledu FV produkcije, sada izvedenom u novoj (CD ROM) tehnologiji, kasete "Tako mladi" na granici je koja odvaja dva perioda u ovom pregledu anderground videa, po rečima autora Nevena Korde, "definisana percepcijom videa kao važnog kreativnog medija i životnog izbora"⁸, uočavajući i razliku u tehnologiji stvaranja videa.

Savremene arhivske i muzejske prakse koje se bave video produkcijom u SFRJ (DIVA Station Centra za savremenu umetnost u Ljubljani; projekat "Tehnologija narodu!" Muzeja savremene umetnosti Vojvodine; projekat "Makedonski video 1985-2005.") sa novim tehnologijama i resursima istoriografije stiču mogućnost da uspostave otvorene modele procesne istorijske kontekstualizacije videa kao medija emancipacije i u emancipaciji; kako je to u jednom od retkih pokušaja sagledavanja ove istorije: *Video umetnost u Srbiji* primetio Dejan Sretenović: video je i sam "razvio sopstvene trase medijske transformacije i umetničke kontekstualizacije" (Sretenović, 1999:12).

Osvrtom na istoriju slobode koju je obećavao, u procesu smo vraćanja budućnosti videu. Pojmom *vernakularni video* u smislu kojeg mu daje Tom Šerman možemo započeti i preispitivanje "povratka" video produkcije društvenom i političkom, štaviše, "proces konzervacije i petrifikacije galerijske umetnosti u kontrastu je sa dinamikom onlajn video aktivizma i video perfromansa" (Sherman: 2008). Možda se iz

istorije slobode, kako je zamišljena u praksama videa, može bolje videti tada anticipirani, a danas ostvarivi potencijal videa.

- 1 Iz: *Videosfera* (1985). ur. Mihajlo Ristić, Beograd – SiC, str 108.
- 2 Ibid., str. 111.
- 3 Intervju u časopisu *Vreme*, broj 527, 8. februar 2001.
- 4 Iz razgovora sa Savom Trifkovićem
- 5 Kao ironični komentar i ove izložbe može stajati i drugi deo ove rečenice: „ (...) a galerijska prezentacija je samo polovično rješenje.“ u tekstu WHW: „TV Galerija“, u: *Političke prakse (post) jugoslovenske umetnosti* 158-9
- 6 Intervju sa Dunjom Blažević, ibid., 161
- 7 Po svedočenju Darka Frica, od ideje o TV virusu jedne neformalne mlade umetničke grupe do pune realizacije na javnoj televiziji prošlo je svega par nedelja
- 8 Iz opisa projekta „Bodočnici“ u: *Videografija regiona* (2009). uredila Aleksandra Sekulić, Beograd:DKSG, 40-46

Dimitrijević, Branislav (1999). "Povremena istorija- kratak pregled video umetnosti u Srbiji", *Video umetnost u Srbiji*, Beograd – Centar za savremenu umetnost, 23–53

Jeffs, Nikolai (2008). „FV and the Third Scene”, *FV: Alternative Scene of the Eighties*, Ljubljana: Mednarodni grafični likovni center, 345–394

Levi, Pavle (2013). "Svet prožet ekranima: o filmovima Bojana Jovanovića" u: *Bojan Jovanović – alternativni filmovi*, uredio Nikola Đurić, Beograd: DKSG, 6–9

Milohnić, Aldo (2012). "Radikalni amaterizam", u *Raškolovano znanje – Priručnik*, Beograd:TKH

Mouffe, Chantal (2007). "Artistic Activism and Agonistic Spaces", *Art&Research*, vol. 1, no. 2 (Summer, 2007), pp. 1–5

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Sherman, Tom (2008). "Vernacular Video", u: „Make Film Politically”, *Chto Delat*, www.chtodelat.org

Sivić, Katarina (2001). *Neprofesionalna filmska i video produkcija u Srbiji 1997-2001.*, diplomski rad, Beograd – Fakultet dramskih umetnosti

Sretenović, Dejan (1999). „Video umetnost u Srbiji”, u *Video umetnost u Srbiji*, Beograd – Centar za savremenu umetnost, 7–19

Videografija regiona (2009). uredila Aleksandra Sekulić, Beograd:DKSG
Videodokument: video art in Slovenia 1969-1998: essays, (1999). ur: Barbara Borčić, Ljubljana:SCCA

Videosfera – Video, društvo, umetnost, (1986). ur: Mihajlo Ristić, Beograd: SiC

Vuković, Stevan (2009). "Arhiviranje nearhivljivog", u: *Medijska arheologija:Devedesete*, Beograd:CZKD

ANTI-CIPATIOM

Aleksandra Sekulić

Anticipation is that which still has to be perceived, to be liberated from the deposits of subsequently acquired knowledge about the history of the practice of video. We see anticipation as incorporated perspective, as process of testing out and discovering the potentials that video, when still a new medium, brought with it. In this exhibition, then, we take for granted a kind of epistemology of oblivion, the evocation of the presentiment of the future of art and the media, the reconstruction of a horizon that was real when video as medium ventured into various investigative and agonistic relations with television, taking it for granted as the formative medium of the waning twentieth century.

As television is treasured for its credibility, especially when bringing the day's news into our homes, video should be valued for its incredibility.

RICHARD KOSTELANETZ, *LITERARY VIDEO* ¹

The videosphere, a reflection of which in Yugoslavia was produced in the *Videosphere* of Mihajlo Ristić, extended over the wide space of the desire for a rupture, for revolution, for transgression.

We have to point out, once for all, that video is not a tool created to make artistic objects, rather a tool the epistemological function of which can discover the new status of "reality".

FRED FOREST, *SOCIOLOGICAL VIDEO*.²

In this essay on the history of the "discovery" of video as medium of emancipation from the physical and symbolic framework of the art system, a medium that functions precisely in the media space of the flows, establishing its practice of reactivation, we seek representative triggers – works and movements that enable a reading of the horizon against which they came into being.

The monumental complete work of Tomislav Gotovac contains that powerful impetus of the “battle for a new field of battle” – it names and opens up this process. The experiments that Gotovac developed in art and film are at base liberations from the predicted framework and language, externalising the contingency of the resident concept of art: “I use anarchistic things in art”.³ And so this survey of the horizon starts with Gotovac’s work “Watching Television”, as discharged arrow, although the separate history of the liberation of the horizon for video practices can also be followed from his performances and his interventions in the language of the experimental film that he developed in his engagement with film in the cinema clubs in Yugoslavia.

