| Dalibor_Martinis | Binarna_serija | Binary_Series |

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| Dalibor_Martinis | Binarna_serija | Binary_Series |

MSU zagreb

Dutch Moves, 1986.
video

Morseovim pismom šifrirana poruka koju su svjetlosnim signalima iz svojih saksofona odaslali dvojica saksofonista na kraju Martinisovog video filma *Dutch Moves* (1986.) bio je, danas to možemo reći, nagovještaj, programatski ili ne, radovima nastalim u protekle tri godine objedinjenih kao *Binarna serija.* U njima umjetnik koristi matematički fenomen binarnog sustava pri čemu su sve informacije pretvorene u brojčane nizove sačinjene isključivo od broje-va 1 i 0. Zašto baš binarni sustav? Nekoliko je, čini mi se, razloga za to. Prije svega razlog je u sve prisutnijem fenomenu digitaliziranosti koji od osamdesetih godina naovamo intenzivno zahvaća sve sfere naših života, osob-ne i društvene, intelektualne i biološke, emocionalne i racionalne, perceptivne i kognitivne te postupno mijenja postojeće važeće vrijednosne sustave. Drugi vrlo opravdan razlog vidim u sferi pragmatičke stvarnosti svijeta, glob-alnog kao i lokalnog, koji na prijelazu milenija uporno odbija objektivizirati istinu o sebi, a ona, sva nas recentna zbivanja upućuju na to, upće nije lijepa. Takvo odbijanje, čini mi se, uzrokuje polarizaciju svijeta, prije svega ekonomsku, i pretpostavka je za nerazumijevanje te posljedično, za sukobe svih vrsta (ideološke, religijske…). Stoga danas Martinisove saksofon-iste možemo čitati kao ironičnu i ciničnu parafrazu poznate nam biblijske prefiguracije *Jerihonskih truba* te truba iz *Apokalipse* i *Posljednjeg suda* (koliko je poruka saksofonista shvaćena tek će se vidjeti!).

Dakle, Martinis u novim radovima upozorava na sveprisutno nerazumijevanje, na sveopću indolenciju, prema Drugome i drugačijem, prisutnu u današnjim društvima bilo da su ona razvijena i demokratska ili to nisu. Upozorava nas posredno na masovnu komunikacijsku hiperaktivnost i na neospornu potrebu zaštite osobnog i drugačijeg. Odlučio se na odašiljanje svojih, samo njemu poznatih binarno kodiranih poruka, razumljivih onima koji binarne sus-tave mogu, znaju ili žele dekodirati. Time je zauzeo dvojnu, bivalentnu poziciju. Poziciju

angažiranosti koju prepoznajemo upravo u sustavnom odašiljanju poruka u javnost i suprot-
nu, intimističku, autističnu poziciju suspregnutog ja, vidljivu u kriptografskom postupku ispi-
sivanja poruka.

Radovi nastali od 1998. uglavnom su, po načinu kako su izvedeni, instalacije, audio-perfor-
mansi i videa. Instalacije umjetnik postavlja ravnopravno u galerijske i javne gradske pros-
tore koristeći postojeće zatečene predmete: limena vjedra, palme, automobile, disko kugle,
rasvjetna tijela (*Labirint*, Zagreb, 1998., *Cairo Message*, Kairo 1998., *Dnevnik 12.-
18.2.1999.*, Zagreb, 1999. *Light it Up*, NYC, 2000., *Parken Verboten*, Rosenheim 2000.,
Koplja i kugle, Zagreb, 2001.). U audio-performansima umjetnik zvoni na crkvenim zvoni-
ma čiji različiti tonovi prenose binarno kodiranu poruku (*Conference Call*, Codroipo, 2000.,
News Broadcast, Zagreb, 2001., *Razgovor*, Zadar, 2001.) Seriju video filmova koji prate
neke instalacije i performanse u kojima se služi istim postupkom kodiranja poruka Martinis
je doveo do perfekcije u video filmu *Inside The Maltese Falcon*, 2001. nastao re-editiranjem
poznatog holivudskog filma Johna Hustona *Malteški sokol*. U novu verziju upisan je binarno
kodirani tekst tako da su 0 pretvorene u crna polja dok su brojevi 1 ostatak originalnog
filma. Film stoga treperi praveći tipičnu atmosferu karakterističnu za filmove s početka povi-
jesti filma.

Opsesiju kodovima po prvi put značajnije plasira u manifestnom radu *Labirint*, 1998. na
izložbi Brain-Storm u Muzeju suvremene umjetnosti u Zagrebu. Digitalno generirani video
simetrično podijeljenog umjetnikovog lica, čije se polutke neovisno okreću lijevo-desno, bio
je zapravo prijenosnik njegove dvojbe. Po podu muzeja odvijao se grafički prikaz binarnog
principa oblikovanog u alternativno kretanje lijevo ili desno.

U *Dnevniku* kojeg je realizirao od 12.-18.2. 1999. godine u prostoru Galerije Proširenih
medija (HDLU), svakodnevno je "pisao" svoj osobni dnevnik. Raspoređivao je lončanice
palmi i notne stalke u binarni niz tvoreći aritmične "kompozicije" naoko tipične za umjetnost
devedesetih godina 20.st. i postupak jukstapozicije, odnosno dovođenje u paralelnu egzis-
tenciju više predmeta, oblika i značenja kako bi se postigao novi kvalitet. Umjetnikove
"poruke" ovdje se nisu krile, kako to obično očekujemo od likovnog djela, u njegovoj
duhovnoj sferi, u njegovim simboličkim ili formalnim dimenzijama nego u njegovoj fizičnosti.
Ovdje su "poruke" doslovno i vidljivo ispisane, međutim čitljive su samo uz primjenu znanja
dekodiranja. Stoga se nameće pitanje: "Je li za akceptiranje duhovne dimenzije djela potreb-
no znati sadržaj kodirane poruke?" Odgovor bi mogao biti i da i ne. Umjetnik zapravo ne taji

poruke, međutim malo je onih koji će ih pročitati. A možda nam je dovoljna globalna metafora koju u slučaju radova iz *Binarne serije* iščitavamo na konceptualnoj razini kao refleksiju naših vlastitih razmišljanja i osjećanja. (Ipak, trebalo bi se potruditi i dekodirati poruke. Intelektualne higijene radi!)

Isti postupak kodiranja umjetnik je primijenio i u nekoliko slijedećih radova. U *Cairo Message* je pomoću metalnih vjedara ispunjenih vodom iz rijeke Nil i pijeskom iz pustinje oblikovao instalaciju koja je krila binarno kodiranu poruku. 2000. godine je na glavnom trgu malog njemačkog grada Rosenheima nagurao nekoliko desetina novih crnih i bijelih automobila VW Golf. Ta neobična automobilska binarna "klavijatura" kojoj je dao naziv "Parken Verboten" višesrtuko je uzgibala lokalnu zajednicu.

Pri realizaciji ovih radova Martinis se uglavnom služio zatečenim predmetima proizašlim iz specifičnosti socio-kulturnog konteksta sredine u kojoj su radovi realizirani. Ta je činjenica s jedne strane olakšala i ubrzala kontakt s publikom, a s druge, stvorila prijeko potrebnu nedoumicu na koju umjetnik i računa: poznata i bliska značenja u neočekivanim okolnostima. Sve što će se dogoditi nakon "ispisivanja" poruka ovisi o publici, njenoj potrebi i pristanku na kreativnu igru i otkrivanje intrige. U najnovijem radu *Kugle i koplja* po prvi put su upotrebljeni predmeti, disco kugle i atletičarska koplja, izvan svog prirodnog konteksta. Ovdje je njihov oblik vrlo vjerna zamjena za grafičke simbole točke i crte Morseove abecede.

