

## New Media – New Networks<sup>1</sup>

If you mention the term *new media* in the presence of one of the most prominent artists in the extremely popular virtual world Second Life Gazira Barbelli, you will automatically activate a programme script, which will literally blow your avatar away to a completely different, unwanted location. The script entitled *Don't Say Tornado* is the artwork Barbelli created to draw attention to an inappropriate use of new media theory, not only in the context of a completely artificial world such as Second Life, but in a contemporary culture as well.

Although the Croatian new media art is far from being thoroughly virtual, the example of Second Life indicates the current process of redefining the new media culture in relation to the increase in the number of the Internet users, changes in the ways it is used, faster introduction of new media theory into traditional scientific fields etc. In a somewhat modified version of his early new media theory (*The Language of New Media*), Lev Manovich raises a question whether there is any sense in talking about new media in the culture that has already adopted digital production, processing and distribution of information. Therefore, he has developed eight theses for distinguishing new media from the old ones, claiming that the list itself is a work in progress<sup>2</sup>. On the other hand, Geert Lovink points out that new media are at a critical juncture. According to him, new media are facing the mass adoption of new technologies, fast Internetisation of a non-Western world, the increase in capacity of the Internet and its new uses known as Web 2.0. There is also a dilemma of whether they will be used in art institutions or continue consolidation of their relatively independent cultural sector based on exhibitions, festivals and conferences<sup>3</sup>.

It is discursive instability that has marked the new media art and culture in Croatia from its very beginnings. So far, new media in Croatia have been a heterogeneous cultural area where political, social and artistic clashes intertwine with coexistence and cooperation. In other words, the governmental bodies for public communication have been corrected by the work of NGOs, while the system of art institutions, unable to address all the challenges of new digital technology, has alternated with flexible networks of individuals, projects and initiatives dedicated to social changes stemming from a shift in technological paradigm.

The history of art is usually no more than the history of artists. Such method is applied even when it comes to a selection of the new media art<sup>4</sup>. However, new media art and culture in Croatia cannot be properly presented without a description of the institutions that have participated in the implementation as well as criticism of new technologies in society. Those institutions can be described as micro networks that, if social circumstances require so, mutually integrate, connect or disintegrate, thus forming dynamic and flexible cultural space open to a wide range of activities. Therefore, during the 1990's new media in Croatia were mostly defined by the process of *opposition* and *negotiation* among the dominant and marginal cultures.

Since the break-up of Yugoslavia, followed by national independence and the beginning of the Patriot war, there have been several more or less developed

cultural networks worth mentioning when it comes to the new media art and culture in Croatia.

### **Anti-war Campaign, ZamirNet, Arkzin**

Chronologically speaking, it all started with the NGO *Anti-War Campaign* (1991-1995). The initial efforts for reconstruction of disconnected phone lines among Croatia, Serbia and later Bosnia and Herzegovina soon developed into BBS (Bulletin Board System) *ZamirNet*, which not only enabled users to make telephone calls across the war-thorn former Yugoslavia, but to connect to the Internet as well. The realization that public media, such as newspapers, radio and television, also have a political aspect was quite a shock in Croatia, unlike in most of the other post-socialist countries<sup>5</sup>. Not only there was a regulation problem of the access to the Internet, which was officially introduced in 1992 when university academic and research network (CARnet) was connected to foreign servers, but the access to the “old” media (TV, radio, newspapers) was also tightly regulated. In the state of war, the newly formed country started to control all the means of public communication so that only the content promoting nationalist rhetoric was broadcasted. Under such circumstances, the NGO Anti-War Campaign, initially funded by Open Society, launched *ZamirNet* in 1992 and fanzine/ newspapers *Arkzin* in 1993<sup>6</sup>.