The amateur cinema movement in the SFRY set up a model of production and a screening practice as self-organised culture. The autonomy and peripheral nature of the cinema clubs enabled the development of experimental practices in the film, and their specific parallel sphere of production and representation achieved a second kind of emancipation of the film apparatus, demonstrating the principle of amateurism as principle for the formation of a community and the development of enthusiasm for the practice of film and for self-organised production and the communication of this production. With the appearance of video technology and its dispersal, in the culture of amateur cinema, video was treated ambivalently: both as technology that could articulate a new language and bring about the democratisation of art, and as a medium of weaker potential for the development of the language of film and its experimental practices. Bojan Jovanović from the dynamics of the experimental film with the work *Holiday* shifted the perspective towards the screen, as noted by Pavle Levi: as place of “the never lost object” (Levi, 2013;7). This alternative film is seen, from the language of the previous generation of experimental film that was developed in the framework of the radical amateurism of the cinema clubs, as “video made on film”.⁴ Belonging to the

next generation of this tradition is Dejan Vlasisavljević Nikt, who in the works *Cityplasm* and *Private Eyes* applies the screen to everyday reality in such a way as to react to the gradual and imperceptible and yet very intensive process of the structuring of visibility and of television as register of aesthetic filters.

“The repeated behaviour” of the mediation of reality, the execution of televisual methods, its narrative and aesthetic forms in “authentic and unspectacular” scenes can still be found a generation later in the Low-Fi Video movement, which named Yugoslav amateur cinema as its tradition, what is more, in that reality of the alternative culture in Serbia in the 1990s. The re-opening of the dynamics of the micro-cinema communities, the collage programmes and festivals created by the process of gathering together amateur, artistic, film works in an osmosis of comic strip, the computer demo scene and video with its politics of presentation, conquering unconventional spaces for its communities, established, in fact, the performance of the once wished-for democratisation of film, and in its contemporaneity too a self-organised media space of reflection and reactivation: from unexpected documents (*Andriška* of Damir Lučić and Damir Šmit) to the video game that with its expected simulated war provides an authentic arena (*Shoot to Kill* of Neško Uskoković).

Television as resource of models appears in the landmark work of the group Apsolutno: *Good Evening*, according to Stevan Vuković a video that “has the intention of dealing with the language of television” (Vuković: 2009), by which is deduced the most powerful potential of video in the disempowerment of the one-way media system, announcing one of the most massive of methods of video as practice for the appropriation and recontextualisation of the media image.

A programme that emerged from the need for a “tactical use of the media” – *TV Gallery* – edited in the 1980s by Dunja

Blažević, produced television as a “Natural media setting for video art”,⁵ which took part in production terms in the development and experimentation of video art, as “correction of what was officially called the democratisation of art”.⁶ Video as medium with which there could be intervention into the field and language of the ultimate means of mass communication, into the very course of a TV programme, can be seen in the example of the form of TV virus with the working title “Deaf Chamber”, 1989, Studio Imitacija života in association with the artist Dalibor Martinis, which even in the process of its origin⁷ was an important testimony to the permeability of the official television production in SFRY (at its peak) to the artistic experiment. Video’s gaining of independence appeared hand in hand with its techniques of free distribution, which was established as a compilation practice. So *Young* (music videos of the group Borghesia, 1985, Zavod Zank), by which the popular television form of the music video became a space and tool of the political practices of an alternative culture in Yugoslavia, as Nikola Jeffs notices, of the radicalisation of possibilities of representation (Jeffs, 2008: 363). In a specific archival-historiographic project called *Bodočnici*, in the survey of FV production, now produced in a new (CD ROM) technology, the cassette *So young* is on the border that divides two periods in this review of underground videos, in the words of the author Neven Korda “defined by the perception of video as an important creative medium and life choice”, noting the difference in the technology of the creation of video.

Contemporary archiving and the museum practice that deals with video production in the SFRY (DIVA Station Centre for Contemporary Art in Ljubljana, the project Tehnologija narodu/ Technology to the People of the Vojvodina Museum of Contemporary Art, the project Macedonian Video 1985-2005) with new technologies and with the resources of historiography are acquiring the ability to set up open models of processual historical contextualisation of video as

medium of emancipation even in emancipation; as in one of the few attempts at comprehending this history, *Video Art in Serbia*, Dejan Sretenović observed that video itself “developed its own paths of media transformation and artistic contextualisation” (Sretenović, 1999:12).

Referring to the history of the freedom that it promised, we are in the process of going back to the future of video. With the concept of vernacular video, in the sense given it by Tom Sherman, we can start the re-examination of the return of video production to the social and political, indeed, “the process of the conservation and petrification of gallery art is quite at odds with the dynamics of online video activism and video performance” (Sherman: 2008). Perhaps from this history of freedom, as imagined in video practice, the then anticipated and today feasible potential of video can be seen better.

- 1 From: *Videosfera* (1985), ed. Mihajlo Ristić, Beograd – SiC, p. 108.
- 2 Ibid., p. 111.
- 3 Interview in the journal *Vreme*, no. 527, February 8, 2001.
- 4 From a conversation with Sava Trifković
- 5 The second part of the following sentence might constitute an ironic comment on this exhibition as well: “gallery presentation is just half a solution”, in the text WHW: “TV Galerija”, in: *Političke prakse (post)jugoslovenske umetnosti* 158-9
- 6 Interview with Dunja Blažević, ibid., 161
- 7 According to Darko Fritz, only a couple of weeks passed from the idea of a TV virus of an informal group of young artists to the full realisation on public television.

FOR REFERENCES SEE PAGE 45

VIDEO, TELEVIZIJA, ANTICIPACIJA

Tomislav Gotovac / Mio Vesović, Sanja Jovanović, Bojan Jovanović, Apso-
lutno, Ivan Faktor, Dalibor Martinis, Studio Imitacija Života (Darko Fritz,
Željko Serdarević), Zank/Borghesia, Dejan Vlaisavljević NIKT, Zhel (Željko
Vukičević), TV Galerija, Low-Fi Video

Projekti: *Tehnologija Narodni* (MSUV, Novi Sad: Gordana Nikolić), *DIVA* (SCCA,
Ljubljana: Barbara Borčić), *Bodočnici* (Zavod Zank: Neven Korda), *Dalibor Martinis*
talks to Dalibor Martinis; Makedonski video 1985-2005 (Evgenija Teodosievska)

RADOVI

1) Bojan Jovanović: **Praznik** (11:11) 1983.

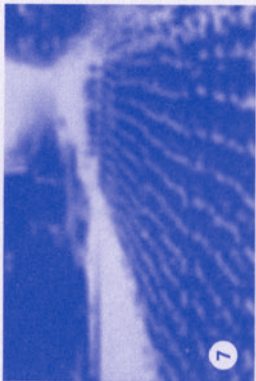
2) Studio Imitacija Života
(Darko Fritz, Željko Serdarević);
Gluha komora (2:13) 1989.
Tekst: Đurđa Otržan i Studio Imitacija
Života; scenografija: Tihomir Milovac

4) DV NIKT: **City Plasma** (14:16) 1990.