Izvedbeno drugačija grupa su audio-performansi. Započeo ih je performansom *Conference Call* 2000. godine u talijanskoj regiji Friuli poznatoj po tradiciji crkvenih zvona, zvonika i zvonara. U nekoliko je gradova s crkvenih zvonika zvonjenja kodirana poruka čija se binarna struktura 1 i 0 u fizičkom smislu ostvarila kroz tonsku razliku dva zvona. Nastavio je sa performansom *News Broadcast* izvedenim u Zagrebu 2001. na zvoniku crkve Sv. Marka i *Razgovor,* 2001. realiziran sa zvonika crkve benediktinskog samostana i zvonika crkve Sv. Stošije u Zadru. Zvučna dimenzija ovih radova te njihova vremenska ograničenost neminovno nas navode na usporedbu s glazbenim djelima. Međutim, Martinisu nije bila namjera stvoriti glazbeno djelo koliko god bi ta dvotonska kompozicija mogla zvučati začudno. Također, nije mu previše bila važna niti činjenica da je ovim performansima narušio crkvenu praksu sazivanja vjernika na liturgijski obred budući je njegova "zbunjujuća zvonjava" izvan dogovorenog kodeksa komunikacije crkve i vjernika. Martinis je time pokazao da je posve nezainteresiran za poigravanje sa ideološkim pitanjima vezanim uz crkvu. Rekao bih da se kod ovih radova prije svega radi o rasnom umjetničkom postupku izmicanju iz stereotipa

umjetničkog govora pri čemu je u mediju crkvenih zvona pronašao dovoljno melankolične "fiktivne stvarnosti" koju je uobličio u jaku metaforu današnjice: nerazumijevanje.

Ako bi smo seriju novih radova pokušali sagledati u kontekstu ukupnog Martinisovog rada tada primjećujemo da je gotovo neprimjetno, bez vidljivih rezova i obrata, rekli bismo "u hodu", u proteklih tri godine unio u svoj umjetnički rad elemente koje nismo, barem ne tako izdvojeno i ogoljelo, susretali u njegovim dosadašnjim radovima. Zapravo se radi o konceptualno strukturalističkom postupku izoliranja primarnih elemenata koji čine osnovu njegovog dosadašnjeg vizualno-komunikacijskog jezika u mnogim poznatim nam radova. Martinis je odlučio radikalizirati postupak predočenja svoje poruke i pretvorio ju je u komunikaciju samu lišenu nepotrebnih narativnih i likovnih primjesa i pomagala.

Takvom postupku strukturiranja djela s "čistim" elementima bio je donekle blizak u sedamdesetima iako se tada više bavio analizom medija videa kao sasvim novog i neistraženog medija. No, i tada kao i danas to nije bila analiza koja rezultira formalističkim djelima. Već je tada, u vrijeme kada je većina umjetnika bila fascinirana mogućnostima videa, dovodio u ironijski odnos visoku tehnologiju tog novog medija sa svakodnevnim tehnološkim banalnostima. Ti su mu rani video radovi odisali sadržajnom duhovitošću i vizualnom začudnošću. Na primjer, u video radu *Video imunitet* (1976.) zamijenio je tuš u kupaonici sa aktivnom video kamerom i prijetvorno se "tuširao" u video slici što nam video snimka i pokazuje.

Treba svakako imati na umu da je Martinis uz Sanju Iveković pionir video umjetnosti u nas te da su njihovi prvi zajednički video radovi, nastali u prvoj polovici sedamdesetih godina, dijelili početna iskustva video eksperimenata drugih, tada također pionira videa od Brucea Neumana, Vite Acconcia do Nam Jun Paika. Umjetničku karijeru započeo je u duhu kraja šezdesetih godina sa minimalističkim prostornim ambijentima *(Model N&Z,* 1969.) kojima vrlo brzo dodaje četvrtu dimenziju, vrijeme. Nalazimo ga u svjetlosnoj instalaciji *Četiri trokuta* iz 1971. gdje se paljenjem i gašenjem fluorescentnih cijevi ritmički izmjenjuju svjetlosne sekvence i tako uvodi vrijeme trajanja kao nedjeljivi element djela. Formalno-analitički gledajući ti su rani radovi nastali, s jedene strane pod direktnim utjecajem zbivanja oko međunarodnog pokreta Novih Tendencija koje su šezdesetih godina u zagrebačkoj Galeriji suvremene umjetnosti afirmirale istraživanja na području vizualnih komunikacija u kombinaciji s novim tehnologijama, a s druge pak pod utjecajem minimalizma. Tada zapravo i započinje njegovo traganja za novim (video) medijem s kojim će razviti svoj interes za propitivanje stvarnog i

fiktivnog, fizičkog i metafizičkog, tih graničnih fenomena što će mu pomoći u ostvarivanju predpostavke o snažnijem prožimanju umjetnosti i stvarnost.
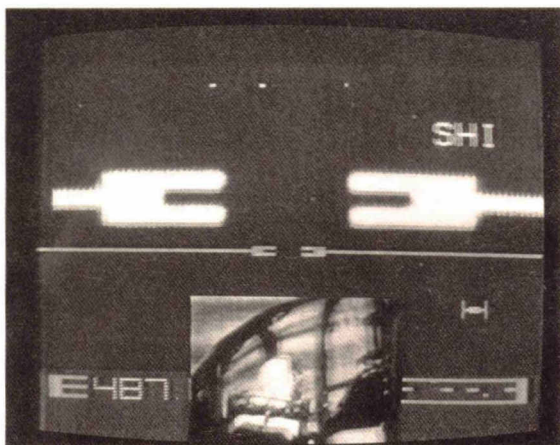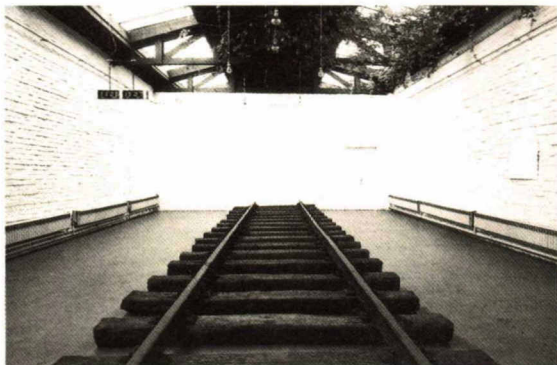

Image is Virus, 1983.
video

U gotovo cjelokupnom Martinisovom opusu fenomen komunikacije zauzima značajno mjesto. Već činjenica da je u svojim prvim video radovima kao što je *TV Timer* iz 1973. (u suradnji sa Sanjom Iveković) kritički tretirao televiziju i manipulativna svojstva tog medija kao najdominantnijeg globalnog medija masovne komunikacije, govori nam u prilog da se najnovija serija radova upravo temom komunikacije i komuniciranja donekle naslanja i na period početnih istraživanja video medija. Tako u znamenitom video radu *Image is Virus* (1983.) Martinis postavlja pitanje o opstojnosti *elektronskih slike,* njenih informativnih, estetskih, ikonografskih, simboličkih i prije svega komunikativnih vrijednosti u kontekstu hiperprodukcije i distribucije *slika* koju omogućava upravo medij televizije kao najagresivniji medij današnjice. Zato taj video, strukturiran kao ikonoklastička hiperprodukcija slika poništava važeći modernistički pojam *slike* kao formalno estetiziranog prijenosnika informacije.