While *ZamirNet*, with a substantial help of the Dutch and German hackers, developed into a respectable electronic network that connected various social and artistic activists across the former Yugoslavia, as well as across Europe, *Arkzin* was at first a strictly political fanzine. However, after a while, the editorial board widened their interests and included the international members and topics as well<sup>7</sup>. It gradually changed from a political fanzine and political fortnightly to a hybrid magazine in which politics, culture, theory and art met, crossed and overlapped in a way that a Croatian media scene had not been used to. Its hybrid quality was especially manifested in the field of new media, which has been continually recorded since 1995<sup>8</sup>. It is important to say that for a long time *Arkzin* was the only magazine that systematically covered events on the international scene of new media by their extensive definition, later adopted by Australian Cultural Council, which included the culture of DJ's, VJ's, electronic music created and distributed via computers, urban club culture etc.<sup>9</sup>

In the art world context, *Arkzin* was connected with the international scene on the one hand and the Croatian art scene on the other. In the first case, one of the editorial board members, Igor Marković participated in the meeting that took place in Trieste in 1996, where the “net art” pioneers drew up principles of their activities and started a closer cooperation with new media festival “Next 5 Minutes” and other events on the Dutch cultural scene<sup>10</sup>. Following the example of De Certeau's definition of citizens' *tactics* as opposed to state's *strategy*, the Dutch theoreticians Geert Lovink and David Garcia formulated a peculiar media theory, known as “tactical media” in 1997. Promoting this theory in the conditions of new media just being

implemented into the Croatian society, affected by war, economic transition and deficit of democratic institutions, *Arkzin* constantly pointed out the political dimensions of both public media and art <sup>11</sup>.

*Arkzin* often referred to the avant-garde art tradition<sup>12</sup>, challenging the establishment in several fields: in the field of politics (advocating a peaceful resolution of conflict, the state of war, criticizing the autocrat regime and nationalism, civil society); in the field of culture (promoting LGBT rights and the rights of social minorities, supporting new forms of subculture etc.); and in the field of arts (criticizing art institutions and Romantic art ideologies while promoting new art forms such as activist and new media art etc.). In many aspects, *Arkzin* was a contemporary version of *Zenit*<sup>13</sup>. It accepted new technologies based on digital data processing (computer, the Internet); made space for new media as alternative production and distributive tools (web pages, net art); re-introduced the neglected media objects in the context of art and culture practices (fanzine, posters, leaflets); treated artistic and discursive practices of theory, philosophy, sociology on equal terms; reinterpreted high culture - pop culture relations (rave subculture, pornography); promoted team work (journalists published texts under collective or individual pseudonyms); worked hard on internationalization of art and culture (on-line and off-line networking); opposed, and even Dadaistically ridiculed, a dominant culture.

In the 1992-1995 period, there were two ways of accessing the Internet: either with the help of an academic and research network for those who actively participated in scientific institutes and faculties, or with the help of *ZamirNet* network that, based on fragile telephone lines, was insufficient even for activists<sup>14</sup>. For these reasons, the basic activities of *Arkzin* were criticism of the state's attitude towards new media and fight for free access to the Internet as a basic citizen right. However, the government did not have any media politics, only restrictions caused by war, so the media activism of *Arkzin*, similar to the avant-garde art, sometimes reminded of Cervantes's Don Quixote tilting at windmills<sup>15</sup>.

The concept of "tactical media", promoted by *Arkzin* throughout the 1990's, reveals a considerable influence of the Dutch culture on the new media culture in Croatia. There are several reasons for this, but the most prominent ones are: a constant interest of the Dutch activists, artists and theoreticians in Croatia; residence and education of Croatian journalists, artists and theoreticians in the Netherlands; and a widespread acceptance of the *Adilkno* media theory among the Croatian new media artists and intellectuals<sup>16</sup>.

One of the peculiarities of the Croatian new media art is that most of the artists did not attend art academies because the first to experiment with new media were those educated in natural sciences, social sciences and the humanities. Therefore, new media art and culture in the 1990's Croatia stemmed from "no man's land" between a university and a street, a museum and a redaction, a corporation and a rave club.

Within the context of the *Arkzin* new-media network, web-site design was the most prominent new media art. However, the attention should also be given to layout design of the newspapers and a group work that made it almost impossible to

differentiate designers and their contribution to either published or digital editions<sup>17</sup>. The innovation of printed edition design was in creative application of new media in the area of old media, or in other words a printed page layout design. Any radical changes in a page layout were possible only with the help of computer technology. A traditional orthogonal matrix of a page design was replaced by different permutations in image and text manipulation, made possible by the use of computer software. Being aware of new expressiveness resulting from new media used in graphic design, publication designers listed hardware components, software tools, font types next to the usual impressum information. It was quite common to design a page layout as interface (using characteristic Macintosh and Windows fonts, conversational windows, falling menus, e-mail templates etc.) or a timeline appropriating hypertext aesthetics.