5) DV NIKT: **Private Eyes** (7:47) 1989.

6) TV Galerija: **Ogledi o modernoj
umetnosti** (34:34) 1987.

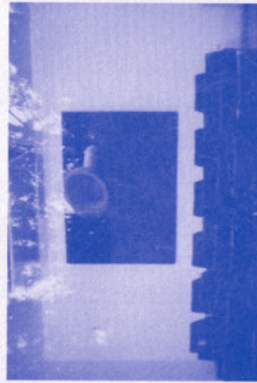
Konceptija i realizacija: Dragica Vuković,
John White; urednica: Đurđa Blažević;
režija: Milan – Peca Nikolić.



(u privatnom stanu u Novom Beo-
gradu) na osnovu jedne crno-bijele
fotografije. Tim povodom se oglašava
Kazimir Malević pismom, objavljenim u
časopisu *Art in America* 1985g. Treći
dijel je snimak predavanja Waltera Be-
rijamina na Arhitektonskom fakultetu u
Beogradu, 1987g., na temu originala i
kopija u djelu Diet Mondrian.

(prema ilkovnom predlošku plakata "Bijeli šum, kao da, oblikovanje Darko Fritz - Studio Imitacija Životaj; produkcija: Radar, HRT, Zagreb
TV virus, prikazan na 1. programu TV Zagreb. Realizovan u saradnji sa Daliborom Martinisom.

3) APSOLUTNO 0004: Dobro veče (08:00), 1996.



produkcija: RTB

Ovaj rad, koji se ne može svrstati ni u jedan televizijski žanr, je video / tv reinterpretacija tri projekta anonimnog umjetnika. Prvi je beogradska reinkarnacija 1. Internacionalne izložbe moderne umjetnosti u Americi, poznate, pod nazivom "Armory Show" (New York, 1913g.); drugi je – beogradska reinkarnacija posljednje futurističke izložbe u Petrogradu 1915g., izvedena



Emisija "Petkom u 22" autorke Dunje Blažević pokrenuta 1981. godine, prerasla je u redovnu mesečnu emisiju pod nazivom "TV Galerija", koja se u jugoslovenskoj mreži emituje do 1991. godine.

7) Zemira Alajbegović,
Neven Korda (ZANK / Borghesia);
Tako mladi (30:50) 1985.

Kompilacija video spotova grupe Borghesia (*Tako mladi*, *Divlja horda*, *On*, *Preveć tenzije*, *Cindy*, *A.R.*, *ZMR*), izdata 1985. kao prva video kasetna etiketa F.Y.

8) Zhel (Željko Vukičević), Sarcophagus,
video, 1999.

9) Tomislav Gotovac: Gledanje televizije, 1980. (fotografija: Miro Vesović)

10) Sanja Iveković: Osobni rezovi, video, c/b i boja, 1982. (3:35)

11) Ivan Faktor: Prvi program, c/b fotografija, 1980.

12) Dalibor Martinis: Image is a Virus, video, 1983 (20')

13) Dalibor Martinis: Dnevnik, video, 2009 (22')

VIDEO, TELEVISION, ANTICIPATION

Tomislav Gotovac / Mio Vesović, Sanja Iveković, Bojan Jovanović, Apso-lutno, Ivan Faktor, Dalibor Martinis, Studio Imitacija Života (Darko Fritz, Željko Serdarević), Zank/Borghesia, Dejan Vlasisavljević NIKT, Zhel (Željko Vukičević), TV Galerija, Low-Fi Video

Projects: *Technology to the People!* (MSUV, Novi Sad; Gordana Nikolić), *DIVA Station* (SCCA, Ljubljana; Barbara Borčić), *The Futurists* (Zavod Zank; Neven Korda), *Dalibor Martinis talks to Dalibor Martinis*, *Macedonian Video Art 1985-2005* (Evgenija Teodosievska)

WORKS

- 1) Bojan Jovanović: **Holiday** (11') 1983
- 2) Imitation Of Life Studio (Darko Fritz, Željko Serdarević): **Anechoic Chamber** (2:13) 1989
video | TV programme. 2'13" Beta SP / U-Matic - HB. Radar HRT Croatian Na
- 5) DV NIKT: **Private Eyes** (7:47) 1989.
- 6) TV Gallery: **Assays on Modern Art**, (34:34) 1987
Concept and realization: Dragica Vu-ković and John White. Camera: Veselko Krčmar, Editing: Radomir Todorović, Director: Milan-Peca Nikolić, Producer: Dunja Blažević, Produced by RTB, 1987.



private flat in Novi Beograd) on the basis of a black and white photograph. On the occasion, Kazimir Malevič writes a letter which is published in *Art in America* magazine in 1985. The third part is the recording of the lecture held by Walter Benjamin at the Faculty of Architecture in Belgrade in 1987, the topic being original and copy works of Piet Mondrian.

tional TV production. Set design: Tihomir Milovac after the White Noise, as if... poster. Script: Đurđa Otržan and IOLS. Sound: IOLS
TV virus, broadcasted on TV Zagreb, realized in cooperation with Dalibor Martinis.

3) APSOLUTNO 0004: Good Evening (08:00), 1996

4) DV NIKT: City Plasma (14:16) 1990.

Duration: 34' 34"

This work that cannot be pigeonholed into single television genre is a video/TV re-interpretation of these projects by the anonymous artist. The first one is the Belgrade reincarnation of the first international exhibition of modern art in America "Armory Show" (New York 1913). The second one is the Belgrade reincarnation of the last futurist exhibition in St. Petersburg in 1915, performed in a

The TV show "Friday at 22h" by Dunja Blažević was initiated in 1981, to develop into the show "TV Gallery" which was regularly broadcasted through the Yugoslav networks until 1991.

7) Zemira Alajbegović, Neven Korda (ZANK / Borghesia): So Young (30:50) 1985
A compilation of the Borghesia video clips (*So Young, The Wild Bunch, He, Too Much Tension, Cindy, A.R., ZMR*), issued in 1985 as the first video cassette by the FV Label.

8) Zhel (Željko Vukičević): Sarcophagus, video, 1999.