Martinis je u novim radovima napustio "barokno-maniristički" postupak "nadograđivanja" bogatom vizualnošću koju nalazimo u mnogim radovima s kraja osamdesetih i u devedesetih godina. Tada su mu djela reprezentirala maštovito ispričane opsesije i priče "upakirane" često u sfumatnu ovojnicu koja je nejasno dijelila granicu stvarnosti i fikcije. Sjetimo se samo kompleksnog i zagonetnog djela *Pogled na drugi pogled,* 1986. ili duhovite igre sa slavnim osobama 20. stoljeća u *Napokon večera,* 1990.-92., ili su to *Krugovi između površina,* 1994.-95., *Membrana timpani,* 1955., *Koma,* 1977., *Prizma,* 1977. ili pak *Ispod Sarajeva* iz 1998. Ipak, svi se navedeni radovi neposredno ili posredno također bave pitanjem komunikacije. Bilo da se radi o "razgovoru" dva dupina u videu *Ispod*

Sic Transit, 1981.
audio instalacija__audio installation

Sarajeva, govoru gluhih u *Krugovima ispod površina* ili o "nasilju" gledatelja nad umjetnikom u interaktivnom radu *Koma.*

Potvrda kontinuiteta u radu s fenomenom komunikacije nalazim i u radu *Sic Transit* iz 1981.godine u kojem se umjetnik manje bavio tehnologijom medija, a više prirodom komunikacija. Što je Martinis tada učinio? U prostor zagrebačke galerije Studentskog centra postavio je isječak željezničke pruge, dakle jednog, za pojmove kraja 20. stoljeća, nisko razvijenog medija komunikacije prostorom. Takav naturalistički prizor grubih tračnica koje su, iako izmaknute iz konteksta i postavljene u prostor galerije, djelovale moćno, ali ipak "neživo" i nefunkcionalno, ozvučio je direktnim prijenosom "živog" zvuka vlakova u "pravom vremenu" s najbliže željezničke pruge. Prijenos zvučnih informacija u kombinaciji sa tračnicom kao *low tech* medijem komunikacije dalo je tom radu iznimnu začudnost. Najnovije radove iz *Binarne serije* karakterizira upravo takva začudnost izazvana srazom naoko nespojivih elemenata niske ili nikakve tehnološke razine (crkvena zvona, metalna vjedra, automobili, disko kugle...) i jedinstvenosti postupka virtualizacije i transformacije stvarnost pomoću binarnog sustava i brojeva 0 i 1.

Nazvao bih to *post techno* postupkom pri kojem se umjetnik vratio nekim iskustvima *predtehnološkog doba* i ponovno otkrio jednostavnost i elementarne vrijednosti stvari i predmeta, radnji i događaja koje smo odavno definirali i kao takve zaboravili.

_Rujan 2001.

Labirint__Labyrinth, 1998.
video instalacija__video installation

Dnevnik 12._18.2.1999.__Diary, 12_18 February 1999, 1999
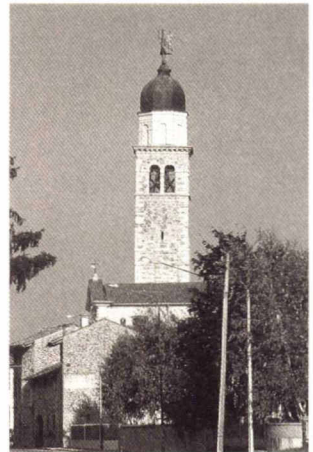instalacija__installation

Cairo Message, 1999.
instalacija__installation

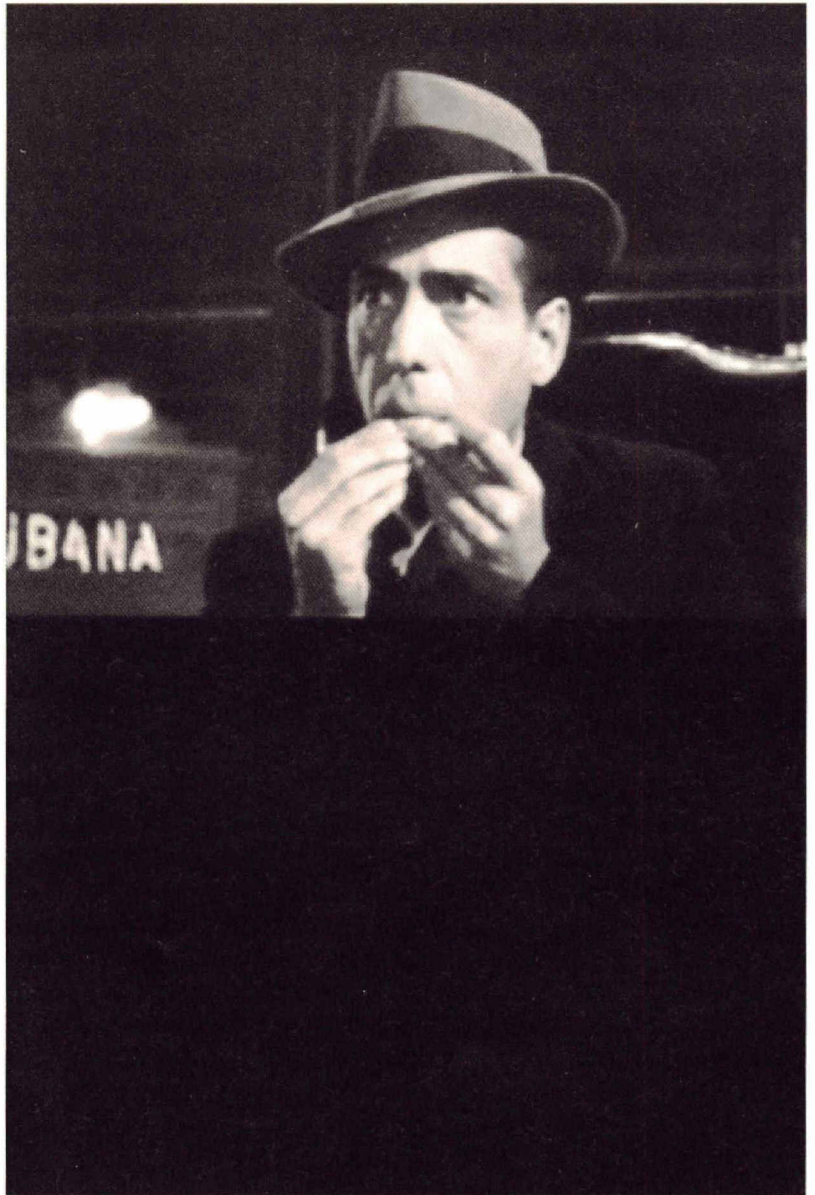Parken Verboten, 2000.
instalacija__installation