On the other hand, designers created the web site by making old media the content of new media. They kept a traditional role of illustration as a dominant visual message; unlike publication, they simplified the web page layout, stressing hyperlink with the font size or simple color change; they emphasized the “length” of web pages offering the option of long scrolls, evoking a classic up-down reading strategy etc. The traditionalism of web sites’ design was moderated with the use of hyperlinks, animated GIFs etc.<sup>18</sup>.

In the context of only a few Croatian users of computers and the Internet in a predominantly newspapers/ television culture, these design methods were extremely important. They were tactical because they easily switched from one medium to another, combined old and new, and articulated quick and radical social changes that were happening on daily basis in the 1990’s Croatia.

### **Multimedia Institute, Net Club Mama**

During the gloomy 1990’s, *Arkzin* was a rare example of the medium covering the issues that were a matter of the Central and Eastern Europe governmental and non-governmental institutions’ interest. The examples of Hungary, Latvia and Slovenia can serve for the comparison purposes: Budapest Fine Art Academy opened Department of Media Art in 1991, and several years later, in 1996, Centre for Culture and Communication (C3) was founded by Open Society Institute to support media artists. E-Lab was founded in Riga in 1996 and club *Ljudmila* in Ljubljana started to work one year earlier. On the other hand, a major part of the new media art and culture in Croatia was promoted by editorial policy of *Arkzin*.

The first two, exclusively multimedia cultural spaces in Croatia were Multimedia Institute (Mi2), opened in 1999 and Net Club Mama, opened in 2000<sup>19</sup>. Like in many other post-socialist countries, the Open Society Institute financially supported the foundation of these institutions.

While Multimedia Institute and Net Club Mama have continued the tradition of *Zamir* and *Arkzin* by further broadening a range of their activities, they have also adapted new media art and culture to specific conditions of a post-war society,

largely determined by neo-liberal ideology. The similarities between two models of the new media institutions (Anti-war Campaign and *Arkzin* as opposed to Multimedia Institute and Mama) are the wide area of fight for civil society's standards, right to approach channels of public communication at reasonable prices, freedom of minorities' cultural forms etc. As far as differences are concerned, Multimedia Institute and the Club have been the only constant public gathering places for artists, theoreticians, curators, hackers, programmers, critics and activists interested in various forms of media art. In addition to this, Multimedia Institute has been one of the rare production centers for all forms of new media art. By organizing various activities (lectures, presentations, publishing, exhibitions, festivals), it has shifted the public attention to the increasing importance of the Internet in everyday life, promoting various forms of net art and supporting the idea of free software and need for reinterpretation of author's rights in the context of digital production and distribution of cultural assets.

Due to Multimedia Institute's activity, a new model of cultural practice - club - replaced a paradigmatic space of the *Arkzin* redaction, functioning at three levels: at the level of organization of cultural festivals (including exhibitions, lectures, workshops, conferences), at the level of maintaining mailing lists and at the level of socializing in the club on daily basis<sup>20</sup>.

In the period 2000-2005, Multimedia Institute organized exhibitions and festivals dedicated to net art ("I Am Still Alive", 2000), free software, media art and networking ("Becoming Digital", 2001/20028; "Art Servers Unlimited – Art Spaces Unlimited", 2001; "Critical Update – New Media Culture Week, 2002"; "Next5Minutes", 2002; "Sloboda stvaralaštvu", 2005 etc.), while also presenting some of the most relevant new media organizations, artists and theoreticians from Europe, North America, Australia and India. Just like *Arkzin* in the 1990's, Multimedia Institute has used "old" and "new" media for its activities: as a part of the "mi2 laboratory", it has been developing and maintaining the "TamTam" software based on Wiki technology, along with translating and publishing books on philosophy, free software movement, sociology, politics and new media theory<sup>21</sup>. Some NGOs that have also dedicated a part of their activities to new media art were generated by occasional cooperation with Multimedia Institute. For instance, the independent curatorial team "Kontejner" presented mostly works by the Croatian, Slovenian, Serbian and American artists<sup>22</sup> at their festivals "Device Art" and "Touch Me" in the period 2004-2006, while the independent curatorial team "WHW" organized a typical new media event "Project: Broadcasting" in 2001<sup>23</sup>. Another important characteristic of Multimedia Institute is its principled openness towards hackers, one of the social layers that have been helping to build a contemporary Internet culture<sup>24</sup>. Due to various forms of teamwork, free software programmers staying in Zagreb, art workshops and socializing in the club, the gap between humanistic (artistic) and technical culture has been considerably narrowed.