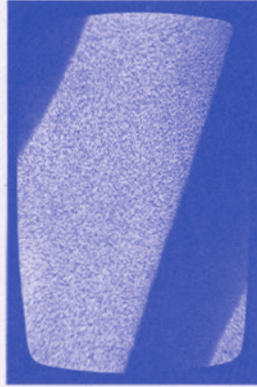
9) Tomislav Gotovac: Watching television, 1980 (photography: Miro Vesović)

10) Sanja Iveković: Personal Cuts, video, b/w and color, 1982 (3:35)

11) Ivan Faktor: Prvi program, b/w photograph, 1980

12) Dalibor Martinis: Image is a Virus, video, 1983 (20')

13) Dalibor Martinis: Dnevnik, video, 2009 (22')

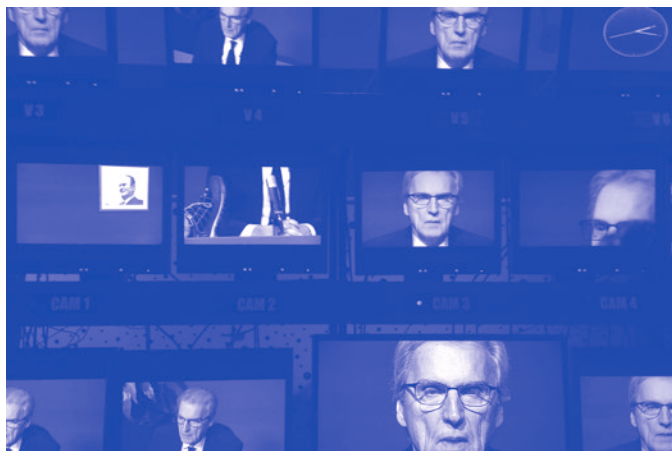


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Nove kolekcije projekt su Trećeg programa (HRT – HTV 3). Riječ je o specifičnom projektu Hrvatske radiotelevizije koji je usmjeren podršci umjetnicima i umjetničkoj proizvodnji pri stvaranju novih audiovizualnih djela.

Radi se o seriji novih video radova i instalacija hrvatskih umjetnika koji su proizvedeni u okviru HRT-a, a koji propituju granice medija, televizije i stvarnosti. Javna televizija koristi se kao produkcijski, tehnološki i diskurzivno – simbolički resurs, a televizijski medij kao produkcijski studio, svojevrsni kreativni laboratorij u kojemu se stvaraju nova umjetnička djela. Pri tom naziv “kolekcije” upućuje na formiranje neke moguće ili potencijalne buduće zbirke i podsjeća na karakter muzeja kao čuvara umjetnosti, ali i mjesta na kojemu se prezentira i komunicira novo znanje i značenje umjetnosti. Osim emitiranja u kontekstu programa televizije *Nove kolekcije* ulaze u javni prostor na nove načine – u kontekstu prezentacije u okviru izlaganja, odn. prezentacije u galerijskom prostoru, a u programu filmskog festivala. Tijekom 5 tjedana gledatelji Trećeg programa Hrvatske televizije (HRT – HTV 3) mogli su vidjeti seriju novo produciranih videoradova i instalacija, ovom prilikom program svoj naknadni izlagački put započinje u galerijskom kontekstu.

Projekt *Nove kolekcije* autorski potpisuje Tomislav Pulić, kustosko-savjetnički tim na projektu čine povjesničarka umjetnosti i kustosica Branka Benčić i redatelj i medijski umjetnik Vladislav Knežević. Urednica je i voditeljica emisije Vlatka Kolarović. U “prvoj sezoni” realizirano je 5 video radova sljedećih umjetnika: Lightune G. (Bojan Gagić i Miodrag Gladović), Dalibora Martinisa, Tomislava Šobana, Kristiana Kožula/ Damira Žižića te umjetnice Ane Hušman, dok je nulta epizoda posvećena antologijskim radovima umjetnika iz 1970-ih i 1980-ih (Galeta, Trbuljak, Martinis, Iveković) donoseći povijesni kontekst i ukazujući na kontinuitet odnosa umjetnosti i televizije.



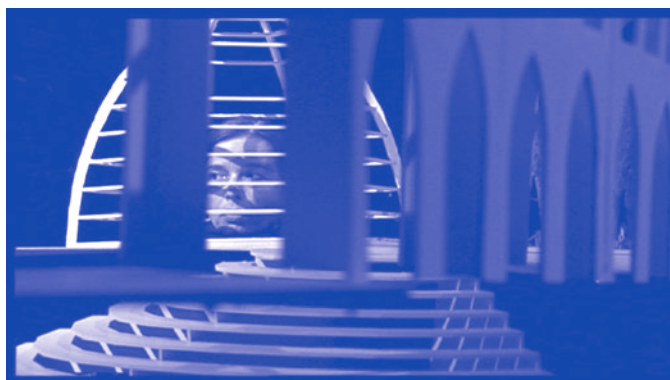
DALIBOR MARTINIS: *PROBA TV DNEVNIKA 4. SVIBNJA 1980*



ŽIŽIĆ / KOŽUL (KRISTIJAN KOŽUL I DAMIR ŽIŽIĆ):
HAPPY / COUPLE



ANA HUŠMAN: *VOLIM TE, INES.*



TOMISLAV ŠOBAN: *I TAKO DALJE,*



LIGHTUNE G. (BOJAN GAGIĆ I MIODRAG GLADOVIĆ):
LIGHTERATURE READING

NEW COLLECTIONS

New Collections is a production and broadcasting project of the Third Programme of Croatian Television (HRT-HTV 3). It is a specific commissioning project of Croatian RadioTelevision aimed at giving support to artists and artistic production in the creation of new audio-visual works.

New collections result with a series of newly commissioned and produced video works and installations of Croatian artists produced under the aegis of HRT, testing out the borders of media, television and reality. Public television is used as a production and technological infrastructure, as well as a discursive and symbolic resource, the television medium as a production studio, a kind of creative laboratory in which new art works are created. The term “collections” suggests the formation of some possible or potential future collection and recalls the character of museum as custodian of the arts and a place at which the new knowledge and can be exhibited and communicated. As well as being broadcast in the context of the television programme, *New Collections* is entering the public space in new ways – in the context of presentation in the framework of exhibition or presentation in the gallery space, as well as in the film festival programme. Over five weeks, viewers of Croatian TV Third Programme were able to watch a series of newly produced video works and installations. On this occasion the programme starts a new exhibition path in the gallery context.

The project *New Collections* has been created by Tomislav Pulić, and the curatorial and advisory team on the project consists of art historian and curator Branka Benčić and director and media artist Vladislav Knežević. The editor and presenter of the programme is Vlatka Kolarović. In the first season five video works were produced, by the following artists: Lightune G. (Bojan Gagić and Miodrag Gladović), Dalibor Martinis, Tomislav Šoban, Kristian Kožul/Damir Žižić and Ana Hušman. The introductory episode is devoted to classic works of artists from the 1970s and 1980s (Galeta, Trbuljak, Martinis, Iveković), providing the historical context and bringing out the continuity of the relations between art and television.