Conference Call, 2000.
audio performans__audio performance

Light it Up, 2000.
instalacija__installation

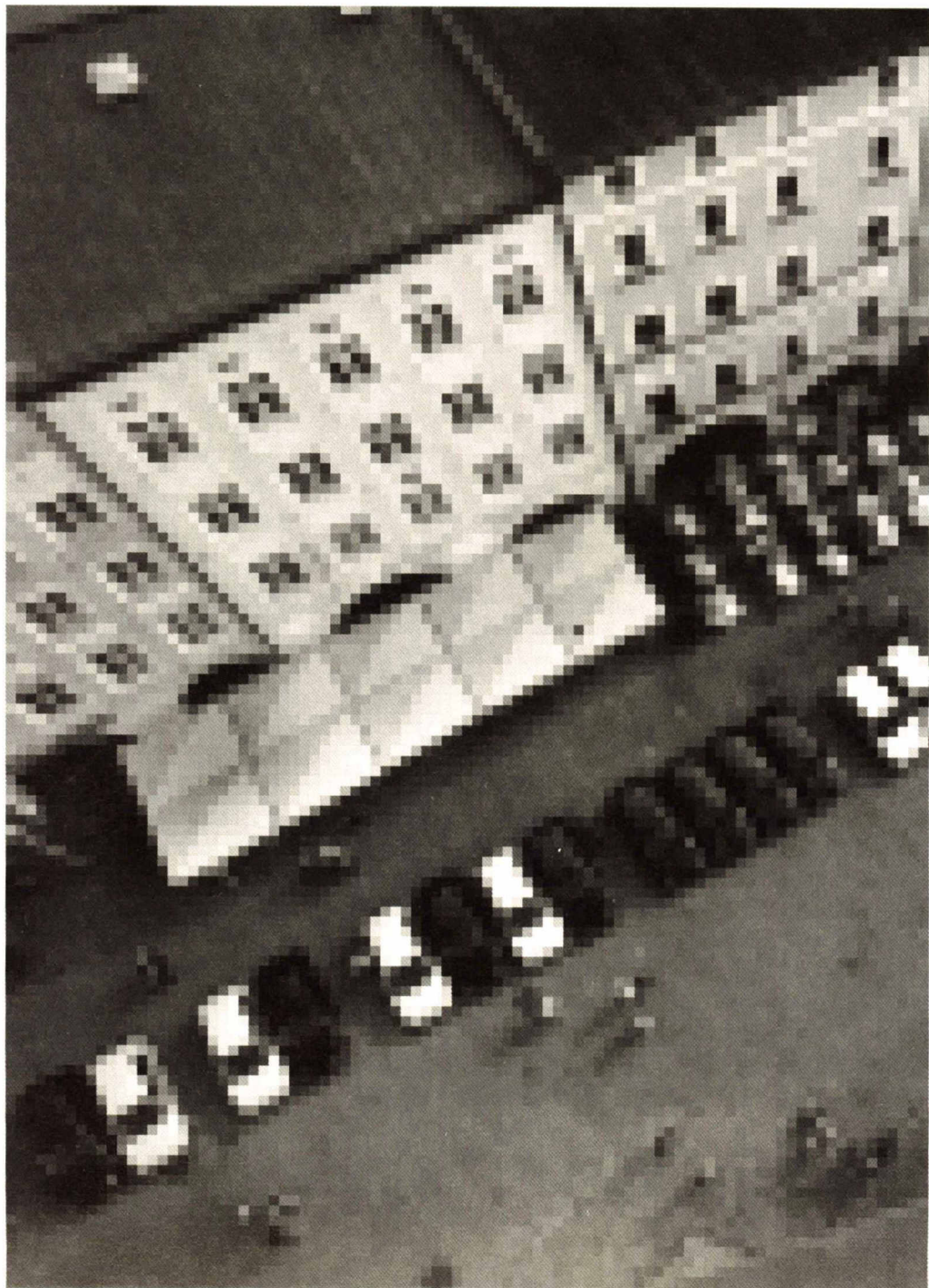Inside The Maltese Falcon, 2001. >
video film

News Broadcast, 2001.
audio performans__audio performance

Koplja i kugle__Spears and Balls, 2001.
instalacija__installation

A message ciphered in Morse, sent through light signals from saxophones by two saxophonists at the end of Martinis' video film *Dutch Moves* (1986) was an announcement, we can say that today, programmatic one or not, of the works which have come into existence in the last three years, and they make together a *Binary Series.* The artist applies the mathematical phenomenon of the binary system in those works; all the information has been turned into a numerical series that consists of the digits 1 and 0 only. Why exactly the binary system? It seems to me there are a few reasons for that. First of all, the reason is the increasingly present phenomenon of digitalisation that has grasped all the spheres of our lives since the eighties: personal and social, intellectual and biological, emotional and rational, perceptive and cognitive. This phenomenon has been gradually changing current valid systems. I see the second well justified reason in the sphere of the pragmatic reality of the world, the global and the local one, which at the turn of the century persistently rejects to present the truth about itself objectively. This truth is everything but nice, as the recent events have shown. It seems to me that such rejection causes polarisation of the world, first of all economically. Additionally, it is the basis for misunderstandings and consequently for conflicts of all kinds (ideological, religious....). That is why Martinis' saxophonists can today be read as an ironic and cynic paraphrase of the well-known biblical pre-figuration of the Jericho trumpets and trumpets from the Revelation and the Last Judgement (we will see to what an extend the saxophonists' message has been understood!).

Martinis warns in his works of the omnipresent misunderstanding, of general indolence towards the other and the different, of the indolence present in today's societies, no matter whether they are developed, democratic or not. Indirectly, he warns of mass communication hyperactivity and of the indisputable need to protect the personal and the different. He has decided to send off his own binary coded messages that are known only to him. Messages which can be understood only by those who can decode binary systems and who want to do that. In that way he puts himself into a dual position. A position of engagement that can be exactly recognised in sending off messages to the public, and a contrary intimate and autistic position of a restrained self, that can be seen in the cryptographic procedure of writing messages.

Labirint__Labyrinth, 1999.
instalacija__installation

According to their form, works created since 1998 are mostly installations, audio performances and video. The artist exhibits his installations equally in galleries and in public places using objects he finds at a spot: metal buckets, palms, automobiles, disco balls, lighting fixtures *(Labyrinth,* Zagreb, 1998, *Cairo Message,* Cairo 1998, *Diary,* 12-18 February 1999; *Light it up,* NYC 2000, *Forbidden Parking,* Rosenheim, 2000, *Spears and Bowls,* Zagreb, 2001). The artist tolls church bells whose different tones transmit a binary coded message in his audio-performances *(Conference Call,* Codroipo 2000, *News Broadcast,* Zagreb 2001, *Conversation,* Zadar, 2001). Martinis has brought a series of video films which accompany some installations and performances, that use the same procedure of coded messages, to perfection in the video film *Inside the Maltese Falcon,* 2001. This video film was created through reediting the famous Hollywood film by John Huston *Maltese Falcon.* The new version includes also a binary coded text in which 0 digits are represented in the form of black squares and 1 digits present the rest of the original film. Consequently, the film is flickering and producing the typical atmosphere characteristic of the films from the very beginning of the film history.

His obsession with codes was shown for the first time in his exemplary work *Labyrinth,* in 1998. It was during the exhibition *Brain-Storm* in the Museum of Contemporary Art in Zagreb. A digitally generated video of symmetrically divided artist's face, whose halves independently move left and right, was actually a vehicle of his doubt. A graphical presentation of the binary principle on the Museum's floor followed the same mode of alternative movement left and right.
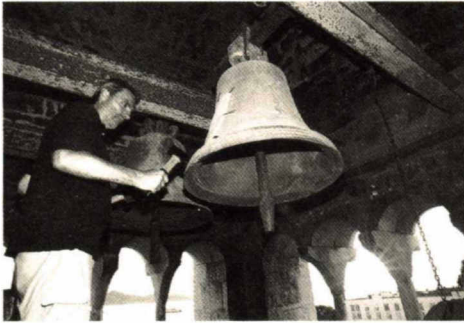
The artist was daily "writing down" his personal diary in the *Diary* which was realised in the period 12-18 February 1999 in the Gallery of Extended Media (HDLU - Croatian

Association of Pictorial Artists). He was arranging palm-pots and music-stands in a binary series, creating arrhythmic "compositions" that are at first sight typical for the art of the nineties in the 20th century, for the juxtaposition procedure, or in other words, parallel existence of different objects, forms and meanings in order to achieve a new quality. Artist's messages are not hidden here, however, they can be read only if the knowledge of decoding is applied. That is why the following question is raised: "Is it necessary to know the content of the message in order to accept the spiritual dimension of the work?" The answer could be both yes and no. The artist does not hold back messages, however, there are few that will read them. A global metaphor, which in the case of the works from the *Binary Series,* can be read on a conceptual level as a reflection of one's own thinking and emotions. (Still, one should make an effort and decode the message. For the sake of intellectual hygiene!)