Besides already mentioned Blaženko Karešin (<http://arkzin.com.cnchost.com/competitor/>), Dejan Kršić and Dejan Dragosavac Rutta, the artists who have been more or less influenced by the new media culture of



Arkzin and Multimedial Institute are Ivan Marušić Klif (<https://boo.mi2.hr/~klif/>), Sanja Iveković, Lala Raščić (<http://www.g-mk.hr/online/flyingcarpet/>), Darko Fritz (<http://darkofritz.net/>), Ana Hušman (<http://anahusman.net>), Andreja Kulunčić (<http://www.andreja.org/>), Lina Kovačević (<http://www.linakovacevic.net/>), and hacker Nenad Romić a.k.a. Marcell Mars (<http://ki.ber.kom.uni.st>)<sup>25</sup>.

A large majority of their activities belong to a post-conceptual, socially critical art practice. Generally speaking, the same can be said about their work what Manovich, analyzing the works of Alexei Shulgin and Dmitry Prigov, said about the Russian art scene. He said that due to a peculiar historical experience, the Eastern European artists had always been more careful and distrustful to utopian promises of new technologies than the Western ones, and therefore preferred black-humored and dystopian aspects of new media, rather than long-term social and artistic projects<sup>26</sup>.

### **Cathedral, Media Scape**

There cannot be a thorough overview of the new media art in Croatia without the institutions and artists that have perceived new media primarily as an artistic device used to point out or change existing art procedures. In the context of Manovich's description of new media, such a network and its members see new media rather as a digital representational machine than a communication platform for new social practices<sup>26</sup>.

This network was best presented by the exhibition/ project "Katedrala" (1988) and a series of exhibitions, lectures, presentations and symposiums held under the name Media Scape (<http://www.mediascape.info/indexnovigrad.htm>) in Zagreb from 1993 until 1999<sup>27</sup>. "Katedrala" was a team project carried out by visual and theatre artists and musicians Darko Fritz, Stanko Juzbašić, Boris Bakal, Ivan Marušić Klif, and a programmer Goran Premec. It was conceived as a multimedia interactive gallery ambient, created and controlled by computers, various electronic devices, screens and other new media objects, and dedicated to the modernist musicians and artists<sup>28</sup>.

The artists joined in this project, as well as in Media Scape, focused on the two new media paradigms established by Lev Manovich - database and algorithm. Both refer to the medium of representation (image, sound, text) and the possibility of its technical manipulation. Since one medium was often "translated" into another, these were usually multimedia artworks and the process of remediation was performed automatically by complex programme protocols. Most of the artworks could be labeled as ambient installations and visitors were welcome to interact with objects and their environment. Due to their ability to generate and save a great amount of data, which can be interactively manipulated, CD ROM, closed circuit video and television installations were favorite new media among the artists such as Darko Fritz, Ivan Marušić Klif, Sando Đukić, Magdalena Pederin, Dalibor Martinis, Dan Oki, Sandra Sterle (<http://www.sterle.org>), Kristina Leko and Davor Mezak.

The media art in Croatia has had a long tradition. The earliest use of computers

in art happened in 1969 when the electronic engineer and explorer Vladimir Bonačić began to collaborate with Zagreb's original Museum of Contemporary Art and the art movement *Nove tendencije*. Throughout 1970's, when *Nove tendencije* stopped to exist and a decade of domination of conceptual and post-conceptual practices started, art referred to technologies in several ways. In the area of video art, particularly in the works of Dalibor Martinis and Sanja Iveković, convergence of consuming electronics (portable cameras, TV set etc.) and art was happening in two ways. First, on the experimental level because the artists in almost a gestalt-like manner tested characteristics of a new medium, and second, on the level where a new medium was seen primarily as a platform for social criticism.