DIGITALNI PREDOSJEĆAJI

KUSTOSKE BILJEŠKE O
POST-INTERNETSKOJ ESTETICI

Miriam De Rosa

Projekt koji se formira oko interesa za post internet estetiku okuplja recentne radove međunarodnih eksperimentalnih filmaša i umjetnika. Kombinira kreativni senzibilitet i teoretski pristup suvremenim narativima prikazujući audio-vizualnu umjetnost koja se ne fokusira isključivo na digitalno. Izložba propituje utjecaj interneta kao izvorišta novog toka slika i ukazuje na pomak interesa prema oblicima, formatima i konfiguracijama novih medija, kao i prema opticaju uređaja i platformi za distribuciju koji podržavaju post-internetsku estetiku. Na taj način, radovi prikazani u MMC Luka nude tematizirano središte interesa, fokusirano na post-digitalno, sučelje i ekran.

Istovremeno, iako predstavljaju izlaganje o post-internetskoj estetici – bilo da je prihvaćaju ili kritiziraju – odabrani radovi uklapaju se i nadovezuju na projekt Cinemaniac 2017. osmišljen za 64. izdanje Pulskog filmskog festivala. Točnije rečeno, koncept *post-interneta* je zamišljen kao digitalni fokus koji je eksplicitna protuteža *Anticipaciji* obrađenoj u izložbi *Video Televizija Anticipacija*. Na taj se način izložba dotiče osjećaja temporalnosti kojeg donose i artikuliraju mediji te propituje njegovu linearnost. Predlažući posjetitelju itinerar koji ide od pionirskih video radova koji su anticipirali mnoge današnje medijske formate i prakse do kataloga različitih uradi sam i desktop medija, izložba se fokusira oko temeljne ideje da je povijest medija oblikovana u ciklusima. U ovoj perspektivi, mediji bi mogli biti zamijenjeni iz razloga zastarjelosti uređaja koji ih prenose i omogućavaju nam pristup ali zapravo ne bivaju izbrisani. Čak naprotiv, stvaraju sedimentarnu montažu sačinjenu od pomičnih slojeva koji se miču više ili manje fluidno, određujući varijacije, premještanja i povratke; ¹ retro-estetika, zaboravljeni fenomeni ili remakeovi služe kao primjer. Naglašavajući temeljnu kontinuiranost u smislu inovativne napetosti i kreativnog osnaživanja koji povezuju sfere umjetnika i publike, iako filtrirane kroz leću kulture i tehnologije, *anticipacija* i „estetika post-„ su nepovratno povezani.

Takva binarna isprepletana priroda dvije temporalne dimenzije koje utjelovljuje, predstavlja konceptualnu nosivu strukturu cjelokupne izložbe. Inspiracija za to dolazi iz mnogobrojnih intervencija koje sačinjavaju konstelaciju filozofije i epistemologije medija, a esencija se, prilično emblematično, nalazi u jednom od ključnih tekstova iz područja teorije ekranskih medija, *U susret post medijskoj eri* Felixa Guattarija (1990 / pub. 1996). Na samom početku izložbe, posjetitelja dočekuju isječci ovog vizionarskog teksta pretvoreni u umjetničko djelo prikazivanjem na način na koji se video radovi prikazuju u okviru izložbenog itinerara.

Digitalizacija televizijske slike će uskoro doći do točke u kojoj je televizijski ekran istovremeno i ekran kompjutera i telematski receiver. Prakse koje su danas odvojene naći će svoju artikulaciju. A ono što su danas pasivni stavovi početak će evoluirati. (...) Od tog trenutka se možemo nadati transformaciji moći masovnih medija koja će prevazići suvremenu subjektivnost u začetku post-medijske ere kolektivno-individualne reaproprijacije i interaktivnog korištenja strojeva za informacije, komunikaciju, inteligenciju, umjetnost i kulturu.²

Dotičući se mnogih procesa koji su kasnije teoretizirani, kao što su konvergencija, intermedijalnost i premještanje, Guattarijev tekst savršeno ocrtava suvremenu kulturnu klimu post-medijske ere u svom nastajanju i razvoju, poklanjajući posebnu pažnju onom „emancipiranom gledatelju“³ čije znanje nije samo dobiveno već i aktivno oblikovano u prvom licu. Zahvaljujući sve neovisnijoj potrošnji medija, eksperimentalne, disruptivne i subverzivne prakse su dozvoljene, omogućavajući tako maštovite načine stvaranja i korištenja kulturnih, umjetničkih i informacijskih sadržaja.⁴ Radovi Susanne Flock, Johna Smitha i Kevina B. Leeja

uobličuju i izražavaju ovaj stav na ironične, originalne i inovativne načine.

Starring Role/ Glavna uloga (2016) Susanne Flock prikazuje ponovno stečenu vidljivost i (navodno) osnaživanje publike. Dvije glumice u zelenim pripijenim trikoima stvaraju vrstu koreografije dodajući si cilindrično tijelo. Oko njih je zeleni ekran koji redatelju omogućuje intervencije na subjektima brisanjem njihovih kontura i stvaranjem efekta apstraktnog živog oblika koji pluta u prostoru, istovremeno aludirajući na središnjost naspram uklanjanja glasa publike. Osim toga, umjetnica proučava ponašanje korisnika u *Fetish Finger* (2016). Ovdje se tenzija između aktivnosti i pasivnosti analizira u smislu materijalnog naspram nematerijalnog kombinirajući fotografije bez pokreta, eksperimentalne video uratke i 3D animaciju. Digitalnom se prilazi u etimološkom smislu (od lat. *digitus*, prst), odnosno, evocirajući taktilnu dimenziju ekranskih medija i rasvjetljavajući poveznicu između dodirnih ekrana i haptičke percepcije. Kao u šarolikom pokušaju kontrastiranja dematerijalizacije izazvane digitalizacijom, radnja rukom koju vidimo na ekranu prelazi dijegezu i dopire do publike ispred ekrana: geste ruke prelaze u zajednički teritorij kojeg podjednako dijele redatelj i gledatelj, jer je video prezentiran korištenjem estetike skrolanja. Podsjećajući na dobro poznatu radnju pri korištenju bilo kojeg dodirnog ekrana, gledatelju se prezentira okomito orijentirana slika čiji se narativ doslovno razvija od vrha prema dnu, kao da neki imaginarni prst potiče kretanje na ekranu pomičući ga prema gore. Flock uglavnom koristi Youtube kako bi simbolizirala ambijent suvremenih medija. Platforma za dijeljenje je prezentirana kao neka vrsta online hipervizualiziranog dnevnika za (post-)digitalno razdoblje, gdje fotografije hrane kao da fetišistički zamjenjuju sliku pojedinca koji na ekran dolazi samo putem vlastitih ruku koje se približavaju pametnom telefonu i punim tanjurima: nije subjekt kakvog nam donosi standardni selfie već organski materijal koji ga hrani – prehrambena pornografija za



SUSANNA FLOCK: *STARRING ROLE*, VIDEO, 2016

znatiželjne oči. Ako ovo stvara suptilni metonimijski efekt, u radu *Steve Hates Fish/ Steve mrzi ribu* (2015) Johna Smitha, kratkometražni film digitalne vizualne kulture doseže svoj vrhunac.