The artist applied the same coding procedure in a few following works too. For example he formed a binary coded message in the work *Cairo Message,* this was an installation made with metal buckets filled with water from the river Nile and with sand from the desert. In the year 2000 he crammed scores of new black and white VW Golf automobiles into the main square of a small German town Rosenheim. This unusual automobile binary "keyboard" which was called "Parken Verboten" ("Forbidden Parking") set the local community in motion.

When creating those works, Martinis was mainly using objects found in the specific social and cultural context of the area where the works are realised. This fact on the one hand facilitated and fastened the contact with the audience, and on the other hand it created necessary dilemma that the artist counted on: familiar and close meanings in unexpected circumstances. Everything that happens after "writing down" messages depends on the audience, on their need and readiness to join the creative game and disclosing of an intrigue. Objects such as disco balls and athletic spears were for the first time used outside of its natural context in the newest work *Spears and Balls.* Their form is here a very genuine replacement for the graphic symbols dot and dash of the Morse alphabet.

According to their shaping, a different group of works are audio performances. The artist started the series with the performance *Conference Call* in the Italian region Friuli in the year 2000. This region is famous for the tradition of church bells, belfries and bell-ringers. A coded message, whose binary structure 1 and 0 was physically shown as a tonal differ-

Razgovor__Conversation, 2001.
audio performans__audio performance

ence of two bells, was tolled in a few towns from their church towers. He went on with the performance *New Broadcast* which was realised in the belfry of St. Mark's church in Zagreb in 2001. *Conversation* followed, it was performed in the belfry of the Benedictine monastery and in the belfry of St. Stošija church in Zadar in 2001. Tonal dimension of those works and their time limitation unavoidably led to the comparison with musical pieces. However, Martinis' intention was not to create a musical piece, no matter how strange this bitonal composition might sound. He was not too much concerned about disturbing the church practice of calling believers to a liturgical ceremony, for "confusing tolling" of his performances happened outside of the agreed communication codex between the church and its believers. Martinis illustrated that he was not interested in trifling with ideological questions related to the church in that way. I would say that in case of those works one deals with a skilful artistic device of avoiding stereotypes of artistic language. The artist has found in the medium of church bells enough melancholic "fictive reality" that he transformed into a strong metaphor of the present time: lack of understanding.

If we attempt to look at the series of new works in the context of Martinis' complete opus, we can notice that he has been introducing new elements into his artistic work for the last three years. We had not met those elements in his previous work, at least not so isolated and naked. He has done that almost imperceptibly, without noticeable cuts or turns, we would say "in passing." Actually, it is a question of a conceptual structural procedure of isolating primary elements of his visual and communicational language present so far in many familiar works of art. Martinis has decided to make the presentation procedure of his message more radical and to turn it into communication itself, freed from superficial narrative and pictorial components and aids. He was rather close to this procedure of structuring a work of art with "pure" elements in the seventies, although he was then more occupied with analysing the video medium, as a completely new and unexplored one. However, this analysis led to formalistic works of art neither then nor today. At the time when the majority of artists were fascinated by the possibilities of the video, he ironically juxtaposed

high technology of this new medium with everyday technological banalities. His early works radiate wit of content and visual wonderment. For example, he replaces a bathroom shower with an active video camera in his video work *Video Immunity* (1976). He has a shower in a video image, which is shown in the video recording.

One should keep in mind that Martinis is besides Sanja Iveković a pioneer of video art on our art scene. Their first joint video works came into existence in the first half of the seventies, when they were sharing beginners' experience of others who were also pioneers of video art, from Bruce Neuman, Vito Acconci to Nam Jun Paik. Martinis started his art career in the spirit of the end of the sixties with a minimal special ambience *(Model N&Z, 1969)* to which he very quickly adds the fourth dimension - time. We find time in the light installation *Four Triangles* from 1971, where time is introduced as an inseparable element of the work through switching off and on of fluorescent tubes, which produces rhythmical exchange of light sequences. Formally and analytically looking, the early works were created, on the one hand, under the direct influence of activities around the international movement "New Tendencies," and on the other hand under the influence of minimalism. This movement affirmed the research in the area of new visual communications in combination with new technologies in the Zagreb Gallery of Contemporary Art in the sixties. This was actually the beginning of his search for a new (video) medium that would enable him to develop his interest in examining the real and the fictional, the physical and the metaphysic, these border phenomena that will help him create preconditions for stronger permeation of art and reality.
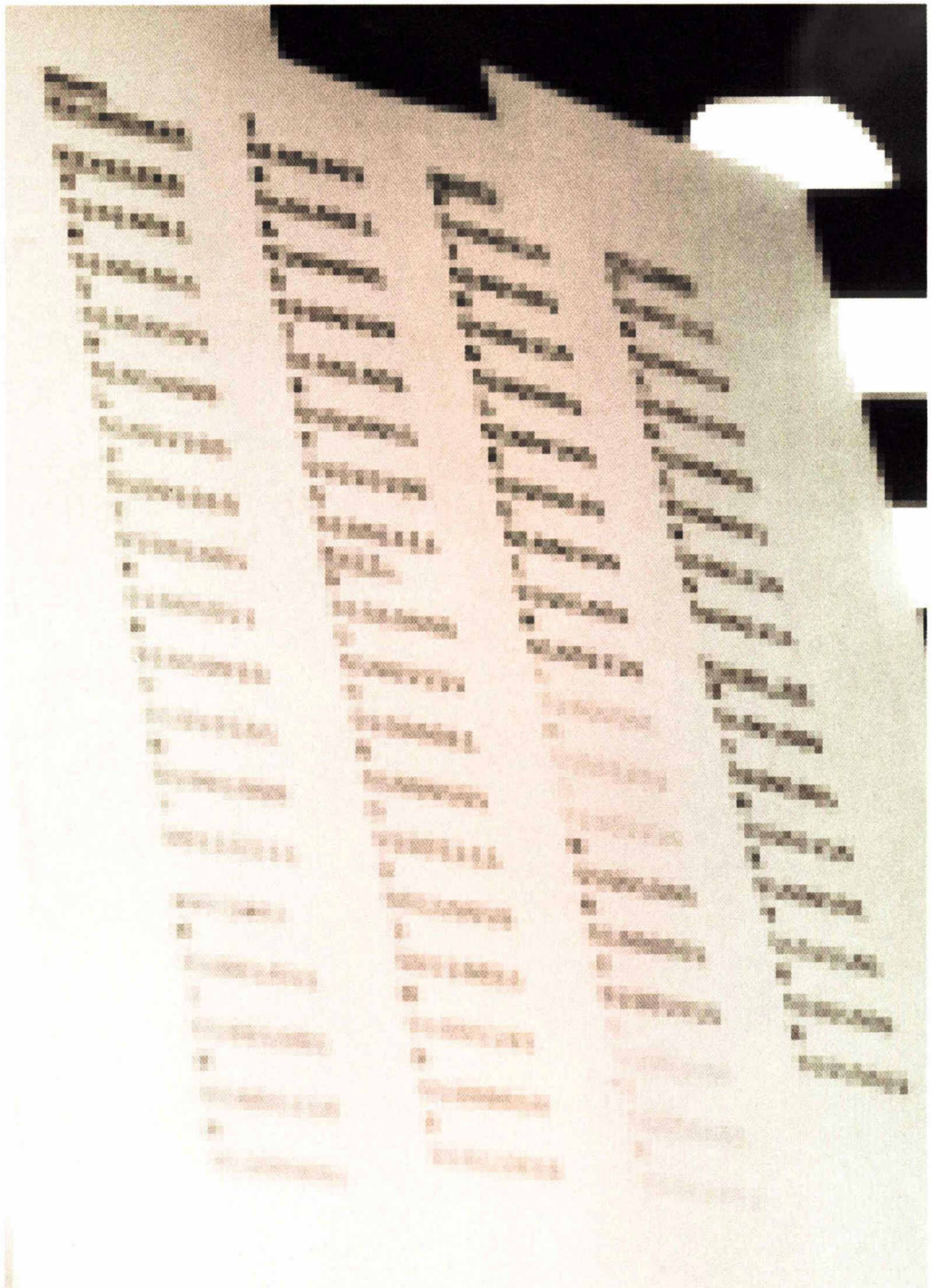
The phenomenon of communication occupies a significant place in the whole Martinis' opus. The fact that already his first video works, such as *TV Timer* from 1973 (in collaboration with Sanja Iveković), had critically treated television and manipulation features of this medium - the most dominant global medium of mass communication- speaks in favour of the conclusion that the newest series of works with communication theme to some extent leans on the period of the first video medium research. In the famous video work *Image is Virus* (1983) Martinis raises the question of sustainability of an electronic image. He questions its informative, aesthetic, iconographic, symbolic and first of all communicative values in the context of hyperproduction and distribution of pictures, which is enabled exactly by the television medium as the most aggressive medium of the present time. This is the reason why he structures this video as an iconoclastic hyperproduction of images and in that way annuls the valid modernistic image concept that sees the image as a formal esthetized transmitter of information.