According to this media art classification, each of the two new-media models belonged to a different art tradition. "Katedrala" and "Media Scape" belonged to the tradition that facing the false modernist dilemma – pure art or social activism – chose the autonomous art field in which experimenting with technology had a sole purpose of broadening freedom of artistic expression. *Arkzin* and "Multimedia Institute" followed another tradition that, as a constant reminder of determinedness of every material and artistic practice, saw the new media as more than a group of new technical protocols or representational tools. Before anything else, they saw it as yet another chance for transgression of art institutions, politics, high and popular culture etc. For example, while the *Arkzin* new media politics was openly opposed to both a centralistic position of the state Internet provider (academic network *Carnet*) and a monopolist position of the first commercial Internet provider (T-Com), *Media Scape* cooperated with *Carnet* to promote Croatian culture on the Internet in 1996, thus, keeping their activities within safe boundaries of art institutions and entrepreneurship.

*Arkzin's* sharp sensibility for freedom of the media is one of the key factors that differentiate these two new media paradigms. Another is the political potential of popular culture, which is, according to some texts written by a long member of *Arkzin's* editorial board and its designer Dejan Kršić, exactly what *Arkzin* was doing. He claims that the most effective critical opposition to a bureaucratic socialist system of the late 1970's and 1980's came from particular youth-specific cultural practices, which degraded with the introduction of parliamentary democracy since they lost the initial focus of interest, their *raison d'être* <sup>29</sup>. It seems that the new media in the 1990's Croatia should be seen as a revitalization of opposing potentials of pop culture that, due to the rise of PC and the Internet, stood against a grey background of war, economic transition, autocrat government, nationalism and xenophobia.

## **UMAS – Department of Visual Communication Design, International Festival of New Film**

The third new media network is located in the town of Split, thus being the only network of artists, theoreticians, curators, producers and audience existing out of Zagreb. Some participants of this network have already been mentioned in the

contexts of *Katedrala* and *Media Scape*, but the real significance of this network lies in the area of art education. In 1997, Academy of Fine Arts in Split opened Department of Visual Communication Design, which was the first high education programme in Croatia dedicated to new media. The co-founders were Tomislav Lerotić, Mirko Petrić, Goriki Žuvela and Vlado Zrnić, later joined by teaching staff members Slobodan Jokić a.k.a. Dan Oki, Sandra Sterle (<http://sterle.org/>), Simon Bogojević Narath, Toni Meštrović (<http://macaknara.hr/>), and others. A curator and art theoretician Ana Peraica (<http://anarchiva.blogspot.com/>) organized media art events independently of the Department, while also writing contemporary art essays from feminist and media theory perspectives.

The Department of Visual Communication Design curriculum underlined the influence that the Dutch culture had on new media art in Croatia. While the Zagreb scene was primarily influenced by the Dutch anti-academic group *Adilokino's* media theory (that incorporated many elements of a rich Amsterdam-based popular culture such as squat culture, pirate radio and TV, punkers, activists, hackers etc.), the Split new media network was influenced by institutional models of artistic activities and education. Having attended various Dutch and European post-graduate art programs, Dan Oki and Sandra Sterle assimilated new methods of working and teaching and translated them into rather conservative art education in Croatia<sup>30</sup>. Therefore, Split Department of Visual Communication Design offered basic insight into core problems of new media art, whether it was digital film and video, experimental film, photography, painting, performance, or web design, as early as the beginning of new millennium<sup>31</sup>. In other words, the Department's programme was based on the process of reinterpretation of the *old* media (video, performance, photography, painting etc.) from the new media perspective, the process that Manovich called meta-media and Janos Sugar inter-media process<sup>32</sup>.

In 1997, International Festival of New Film was also established in Split, which was another important event in the new media history. Due to the Festival's programme, including new media art exhibitions since 1998, and activities of Department of Visual Communication Design, a number of new media artists and theoreticians, such as Lev Manovich, Geert Lovink, Tamas Banovich, Nan Hoover, David Blair, Gisela Domschke, Martine Neddam and others, have presented their work in Split.