Baziran na materijalu snimljenom telefonom, video se vrti oko izgubljenog u prijevodu namjerno stvorenom neprikladnim korištenjem aplikacije Word Lens. Zadano je prevesti znakove i natpise u jednoj londonskoj ulici s francuskog na engleski kako bi se prevario i omeo softver, dovodeći do produžene, najčešće beskorisne pretrage rječnika u aplikaciji koja završava nasumičnom zamjenom riječi. Izazivajući i ismijavajući verbalni jezik, video donosi izvanredan slučaj nesporazuma gdje kodiranje i dekodiranje postaju propušteni dijelovi razbijenog algoritma. Sučelje aplikacije postavlja netočne termine na snimljenu sliku čineći debljim, netransparentnijim i vidljivijim njen vizualno

proziran filter koji zapravo baca sjenu na konstrukciju značenja na infrastrukturnoj razini. Kao u nekoj vrsti „Zornove leme za digitalno doba“ gdje se uzorak gubi, slaganje liči na istovremenu postprodukciju uživo. To je općenito karakteristika post-internetske estetike: princip kompozicije zasnovan na „citatima, reciklaži i zaobilazanju (*detournement*)“⁵ koji je uživo, stalan i konstantan, generirajući nove skupove slika pomoću procedure pastiša i remixa. Eksplicitne reference, inkluzije i estetiziranje sučelja korištene u produkciji Smithova rada, kao i spomenutih radova S. Flock, iznova snažno reflektiraju ono što zapravo predstavlja korisnikov pristup slikama a time i mogućnost da se u njih intervenira, da ih se manipulira i preradi. I to je jedan od aspekata karakterističnih za post-internetsku estetiku: proizlazi iz sistematskog miješanja forme i procesa, kao da je TV retorika u stvarnom vremenu sada pretvorena u neodoljivu želju za otkrivanjem prikaza, opisa i značenja u stvaranju – fotografijama stalne i ubrzane sadašnjosti. Takve „operativne slike“⁶ hrane način formiranja stvarnosti koji se razvija pomoću kontinuirane rekontekstualizacije i re-semantizacije. *Transformers: the Premake* (2014) Kevina B. Leeja, zatvara izložbu nudeći sve ove procese u sažetoj formi. Poput eseja o operativnim slikama, Leejev video je desktop dokumentarac. Radi se o „novonastaloj kinematografskoj formi razvijenoj u School of Art Institute u Chicagu od strane fakultetskih umjetnika kao što su Nick Briz, Jon Satrom i Jon Cates“⁷ uz pomoć studenata. Inspiriran snimanjem novog filma *Transformers* u Chicagu, *Premake* počiva na videu kojeg je snimio sam autor kao i ljudi koji su naišli na produkciju ovog blockbustera u gradu te odlučili svoje snimke uploadati na Youtube. Rezultat je fascinantno promišljanje o kinematografskoj produkciji, cirkulaciji i dostavi, o odnosu njene ekonomije i potencijalne sveprisutnosti u svakodnevnom životu. Iako predstavlja osobnu a opet i kolektivno dopunjenu verziju filma *Transformers, Premake* funkcionira kao njegova anticipacija u eri post-interneta. Danas u igru ulazi ideja „PREMAKING“ filma radi nevjerovatne

dostupnosti holivudskih aktivnosti pred-produkcije i produkcije. Putem interneta ljudi mogu saznati svakakve informacije o curenjima detalja priče, rasporedu snimanja i detaljima lokacija. Tako mogu otići na lokacije i snimiti vlastiti materijal kamerama koje su malene poput dlana, te sve snimljeno gotovo trenutno uploadati.⁸

Kao desktop dokumentarac, video koristi ekran kompjutera kao osnovni alat i radnu stanicu. Ova tehnika vidi desktop kao jedinstveno i sintetičko mjesto onoga što su nekad bile komponente filmskog aparatura: to je mjesto istraživanja i sakupljanja informacija; mjesto snimanja jer postaje set; mjesto montaže kao i post-produkcije i po mogućnosti distribucije, prikazivanja i optičaja. Na sjecištu klasične debate o vokaciji dokumentarca kao žanra, *Transformers: the Premake* kao da utjelovljuje ono što je prevideo Guattari jer propituje i odnos između ekrana i svijeta te stoga, na kraju krajeva, između filma i života. Nalazila se ili ne ovakva generalizirana kinematizacija proizišla iz digitalizacije u anticipaciji pre- ili dodacima post- čini se da nas naši „virtualni prozori“⁹ ne prestaju kreativno angažirati, kritički oduševljavati i, možda, jednostavno samo privlačiti i razonoditi.

- 1 Wolfgang Ernst (2014). *Digital Memory and the Archive*, Minneapolis: Minnesota University Press.
- 2 Félix Guattari, *Towards a Post-media Era*, na engleski preveli Alya Sebti i Clemens Apprich, objavljen u OA in Clemens Apprich et.al., eds. (2013). *Provocative Alloys: A Post-media Anthology*, Berlin: Mute.
- 3 Jacques Rancière (2014). *The Emacipated Spectator*, New York: Verso.
- 4 Ovo je ista retorika u koju se uklapaju koncepti *prosumer* i *producer* ; prva formulacija se pojavljuje u djelu Alvina Tofflera (1980). *The Third Wave*, New York: Bantam; koncept sreću ponalazi tek dvadesetak godina kasnije, uglavnom zahvaljujući doprinosima Henryja Jenkinsa (*Convergent Culture: Where Old and Media Collide*, New York i London: New York University Press), i Davida J. Boltera & Richarda Grusina (*Remediation: Understanding New Media*, Cambridge MA: MIT Press, 2000). Što se tiče termina *producer*, vidi u Axel Burns (2008). *Blogs, Wikipedia, Second Life, and Beyond: From Production to Producership*, New York: Peter Lang.
- 5 Nicolas Bourriaud (2002). *Postproduction. Culture as Screenplay: How Art Reprograms the World*, New York: Lukas & Sternberg.
- 6 Harun Farocki (2002). 'Transversal Influences' *Trafic*, 43: 19-24.
- 7 Video bilješke Kevina B. Leeja, dostupne na <https://www.alsolikelife.com/premake-1> (posljednji pristup 20. 06. 2017).
- 8 Idem
- 9 Nadovezujem se na klasični prilog Anne Friedberg (2009). *The Virtual Window: From Alberti to Microsoft*, Cambridge MA: MIT Press.