In his new works Martinis has abandoned "baroque and mannerism" procedure of "adding" opulent visual appearance that can be found in many works from the ending eighties and nineties. His works presented then fancifully told obsessions and stories "wrapped up" very often in a sfumato membrane that did not clearly determine the border between reality and fiction. It is enough to remember the complex and intriguing work *View to Another View,* 1986, or the witty game with the celebrities of the 20th century in *Supper at Last,* 1990-`92; *Circles beneath Surfaces,* 1994-`95; *Membrane tympana,* 1955; *Coma,* 1977; *Prism,* 1977; or *Beneath Sarajevo* from 1988. All these works deal with the communication question directly or indirectly. Be it the "conversations" of two dolphins in the video *Beneath Sarajevo,* the speech of the deaf in *Circles beneath Surface,* or the "violence" of the viewers over the artist in the interactive work *Coma.*

I find a proof for the continuity in the work with the communication phenomenon also in the work *Sic Transit* from the year 1981, in which the artist was primarily occupied with the nature of communication and less with the media technology. What did Martinis do then? He laid a section of a railway into the space of the Zagreb Gallery of the Students' Centre; in other words it was an example of rather underdeveloped medium of communication through space. Such a naturalistic scene of rough rails which had been taken out of their normal context and exhibited in a gallery seemed powerful, but still "lifeless" and without function. He provided the scene with the sound, which was a direct broadcast of "live" train sound from the nearest railway in "real time". The transmission of sound information in combination with the railway as a *low-tech* communication medium gave this work an exceptional wonderment. The newest works from the *Binary series* are characterised exactly by such wonderment evoked by the clash of seemingly incompatible elements of low or none technological development (church bells, metal buckets, automobiles, disco balls ....) and the unique procedure of virtualisation and transformation of reality with the help of the binary system and digits 0 and 1.

I would call this *post-tech* procedure. It enables the artist to return to some experience of the pre-technological era and to rediscover simplicity and elementary values of things and objects, of actions and events that had been defined long time ago and as such forgotten.

_September 2001

| Radovi na izložbi_*2 Poruke* |

Koplja i kugle, 2001.
instalacija
(atletsaka, koplja, disco kugle)
dimenzija promjenjiva

Conference Call, 2001.
audio-video instalacija
(zvučnici, CD playeri, pojačala, VHS playeri, video ekran)
dimenzija promjenjiva

| Works on the exhibition_*2 Messages* |

Spears and Balls, 2001.
installation
(athlete spears, disco ball)
dimension variable

Conference Call, 2001.
audio-video installation
(loud speakers, amplifier, CD players, VHS player, video
screen)
dimension variable

| Dalibor_Martinis | Biografija__Biography |

Rođen 1947. u Zagrebu.__Born 1947 in Zagreb. Diplomirao na Akademiji likovnih umjetnosti u Zagrebu.__Graduated at the Academy of Fine Arts in Zagreb
Izlaže od 1969., a od 1973. godine djeluje i kao video umjetnik.__Exhibit as of 1969. Since 1973 has been acting as a video artist.

| Publikacije_Publications |

Dalibor Martinis
Muzej suvremene umjetnosti, Zagreb, 1990.
Tekstovi__Texts: Davor Matičević, Bojana Pejić

Dalibor Martins: Between Surfaces, Muzej suvremene umjetnosti, Zagreb, 1995.
Tekstovi__Texts: Tihomir Milovac, Leonida Kovač

Martinis: Observatorium, Moderna galerija, Rijeka / Muzej suvremene umjetnosti, Zagreb 1997.
Tekstovi__Texts: Berislav Valušek, Nada Beroš, Ryszard W. Kluszynski

Dalibor Martinis: Brain-Storm, Muzej suvremene umjetnosti, Zagreb, 1998. Tekstovi__Texts: Nada Beroš, Dalibor Martinis

| Samostalne_izložbe_
videoprezentacije_performansi /izbor/ |
| Solo_exhibitions_
video-presentations_and_performances |

__1969.
Modul N&Z, Galerija SC, Zagreb
__1972.
Akcija ljepljenja plakata s društvenom porukom, Zagreb
__1975.
Krivotvorine, Galerija suvremene umjetnosti, Zagreb
__1976.
Selfportrait, performance at Arte fiera/Galleria del Cavallino, Bologna
Konfrontacije, (performance *Čuvar na izložbi*), Galerija Benko Horvat, Zagreb
__1977.
Autoportret Dalibora Martinisa, performance-izložba, Studio Galerije suvremene umjetnosti, Zagreb
Umjetnici u štrajku, akcija na izložbi, Galerija Karas, Zagreb
Video-in, video-out, video performance, MM centar, Zagreb
__1978.
Autoegzekucija, performance-izložba, SKC, Beograd
Work for Pumps, action-exhibition, Pumps Gallery, Vancouver
D. Martinis Talks to D. Martinis, (*Answer...*) video performance, Western Front, Vancouver
__1979.
Artist at Work, A Space, Toronto
No. 22, audio performance, Muzički Biennale Zagreb

Walking Together, video installation, Gallery Vehicule, Montreal

Weather in Amsterdam, performance at *Works and Words* exhibition, De Appel, Amsterdam

__1981.

Sic Transit, audio installation, Gallery SC, Zagreb

__1983.

Video program, Institute of Contemporary Art, London

__1984.

Video Viewpoints, video program, The Museum of Modern Art, New York

Plakati D.M., Galerija Urlich, Zagreb

HMS Goodbyehalloo, video installation, Gallery Articule/Video '84, Montreal

__1986.

The View to Another View, video installation, Kijkhuis, Den Haag

__1987.

Video program within *Portraits: Greenaway, Martinis, Pirri, Viola,* Taormina

The View to Another View, Galerie du Montpellier/JIPAM, Montpellier

__1988.

Video retrospective, Espace Lyonnais d'art contemporain, Lyon

Video program, Centar MM, Zagreb

The View to Another View and video retrospective, Videoformes, Clermond Ferrand

The View to Another View, Galerie Sigma, Bordeaux

__1989.

Video retrospective, Musee d'art moderne, Villenueve d'Ascq

Tavola calda, video installation, Galerie Vinczent Sala, Berlin

__1990.

Novi video radovi D. Martinisa i S. Iveković, Centar MM, Zagreb

Dalibor Martinis: 12 video instalacija, Galerija suvremene umjetnosti, Zagreb

Daleka piramida, videoinstalacija, Galerija Protiron, Split

Video retrospective program (with S.Ivekovic), Art Gallery of Ontario, Toronto

__1993.

D. Martinis, S. Biggs, (video-install. *The Supper at Last),* Foro Artistico, Hannover

Video-retrospective (with S.Iveković), Gallery YYZ, Toronto

__1994.

Video-program, Wexner Center for The Arts, Columbus

__1996.

Video-program, Moderna galerija, Rijeka

Circles Between Surfaces, (video-installation), Muzej suvremene umjetnosti, Zagreb