## Epilogue

The first generation of Croatian artists formally educated in new media art was presented at the Galženica Gallery exhibition "Re:sources: New Media and Young Croatian Artists" in 2003. Only one of around 20 presented artworks did not belong to video or animation art<sup>33</sup>.

It can only be speculated about a real popularity of film and video art among young Croatian artists. It seems there has been a long and respectable tradition of experimental film, video and animation, which also determined new media art in the 1990's Croatia<sup>34</sup>. However, there has also been an art tradition that, as Geert Lovink



suggested in one of his essays on history of new media, always looked down on the Internet and “network computer” as devices for art practice<sup>35</sup>.

Referring to some of the terms that Ljubo Karaman introduced in the Croatian art history in the 1950's, Igor Marković thinks the inability of so-called peripheral and provincial communities to creatively assimilate influences of topological, not geographical, centre, is responsible for the omnipresent aversion to net art in Croatia. According to his interpretation, advertising aspects as well as traditional aspects of photography and video characterize Croatian artists' works on the Internet<sup>36</sup>.

So, it may not be an exaggeration to say that new media art in Croatia was first introduced by NGOs, citizen initiatives and informal, marginal cultural practices. Their activities were directly opposed to a dominant social and artistic context. They accepted new technologies, merged popular entertainment and high art, and saw them as the potential for re-evaluation of social and artistic activities as well as cultural and political action.

Nowadays, the access to the Internet in Croatia is completely opened to the market of the corporative capital. After more than a decade of monopoly, T-Com had to allow the access to so-called last mile in 2006, so theoretically speaking, access to the telephone and the Internet communication network has been free ever since. Despite this, Croatian citizens have been paying one of the most expensive tariffs in Europe.

It is still impossible to find out, within a reasonable period, the number of the Internet users in Croatia back in 1997 or 2007 if contacting state telecommunications bodies. However, such data can be easily found on the Internet, for example on Wikipedia<sup>37</sup>.

The Modern Gallery, Croatian head institution for modern art still does not have a web site. On the other side, a recent survey has shown that Croatia has the third-largest number of Firefox users, after Finland and Slovenia. In addition, Multimedia Institute's activity of promoting Creative Commons' license is one of the most prominent in the region. Slow, but continuing lobbying for the free software is still going on at the state level, but at the local level there are more and more examples of freelance operating systems being used in schools. New media are, thus, becoming obsolete in Croatia, too.

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## Notes

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<sup>2</sup> Manovich, L., *New Media from Borges to HTML* in *The New Media Reader*; edited by N. Wardrip-Fruin and N. Montfort, Cambridge Massachusetts&London, 2003: 13-25

<sup>3</sup> <http://www.argosarts.org/articles.do?id=34>

<sup>4</sup> For example, see Rachel Green's *Internet Art* (Thames&Hudson, 2004) or Darko Fritz's review of history of the Croatian media art on <http://www.culturenet.hr/v1/english/panorama.asp?id=39>

<sup>5</sup> I use the concepts of *opposition and negotiation* borrowed from the cultural theory of Stuart Hall. Describing discursive characteristics of television, Hall differentiates three ways of communication among the medium of television, the content broadcasted on television and a viewer. The communication is determined by relationship that, following Althusser's theory on ideological apparatus of a state, can be related to society itself as a relationship between a dominant position (state, mass media etc.) and a subordinated position (citizen, different forms of minority culture etc.). Hall defines a dominant-hegemony position in which a viewer receives an official message broadcasted by mass media; negotiating position in which a viewer combines receiving and rejecting the message; and opposition in which a viewer "reads" every dominant discursive situation as a hidden meaning. Hall, Stuart (2006): *Coding/ Decoding* in Duda, D. (editor): *Politika teorije. Zbornik rasprava iz kulturalnih studija*. Zagreb: Disput. 127-139.

<sup>6</sup> For Janos Sugar's correspondence with Gaert Lovink about a typical post-socialist experience of (inter)media artist, see <http://con.sagepub.com/cgi/reprint74/2/14>>

<sup>7</sup> Most of the *ZamirNet* activities were funded by Soros's *Institute of Open Society*. In 1995, just before it was about to merge with another commercial Internet provider (Iskon), *ZamirNet* had 2000 members. The author Erich Bachman writes on the foundation of BBS on <http://balkansnet.org/MF-draft/MFF/zana-pr.htm>>

<sup>8</sup> Until 1998, *Arkzin's* editor-in-chief was Vesna Janković. However, the board found it important to establish the institution of collective, non-hierarchical editorship in which all the participants were equally included. Other members of editorial board were graphic designers Dejan Kršić, Dean Dragosavac Rutta, and Blaženko Kare journalists, publicists and theoreticians Igor Marković, Boris Buden, Boris Mikulić, Boris Trupčević, Geert Lovink and others.

<sup>9</sup> *Arkzin* covered a wide range of topics: activities of the Dutch non-academic group *Agentur Bilwet*, cyber feminism theory, Slovenian net-clubs *Ljudmila* and *Kiberpipa*, festivals such as *Next 5 Minutes*, *Ars Electronica*, Venice Biennale, art groups and artists such as Critical Art Ensemble, 01.org, Stelarc, Sanja Iveković, Ivan Marušić Klif and others. Furthermore, translations of texts written by theoreticians such as Geert Lovink, Andreas Broeckmann, Hakim Bey, Richard Dawkins, Peter Weibel, Mark Dery, Mark Terkessidis, Slavoj Žižek were published.

<sup>10</sup> Lovink, G., *NewMediaArt & Science*, 2005, 30<sup>th</sup> May 2007 .

<http://laudanum.net/geert/files/1129753681/>

<sup>11</sup> Green, Rachel, *Internet Art*, London: Thames&Hudson, 2004: 54

<sup>12</sup> [http://subsol.c3.hu/subsol\\_2/garcia-lovinktext.html](http://subsol.c3.hu/subsol_2/garcia-lovinktext.html)

<sup>13</sup> *Zenit* was an avant-garde magazine, at first published in Zagreb (1921-1923) and later in Beograd (1923-1926). The founder Ljubomir Micić's intention was to introduce social and artistic principles of the avant-garde period into Croatia and Serbia. Although pushed to the margins, *Zenit* enriched the Croatian art with many avant-garde features, in particular Constructivism, Futurism and Dadaism.

<sup>14</sup> The commercial access to the Internet was extremely expensive when it first started in 1995. In the meantime, the national operator was sold to Deutsche Telekom.

<sup>15</sup> Igor Marković informed me about a surprising passivity of the state institutions when it came to wider implementation of the Internet, claiming that governmental reaction to non-governmental organizations' criticism was ill-defined and chaotic, rather than preconceived and organized.

<sup>16</sup> *Adilkno* or *Organization for improving illegal knowledge* ("Agentur Bilwet" in German) is an informal

group of intellectuals, researchers and theoreticians who started to work in Amsterdam in 1983. They have published several books such as: "Cracking the Movement", "Squatting beyond the Media" (1990) about subculture of squats in Amsterdam; "The Data Dandy" (1994), a collection of essays on cyber culture; "Media Archive" (1992) about repositioning mass media in relation to socialist project downfall (Croatian edition was published in 1998). Their theory was influenced by the French post structuralism, pop culture, media art and the Marxist theory.

<sup>17</sup> Correction of a single power of editor-in-chief position is another common feature between *Arkzin* and an avant-garde predecessor *Zenit*. Thus, graphic design of *Arkzin* was a collective work of Dejan Kršić, Dejan Dragosavac Ruta, Blaženko Karešin, Nedjeljko Špoljan and many others.

<sup>18</sup> It is still possible to see *Arkzin* web pages on <http://arkzin.com.cnchost.com/wia/index.html>, <http://arkzin.com.cnchost.com/>, <http://mediafilter.org/MFF/AZbi1.html>, <http://www.predsjudnik.com>, <http://www.ljudmila.org/-arkzin/graf/index.html>

<sup>19</sup> Some of the founders were Nenad Romić a.k.a. Marcell Mars, Teodor Celakoski, Vedran Gulin, Tomislav Medak, Željko Blaće, Petar Milat, Boris Buden and others.

<sup>20</sup> A newspaper redaction had an important role in the society of former Yugoslavia due to a particular model called "socialism with human face". The turbulent 1990's kept a part of that symbolism. Among the most relevant *Arkzin* predecessors were youth magazines *Polet* and *Studentski list*.

<sup>21</sup> <http://tatam.mi2.hr/mi2lab/>, [www.mi2.hr](http://www.mi2.hr). The following translations should be mentioned here: Lawrence Lessig's "Code and Other Laws of Cyberspace", McKenzie Wark's "A Hacker Manifesto", Marina Gržinić's "Estetika kybersvijeta i učinci derealizacije", Michael Hardt & Tony Negri's "Empire".

<sup>22</sup> These artists were presented: Vuk Ćosić, Luka Frelih, Ivan Marušiuć Klif, Magdalena Pederin, Dubravko Kuhta, Berislav Šimičić, Sašo Sedlaček, William Linn, Ines Krasić, Nika Oblak, Primož Novak and others.

<sup>23</sup> *Project: Broadcasting* was dedicated to Nikola Tesla. It was taking place for almost a year at different locations in Zagreb and was broadcasted on national radio. It consisted of exhibitions, lectures, discussions, performances, concerts etc.

<sup>24</sup> Castells, Manuel. "The Internet Galaxy: Reflections on the Internet, Business, and Society", Zagreb. Naklada Jesenski&Turk, 2003:47

<sup>25</sup> Manovich, L., "Behind the Screen Russian New Media" from *Convergence* 15 May 2007. <http://con.sagepub.com/cgi/reprint/4/2/10>

<sup>26</sup> Manovich 2003: 16

<sup>27</sup> Media Scape was an international manifestation, founded by Heiko Daxl, Ingeborg Fullep, Bojan Baletić and Malcolm LeGriece.

<sup>28</sup> "Katedrala" was dedicated to Vasilij Kandinsky, Modest Mussorgsky, Marchel Duchamp and Joseph Beuys. For further information see <http://members.chello.nl/fritzd/projects/katedrala/text.html>

<sup>29</sup> Kršić, D. "Alter/native", *Communication Front 2000 Book*, 18 April 2006; <http://cfont.org/cf00book/en/dejan-alternative-en.html>

<sup>30</sup> The best known is the application of Dan Oki's net-artwork *Interstory.org* to the art academy entrance exams: each candidate was supposed to access the artwork online and use the visual and verbal material provided to create their own film story, later saved on the same service address, thus making the whole process public and more transparent.

<sup>31</sup> Himbele, Ž. and Štefančić, K. "Protiv pedagoške atrofiranosti (interview with Slobodan Jokić a.k.a. Dan Oki), "Zarez", 25 September 2003 <http://www.zarez.hr/113/temabroja4.htm> (15 June 2007)

<sup>32</sup> Lovink, G. "Intermedia: The Dirty Digital Bauhaus, an e-mail Exchange with Janos Sugar" from "Convergence: The International Journal of Research into New Media Technologies", 5 March 2007. <http://laudanum.net/geert/files/1006074852/index.shtml?1182511765>. In Sugar's conception "inter-media" stands for "inter-disciplinary" plus "media".

<sup>33</sup> It was Dunja Sablić's graduation work – CD ROM "Vila Velebita".

<sup>34</sup> The hybrid area where film, video and "traditional" art of the early 1970's overlap can be presented by GEF (Genre Film Festival), the work by Vladimir Petek and FAVIT (Film, audiovizualna istraživanja, televizija), Dalibor Martinis and Sanja Iveković's work, experimental films of Ladislav Galeta, Tomislav Gotovac and others.

<sup>35</sup> Lovink, Geert: "New Media, Art and Science", 2005, 30 May 2007 <http://laudanum.net/geert/files/1129753681/>

<sup>36</sup> Marković, Igor: "Periphery vs. Province" from "Convergence: The International Journal of Research

into New Media Technologies”, 2 April 2007 <http://con.sagepub.com/cgi/reprint/4/2/31>

<sup>37</sup> [http://en.wikipedia.org/wiki/Communications\\_in\\_Croatia](http://en.wikipedia.org/wiki/Communications_in_Croatia), <http://www.dataranking.com/table.cgi?TP=it02-3&LG=e&RG=3>

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