DIGITAL PREMONITIONS

CURATORIAL NOTES ON
POST-INTERNET AESTHETICS.

Miriam De Rosa

Post-Internet Aesthetics is a project gathering a selected number of recent works from international experimental filmmakers and artists. It combines a creative sensitivity and a theory-informed take on contemporary narratives featuring audio-visual art focused on the digital and beyond. The exhibition explores the influence of the Internet as a source for a new stream of images and points to the shift in interest towards the new media forms, formats and configurations, as well as towards the circulating devices and distribution platforms feeding a post-Internet aesthetics. In so doing, the films installed at MMC Luka offer a themed focus centered on the issues of the post-digital, interface and screen. At the same time, all being an extraordinary essay of the post-Internet aesthetics – either embracing or criticizing it – the selected films also compose a corpus of works that aims at situating the exhibition within the broader project *Cinematic 2017* designed for the 64th edition of the Pula Film Festival. More specifically, the concept of *Post-Internet* is meant to work as a digital focus explicitly counterbalancing that of *Anticipation*, approached in *Video Television Anticipation*, the selection of TV and video works also on display at MMC Luka. In this way, the exhibition addresses the sense of temporality brought and articulated by the media, and questions its linearity. Proposing to the visitor a trajectory that moves from the pioneering video works which anticipated many of our current and most utilized media format and practices to a catalog of touch, portable, DIY and desktop screen media, the show revolves around the basic idea that media history is shaped after cycles. In this perspective, media might be replaced in reason of the obsolescence characterizing the delivery devices apt to make them accessible but, in fact, are not obliterated. On the contrary, they do compose a sedimentary assemblage made up of shifting layers which move more or less fluidly, determining variations, relocations, and returns;¹ retro-aesthetics, vintage phenomena or remakes are a case in point. Highlighting a basic continuity in terms of innovative tension and creative empowerment which

connects the spheres of artists and public, albeit filtered by the lens of culture and technology, anticipation and the 'aesthetics of the post-' are irrevocably connected. Such binary and the intermingled nature of the two temporal dimensions it epitomizes, represent the conceptual backbone of the whole exhibition. The inspiration for this comes from a vast number of accounts populating the constellation of media philosophy and epistemology, and yet – more than anywhere else – its essence is to be found quite emblematically in one of the key-texts in the field of screen media theory, Félix Guattari's *Towards a Post-media Era* (1990 pub. 1996). Welcoming the spectator at the beginning of his visit, excerpts of this visionary text are transformed into an artwork as they are screened in the same fashion the videos and films that follow are proposed along the exhibition itinerary.

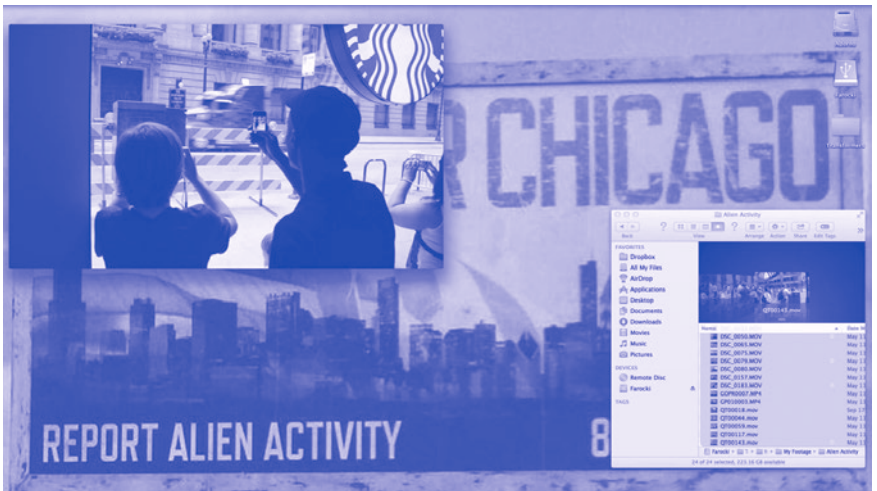
The digitisation of the television image will soon reach the point where the television screen is at the same time that of the computer and the telematic receiver. Practices that are separated today will find their articulation. And what are passive attitudes today may perhaps begin to evolve. [...] From that moment on, we can hope for a transformation of mass-media power that will overcome contemporary subjectivity, and for the beginning of a post-media era of collective-individual reappropriation and an interactive use of machines of information, communication, intelligence, art and culture.²

Touching upon many of the processes that have been eventually theorized, such as convergence, intermediality and relocation, Guattari's text perfectly outlines the contemporary cultural climate of the post-media era in its

becoming and unfolding, picking up on the figure of that “emancipated spectator,”³ whose knowledge is not simply received but actively shaped in first person. Thanks to an increasingly independent media consumption, experimental, disruptive and subversive practices are allowed, thus enabling imaginative ways to create and utilize cultural, artistic and information contents.⁴ The works by Susanna Flock, John Smith and Kevin B. Lee featuring the show encapsulate and express this attitude in ironic, original, innovative ways. Susanna Flock’s *Starring Role* (2016) well exemplifies the re-gained visibility and the (alleged) empowerment of the audience. Two actresses in green body suits create a sort of choreography passing one another a cylindrical shape. Around them is a green screen which allows the director to intervene on the subjects removing their contours, thereby creating the effect of an abstract living shape floating throughout the space, but also alluding to the centrality vs removal of the voice of the public. The user’s agency is explored by the same artist in *Fetish Finger* (2016), too. Here, the tension between activity and passivity is analyzed in terms of materiality vs intangibility by combining stills, experimental video clips and 3D animations. The digital is approached in etymological terms (from lat. *digitus*, finger), that is, evoking the tactile dimension of screen media and shading light on the link bridging touch screens and haptic perception. As in a colorful attempt to contrast the dematerialization due to digitization, the action of the hand we see on screen crosses the diegesis and reaches the audience off screen: the hand gestures are turned into the common ground shared by both the director and the spectator, for the video is presented employing a scrolling aesthetics. Echoing the familiar action practiced to utilize any touch screen device, the viewer is presented an image oriented vertically, whose narrative literally develops from top to bottom, as if an imaginary finger would be favoring the motion on screen by moving it up again and again. Flock mainly uses Youtube in order to symbolize the contemporary

media environment. The sharing platform is presented as a sort of online hyper-visualized journal for the (post-)digital age, where snapshots of food seem to fetishistically replace the image of the individual, who is brought on screen only via his hands approaching his smartphone and full dishes: not the subject as it is proposed by the standard selfie mode, then, but the organic material feeding him – foodporn feeding curious eyes. If this creates a subtle metonymic effect, it is but in John Smith's *Steve Hates Fish* (2015) that the short circuit of digital visual culture reaches its climax.