__1997.

Observatorium/1, (7 video and interactive instal-lations), Moderna galerija, Rijeka

Čuvar na izložbi, (performance), Muzej suvremene umjetnosti, Zagreb

Observatorium/2 (5 video and interactive install.) 47th Biennale di Venezia, Schola Santa Apollonia, Venezia

__1998.

Observatorium/3, Fondacio Rafael Tous/Metronom, Barcelona

Brain-storm, Museum of Contemporary Art, Zagreb

__1999.

Dnevnik, PM/HDLU, Zagreb

Monochrome for Yves Klein, (performance), *Donacija Francesca Conza,* MSU, Zagreb

__2000.

Parken verboten, (car installation), Max-Josefs-platz, Rosenheim

Art Between Nature and Technology, (videoinstall.), Kunstverein Rosenheim

Conference Call/Codroipo Message, Binary series (performance), Friuli region (I)

__2001.

News Broadcast, Crkva Svetog Marka, Zagreb

| Grupne_izložbe /izbor/ |
| Group_exhibitions /selection/ |

__1971.

Mogućnosti za '71, Galerija suvremene umjetnosti, Zagreb

Biennale de Jeunes du Paris, Paris

Intermedia Urbana, Trigon 71, Graz,

Gulliver, Zorin Dom, Karlovac

__1972.

Aprilski susreti/April Meetings, Galerija SKC, Beograd

__1973.

Audiovisual Messages, (video-install. *TV Timer,* with S. Iveković), Trigon 73, Graz

Performance, IDCA, Aspen

__1974.

Impact Art Video, Museé des Arts Decoratifs, Lausanne

Kino Balkan/Galerie des Locataires, Zagreb

Video Art, Brussels

International Video Encounter, Espace Pierre Cardin, Paris

Video incontro, Palazzo dei Diamanti, Ferrara

Aspects/Contemp. Yugoslav Art, Demarco Gallery, Edinbourgh

Aprilski susreti/April Meetings, Galerija SKC, Beograd

__1976.

Arte Fiera, Galleries del Cavallino/Feldman, (performance Selfportrait), Bologna

Contemporary Yugoslav Art, Vienna

Video Encounter, Art Gallery Motovun

Video - Iveković, Martinis, Trbuljak, Referalni Centar, Zagreb

__1977.

Moderne kunst aus Kroatien, Meinz,

Arte Fiera, Cavallino Gallery, Bologna

Edinbourgh Arts, Demarco Gallery, Edinbourgh, London, Dublin
_1978.
Artworks - Bookworks, LAICA, Los Angeles,
Video Laboratory, Galleria del Cavallino, Venice,
Umjetnost u umu, Podroom, Zagreb,
The Fifth Network, Toronto
Zagouver Show, Video Inn, Vancouver
Nova umjetnička praksa/New Art Praxis, Galerija suvremene umjetnosti, Zagreb
_1979.
Works and Words, De Appel, Amsterdam,
Masculine-Feminine, Trigon 79, Graz,
Vrijednosti / Walues, Podroom, Zagreb
The First Decade, Roma Video, Rome,
_1980.
Camere incantate, Palazzo Reale, Milan,
Nova fotografija, Galerija suvremene umjetnosti, Zagreb
_1981.
Sao Paolo Biennale, Sao Paolo (video-install. *Walking Together)*
Zagreb Video, The Kitchen, New York,
_1982.
P.S.1, New York
The Franklin Furnace, New York
Video Roma, Rome
Festivals: World Wide Video, The Hague
_1983.
Diorama, London
International Video Encounter, Galerija SKC, Belgrade
Festivals: San Sebastian, Locarno, Ljubljana, Rome,
Salerno, The Hague
_1984.
New Narrative, The Museum of Modern Art, New York

Photographers' Gallery, London
Festivals: Montreal, San Sebastian, The Hague, Montbeliard, Locarno
_1985.
Labile Skulpturen, Museum Glaskasten, Marl
Photography as Art in South and East Europe, Duesseldorf
Pogled na osamdesete, ision, Stedelijk Museum, Amsterdam, and Museum of Contemporary Art, Los Angeles
Documenta 8, Kassel
Portraits: Greenaway, Martinis, Pirri, Viola, Taormina Arte
Video Art from Yugoslavia, Kunsthaus, Zuerich
Festivals: Locarno, Utrecht, Ljubljana, Linz, Tokyo,
Osnabrueck, Rome
_1988.
Caen Festival, Caen (video-install. *The View to...)*
Beogradski Triennale, (video-install. *Tavola calda),* Beograd
Deconstruction, Quotation and Subversion - Video from Yugoslavia, ICA, Boston
Video from Yugoslavia, Fukui Museum, Fukui
Arts for Television, Institute of Contemporary Art, Boston, and Pallazzo dei diamanti, Ferrara, and Museum moderner kunst, Wien
Festivals: Bonn, The Hague, Fukui
_1989.
Video Skulptur/retrospektiv und aktuell, (video-install. *Rock Garden*), Koelnisher
Video Skulptur...(Rock Garden), Kongress Halle, Berlin
Deconstruction, Quotation, Artist's Space, New York
Dokumenta, Skenderija, Sarajevo
Avant-gardes yougoslave, Musee des Beaux-Arts, Carcassonne, Musee de l'Abbaye Sainte-Croix,

Les Sables d'Olonne, Museé d'Art, Toulon (1990)
Festivals: VideoFest Berlin, Semaine Video
Geneve, Ljubljana
__1990.
Arts for Television, San Francisco Museum of
Modern Art, and Contemporary Arts Museum,
Houston, and Carnegie Museum of Art,
Pittsburgh, and Museé d'art contemporain de
Montreal, and Vancouver Art Gallery
New Langton Arts, San Francisco
Selection from The Video Study Collection, The
Museum of Modern Art, New York
Festivals: JRT/Neum, Montbeliard, Haag, Bonn
__1991.
Hrvatska umjetnost u 80-im, HDLU/Velesajam,
Zagreb
*Unblocked - film and video from Croatia, Poland,
Hungary, Latvia and Russia,* Euclid Theatre,
Toronto
Artists in the Landscape of the War, Museum of
Contemporary Art, Zagreb
Festivals: Geneve, Oberhausen, Wroclaw, Vigo
__1992.
Art from Croatia, Ernst Muzeum, Budapest
Art from Croatia, Chateau Comtal, Carcassonn,
(video-install. *The View to...)*
EMAF (video-install. *The Supper at Last),*
Dominikanerkirche, Osnabrueck
Gefrohrene bilde, (video-install. *The Supper at
Last),* Kampnagel/Hamburger, Kunstverein
Hamburg
Festivals: Bonn, Locarno
__1993.
Biennale di Venezia (within the project
Xenographia), Venice
Distribution Showcase, London Film&Video
Cinema, London

*Crossing Over/Changing Places- Zagreb in
Copenhagen,* (video install. *The Supper at Last),*
Ferry-boat Kronborg, Copenhagen
Ostranenie, (video-install. *The Supper...),*
Bauhaus, Dessau
Nova hrvatska umjetnost, Moderna galerija,
Zagreb
__1994.
7. Berlin VideoFest, (video install. *The Register),*
Berlin
Izložba hrane i pića, (video instal. *Distant
Pyramid),* Dom HDLU, Zagreb
Europa, Europa, Kunst und Ausstellunghalle der
BR Deutschland, Bonn
Keep That Frequency Clear, (video install.
Vatrena linija/The Line of Fire), Dom HDLU,
Zagreb
Zentrum Zagreb (video install. *The Line of Fire),*
Museum Wilhelm Lehmbruck, Duisburg
__1995.
8. Berlin VideoFest, (video install. *The Line of
Fire),* Berlin
Planet Earth Day, (video install. *Membrana
Tympani),* Grič Tunnel, Zagreb
Lab 5, (video-retrospective with S. Iveković),
Center of Contemporary Art, Warsaw
'95 Kwangju Biennale (video install. *Krugovi
između površina/Circles Between Surfaces),*
Kwangju/Korea
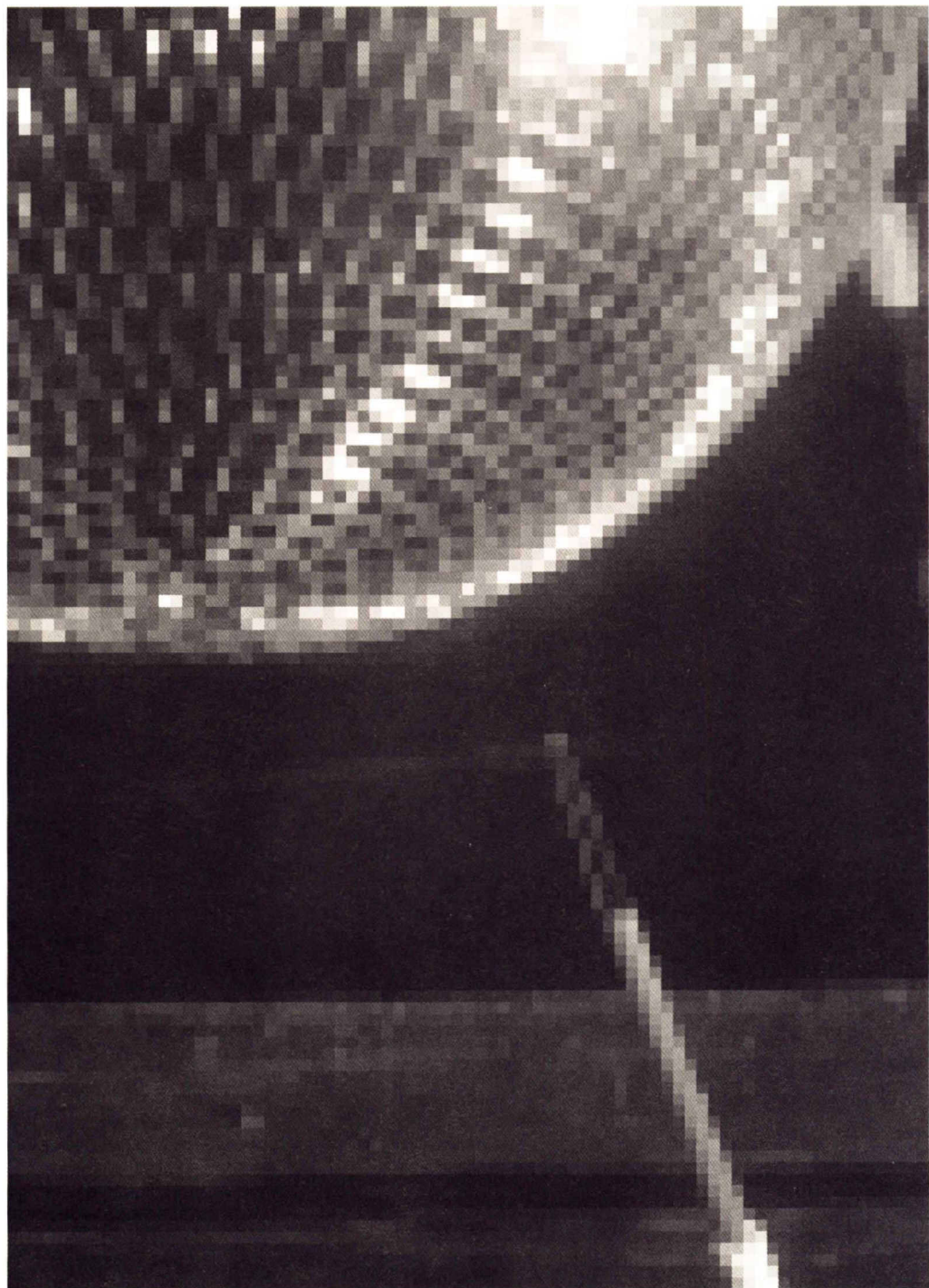*Festivals:* Osnabrueck, Champ Libre/Montreal,
Bauhaus/Dessau,
__1996.
125 vrhunskih djela, (video install. *Tavola calda)*
Dom hrvatskih likovnih umjetnika, Zagreb
Real Life-Videoart from Zagreb, IFA galerie Bonn,
IFA galerie Stutgart
Video/Film festivals: Alpe-Adria Film
Festival/Triest, 9. Berlin VideoFest,

Pandaemonium Festival - ICA/London, Videonale/Bonn

__1997.

Media in Media, SCCA/Mestna galerija, Ljubljana
LAB 6 (video install. *Circles Between Surfaces*), Centre for Contemporary Art Ujazdowski Castle, Warszawa
Invideo '97 - Le forme dello sguardo, Triennale di Milano, Milano
Mala Zemlja, MSU/Balkon DAZ, Zagreb
The Destabilized Landscape, Art Gallery of Ontario, Toronto
Interstanding 2 (interactive install. *Coma*), SCCA/Rotermann's Arts Centre, Tallinn
Ostranenie '97 (video install. *Coma* and *Circles between Surfaces*), Bauhaus/Dessau

__1998.

European Media Art Festival, (video install. *The Dive*), Dominikanerkirche, Osnabrueck
17th International Sculpture Conference, Chicago
Zagrebacki Salon (interactive install. *100 mu gromova*), Zagreb
Body and The East, Moderna Galerija, Ljubljana
Video/Film from Croatia, Millenium Center, New York
Beyond The Mirror, (video install. *No Title*), SCCA/Obala Centar, Sarajevo
7. International Cairo Biennale (install. *Cairo Message*), Cairo
Fragile Electrons, National Gallery of Canada, Ottawa

__1999.

Bodies in Motion, Center for Art Tapes, Toronto
Split Film Festival (video install. *Heartburn*), Multimedia Centar, Split
Electronic Art Cafe/Quattrovolte, RAI/Galleria nazionale d'arte moderna

After The Wall (interactive install. *Coma*), Moderna Museet, Stockholm
50 Years of Art in Central Europe (video install. *Circles Between Surfaces*), Museum moderner Kunst Ludwig, Vienna

__2000.

50 Years of Art in Central Europe, Ludwig Museum Budapest
Re-play, Generali Foundation, Vienna
All You Need is Love, CSW Laznia, Gdansk
ArtEast Collection, Moderna galerija, Ljubljana
Internationale Kurzfilmtage, Oberhausen
Dreamcatcher, Video festival, Kiev
After The Wall, National galerie/Hamburger Banhof and Lieberman Haus, Berlin
Chinese Whispers, Apex Gallery, New York
Performance Seminar, Codroipo (I)

__2001.

Body and The East, Exit Art, New York
FilmFest, Skopje
Call Me Sarajevo, Video Festival, Sarajevo
Muzički Bienale Zagreb, Zagreb
DLux Media Arts, Sidney, Australia
CloseCircuitCity, Zadar
Recasting the Past: Beneath the Hollywood Tinsel, Main Art Gallery CSUF, Los Aangeles

KLARA
ZAGREB d.d.