Based on phone-footage, the video is centered on the lost in translation purposely created by the inappropriate use of the app *Word Lens*. This is instructed to interpret the signage and writings in a London street translating them from French into English so as to outsmart and disrupt its software, by leading to a prolonged, useless research in the app dictionary that ends in the random replacement of words. Challenging and mocking verbal language, the video proposes an extraordinary case of misunderstanding where coding/encoding/decoding become missed passages of a broken algorithm. The app interface superimposes incorrect terms onto the captured image making thicker, more opaque and evident its visually transparent filter which, in fact, casts its shadow in the construction of meaning, at an infrastructural level. As if in a sort of '*Zorns Lemma* for the digital age' where the pattern is lost, the assemblage resembles a live and simultaneous postproduction. This is a characteristic of post-Internet aesthetics on the whole: a composing principle based on "citation, recycling, and *detournement*"⁵ which is live, ongoing and constant, generating new streams of images out of pastiche and remix procedures. The explicit reference, inclusion and aestheticizing of the interface used to produce Smith's work, as well as *Flocks'*, once again strongly echo what basically is the users' access to images, and thus their opportunity to intervene on, manipulate, rework them. This is also a characterizing aspects of the post-Internet aesthetics:



KEVIN B. LEE: *TRANSFORMERS: THE PREMAKE*, VIDEO, 2014.

it does emerge in the systematic mix of form and process, as if the real time rhetoric of TV was now transformed into a compelling necessity of unveiling representations, depictions and meaning in the making – snapshots of a constant, fast-paced present. Such “operational images”⁶ feed a way of framing reality that is developed by way of continued re-contextualizations and re-semanticizations.

Kevin B. Lee’s *Transformers: the Premake* (2014) closes the exhibition offering these processes in a nutshell. An essay in operational images, Lee’s video is a desktop documentary. This is “an emerging form of filmmaking developed at the School of the Art Institute of Chicago by faculty artists such as Nick Briz, Jon Satrom and Jon Cates”⁷ alongside students. Inspired by the shooting of the new *Transformers* movie taking place in Chicago, the *Premake* builds upon the video

taken by both the author and by people who also happened to come across the blockbuster production in the city and decided to upload their footage on Youtube. The result is a fascinating reflection on cinema production, circulation and delivery, on the relationship between its economy and its potential pervasiveness in everyday life. Constituting a personal and yet collectively-fed version of the *Transformer* film, the *Premake* works as its anticipation in the age of post-Internet.

The idea of “premaking” a movie has now come into play because of the incredible access people now have to Hollywood’s pre-production and production activities. Through the internet they can find out all kinds of information on story leaks, production schedules and location details. And they can go to locations and film their own footage with cameras as small as their palms, and then upload almost instantly.⁸

As a desktop documentary, the video uses the computer screen as basic tool and workstation. This technique sees the desktop as the unique and synthetic site of those which once were the components of the filmic apparatus: it is the place of researching and gathering information; the place of recording, as it becomes the set; that of editing as well as of post-production and possibly distribution, screening and circulation. Intersecting the classic debate on the vocation of documentary as a genre, *Transformers: the Premake* seems to embody what Guattari predicted, as it questions also the relationship between screen and the world, and therefore, ultimately, between cinema and life. Whether or not the generalized cinematization brought by digitization is to be found in the anticipation of a *pre-* or in the appendixes of a *post-*, it seems our “virtual windows”⁹ do not cease to creatively engage, critically enthuse and, perhaps, simply attract and beguile us.

- 1 Wolfgang Ernst (2014). *Digital Memory and the Archive*, Minneapolis: Minnesota University Press.
- 2 Félix Guattari, *Towards a Post-media Era*, translated by Alya Sebti and Clemens Apprich, now published OA in Clemens Apprich et.al., eds. (2013). *Provocative Alloys: A Post-media Anthology*, Berlin: Mute.
- 3 Jacques Rancière (2014). *The Emacipated Spectator*, New York: Verso.
- 4 This is the same rhetoric where the concepts of *prosumer* and *produser* are to be framed; as for the former, the first formulation is notably offered in Alvin Toffler (1980). *The Third Wave*, New York: Bantam; the concept has but found his fortune only some twenty year later, mainly thanks to the contributions by Henry Jenkins (*Convergent Culture: Where Old and Media Collide*, New York and London: New York University Press), and David J. Bolter & Richard Grusin (*Remediation: Understanding New Media*, Cambridge MA: MIT Press, 2000). As far as the notion of *produser*, please refer to Axel Burns (2008). *Blogs, Wikipedia, Second Life, and Beyond: From Production to Prodsusage*, New York: Peter Lang.
- 5 Nicolas Bourriaud (2002). *Postproduction. Culture as Screenplay: How Art Reprograms the World*, New York: Lukas & Sternberg.
- 6 Harun Farocki (2002). 'Transversal Influences' *Trafic*, 43: 19-24.
- 7 Video notes by Kevin B. Lee, available at <https://www.alsolikelife.com/premake-1> (last accessed June 20th 2017).
- 8 Idem
- 9 I am echoing the classic contribution by Anne Friedberg (2009). *The Virtual Window: From Alberti to Microsoft*, Cambridge MA: MIT Press.

IMPRESSUM IZLOŽBA / EXHIBITION

CINEMANIAC >
MISLITI FILM 2017
CINEMANIAC >
THINK FILM 2017

VIDEO TELEVIZIJA
ANTICIPACIJA

Video Televizija
Anticipacija
Nove kolekcije
Desktop Cinema

VIDEO TELEVISION
ANTICIPATION

Video Television
Anticipation
New Collections
Desktop Cinema

Kustosica / Curated by:
Branka Benčić

U suradnji sa / Co-curated
with: Miriam De Rosa,
Aleksandra Sekulić, HRT

16/07 - 01/08/2017
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Pula

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/ Exhibition set up:
Branka Benčić

Tehnički postav izložbe
/ Technical set-up:
Miro Ploj, Matija Debeljuh

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/ Apoteka - Space for
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Nove kolekcije u suradnji s
/ New Collections in cooperation with:

