

Leila Topić
Uvod u publikaciju
Dalibor Martinis:
Data Recovery 1969 – 2077

POSTUPAK :
DATA RECOVERY

Leila Topić
Dalibor Martinis:
Data Recovery 1969 – 2077
Interpolacija postupka u
izložbeni medij

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Uvod u publika- ciju Dalibor Martinis: Data Recovery 1969 – 2077

Publikacija Dalibor Martinis: Data Recovery 1969-2077 prati istoimenu izložbu Dalibora Martinisa predstavljenu u Muzeju suvremene umjetnosti Zagreb, održanu od 6. prosinca 2016. do 12. veljače 2017. Ona je zamišljena kao amalgam kataloga i readera s tekstovima preuzetih iz ranijih Martinisovih publikacija, odnosno knjiga umjetnika i recentno naručenih tekstova. Autori predstavljeni u publikaciji su teorijski i generacijski heterogeni, upravo kao što je i disciplinarno raznovrsna Martinisova umjetnička praksa. Stoga smo uvjereni da će autorska raznolikost pristupa i metoda tumačenja pridonijeti daljnjem proučavanju i pozicioniranju Martinisovog opusa u kontekstu svijeta umjetnosti.

S obzirom na to da je Dalibor Martinis u znatnoj mjeri odredio razvoj i strukturu umjetnosti pokretne slike u Hrvatskoj i regiji, veliku smo pažnju posvetili tekstovima i esejima koji tematiziraju upravo taj aspekt njegova opusa. Tako filmska istraživačica Petra Belc u tekstu Video kao ideja i radna metoda ocrtava karakteristike i stvaralačke principe medija videa u okviru umjetnikovog stvaralačkog korpusa. Nezavisna kustosičica Branka Benčić u tekstu Pionirski video radovi: pitanja reprezentacije, tehnologije i identiteta (bilješke o video produkciji sedamdesetih godina), postavlja Martinisove eksperimentalne video radove u kontekst razvoja video umjetnosti prateći pritom odnose tijela, identiteta, medijskih istraživanja i tehnologije, dok je Leonida Kovač, teoretičarka i kustosica, u tekstovima O čemu to Dalibor Martinis razgovara s Daliborom Martinisom i Open reel analizirala dva krucijalna rada iz Martinisovog video opusa na bitno nov način. Boris Greiner, pak piše o tri recentna Martinisova eksperimentalna filma prikazana tijekom trajanja izložbe.

Martinis je jednom prilikom izjavio da je: "Čovjek definitivno izašao iz svog tijela i sad ga shvaća kao odijelo koje se može i treba prekrajati. Sljedeći korak je vjerojatno dogradnja i povećanje memorije". Stoga se umjetnik i publicist Boris Greiner, u tekstu Performativno odijelo latio analize Martinisovih izvedbenih preobrazbi, dok je poljski teatrolog Jirzy Limon u tekstu Jesu li "izvedbene instalacije" Dalibora Martinisa – teatar? detaljno analizirao videoinstalaciju Večera napokon kako bi istaknuo razlike između kazališne predstave i (video)performansa. O mikrokomunikacijama, kodiranju stvarnosti i razlozima nastanka Martinisove Binarne serije progovaraju tekstovi Dalibor Martinis: Brain-storm i Binarna serija kustosa MSU-a, Nade Beroš i Tihomira Milovca, odnosno kustosice MoMA-e Roxane Marcoci. Filozof i teoretičar Žarko Paić u tekstu naslovljenom Perspektiva događaja – Vječna vatra gnjeva piše o istoimenom projektu kao "dosad najradikalnijim umjetničkim projektu Martinisove konceptualno-medijalne prakse". Kritičko promatranje institucija umjetnosti tekst je slovenske kustosice Alenke Gregorič koji tematizira Martinisove diskurzivne prakse u kontekstu izlagačkih institucija, a srpska kustosica Aleksandra Sekulić u tekstu Sticanje zvezde, pristupila je analizi rada Muzej koje radničke klase kako bi ukazala na promjene muzejskog statusa u post-tranzicijskim procesima. Naposljetku, publikacija donosi i tekst Data Recovery 1969-2077 – Interpolacija postupka u izložbeni medij, autorice ovih redaka, koji tumači i analizira svojstva izložbe i postupka kojeg Martinis naziva data recovery te umjetnikov govor iz prvog lica u formi ulomaka razgovora s Ksenijom Barunicom, Borisom Greinerom, Žarkom Paićem i Silvom Tkalčić.

Siječanj, 2017.

Leila Topić

Introdu- ction to Dalibor Martinis: Data Recovery 1969 – 2077

The publication *Dalibor Martinis: Data Recovery 1969-2077* has been compiled to accompany the Dalibor Martinis exhibition of the same name presented in the Museum of Contemporary Art in Zagreb, held from December 6, 2016, to February 12, 2017. It is designed as an amalgam of catalogue and reader, with texts taken from earlier Martinis publications, artist books and recently commissioned texts. The authors presented in the publication are heterogeneous in terms of theory and generation, just as Martinis' art practice is disciplinarily diverse. Accordingly we believe that the differences in the authors' approaches and interpretive methods will contribute to a further study and positioning of the Martinis oeuvre in the context of world of art.

Because to a considerable extent Dalibor Martinis has determined the development and structure of the art of the moving image in Croatia and the surrounding region, we have devoted great attention to texts and essays that have taken up just this aspect of his work. Film researcher Petra Belc, for example, in the text *Video as an Idea and a Work Method* has sketched out the characteristics and creative principles of the video medium in the context of the artist's body of creative work. Independent curator Branka Benčić in the article *Pioneering Video Works: issues of representation, technology and identity* (notes about the video production of the seventies) puts Martinis' experimental videos in the context of the development of video art, covering the relations of body, identity, media researches and technology, while Leonida Kovač, theorist and curator, in the texts *What is it that Dalibor Martinis is Talking About with Dalibor Martinis?* and *Open Reel* analyses two crucial works from Martinis' video oeuvre in an essentially new way. Boris Greiner on the other hand writes about three recent Martinis experimental films screened during the exhibition.

On one occasion Martinis said that "Man has now definitely got out of his body and now understands it as a suit that can be and should be remodelled. The next step is probably the upgrading and enlargement of memory". Artist and writer Boris Greiner in the text *Performative Suit* undertook an analysis of Martinis' performance transformations, while Polish theatre studies scholar Jerzy Limon in the article *Are the Performative Installations of Dalibor Martinis Theatre?* analysed in detail the video installation *Supper at Last* in order to bring out the differences between theatrical and video performance. The microcommunications, coding of reality and reasons for the creation of Martinis' *Binary Series* are discussed in the texts *Martinis's Public Binary Works, 2000-2002* of curator of the MCA Nada Beroš, as well as by MoMA curator Roxana Marcoci. In a text entitled *Perspective of Events – Eternal Flame of Rage* the philosopher and theorist Žarko Paić writes about the project of the same name, calling it the "most radical art project to date of Martinis' conceptual-media practice". *Casting a Critical Eye on the Institutions of Art* is an article by Slovene curator Alenka Gregorič, who discusses Martinis' discursive practice in the context of exhibition institutions, while Serbian curator Aleksandra Sekulić in the text *Acquiring a Star* has addressed an analysis of the work *Museum of Which Working Class* in order to draw attention to changes in museum status in the post-transition processes. Finally, the publication includes the text *Data Recovery 1969-2077: Interpolation of Procedures into the Exhibition Medium* by the present author that interprets and analyses the properties of the exhibition and the procedure that Martinis calls data recovery, as well as the artist's first person speech in the form of conversations with Ksenija Barunica, Boris Greiner, Žarko Paić and Silva Tkalčić.

January, 2017

Postupak :
Data
Recovery

Procedure
Data
Recovery



Dalibor
Martinis

06 12 2016
12 02 2017

"Data recovery je postupak otkrivanja
gubitaka podataka izbrisanih podataka
iz memorije, ali ne i podataka koji
su se gubili gubitak druge pozitiv-
ne, informacione, društvene ili
drugog smisla. Kao i kad je riječ o
gubitku podataka u kompjuteru, taj
postupak je postupak povrata fragmen-
ata datuma, događaja ili situacija
koje su nestale ili izgubile neki-
odnos značenja u nekoj povijesti,
kulturi ili društvenom okolištu.
Ono što je za nas bitno jest
da se taj događaj ne kontekstua-
lizira kao interpretacija, histo-
rizacija i manipulacija izvanje-
nog značenja."

- Dalibor Martinis

Data
Recovery
1969
2077

"Data recovery is the procedure of
the partial recovery of data lost
from the memory or that no longer
have the context that until that
lost gave them positive information.
real, social or other kinds of sen-
se. As with the loss of data in a
computer, the procedure is an attempt
to recover fragments of action,
events or situations that have va-
nished or that have lost their ori-
ginal meanings in new historical,
cultural or social circumstances.
What is essential for me is that
such an event is not contextualised
through the interpretation, histo-
ricisation or manipulation of the
lost meaning."

- Dalibor Martinis



Leila Topić

Dalibor Martinis: Data Recovery 1969 – 2077 Interpo- lacija postupka u izlož- beni me- dij

Čini se, što smo stariji,
Da prošlost ima drugi poredak
Da nije više samo puki slijed –
Pa čak ni razvoj: taj je dijelom
zabluda
Potaknuta površnim idejama
evolucije
Koja ispada, u pučkom mnijenju,
Sredstvom da se čovjek odrekne
prošlosti

— T.S. Eliot
Četiri kvarteta¹

Razmišljajući o pravovremenosti predstavljanja izložbe *Data Recovery 1969-2077* u Muzeju suvremene umjetnosti, u godini koju je obilježio pojam *post-truth* a koji, pojednostavljeno, znači prevagu emocija ili osobnih uvjerenja nad činjenicama,² zaključila sam da nije posrijedi tek puko opipavanje pulsa *Zeitgeista* u opusu Dalibora Martinisa. Naime, čitav njegov opus karakterizira zauzimanje promišljenog odmaka od zaslepljujućeg iskrenja svakodnevice, bez obzira je li riječ o tretmanu ideoloških, političkih ili umjetničkih simptoma te njihova preobrazba u visoko interpretabilne radove. Naime, postupak *data recovery* kojim se Martinis služi od 2004.³ godine postaje, a kako već i sam naslov asocira, glavna tema istoimene izložbe.

Data Recovery jest povrat izgubljenih podataka, poznata sintagma iz informatičke terminologije koja označava postupak spašavanja pohranjenih informacija nakon neke hardverske ili softverske havarije. No, ono što valja naglasiti jest činjenica da Dalibor Martinis koristi fragmente kao jedini mogući oblik povrata informacija, događaja ili činjenica. Cjeline koje nastaju sadrže zagubljene elemente iz društvene, političke ili osobne povijesti koje je umjetnik “obnovio” upravo kroz postupak *data recovery*. Umjetnik pritom ne pretendira na povrat “čistih” informacija te odbija ideološki obojeno ponovno pisanje povijesti, ali i kolektivnu amneziju, što je ovu regiju obilježava od sredine 90-ih.

Korištenje fragmenata činjenica kao konfliktnog poprišta silnica u doba povijesnih revizija dovodi nas do shvaćanja kako izložbu *Data Recovery 1969-2077* valja poimati kao otklon od pojma retrospektive. Iako izložba predstavlja ključne radove Martinisovog opusa poput instalacija *Sic Transit* (1981), *Bal* (2003), *Fontane* (1998), *SOS S.B.* ili antologijskih videoinstalacija poput *Koma* (1997), *Vatrena linija* (1994) ili *Večera napokon* (1990 – 1992), Martinis se protivi dovršenosti vlastitog opusa. Zato izložbu *Data Recovery 1969*

¹ T.S. Eliot, *Pusta zemlja i druga djela*, (Četiri kvarteta preveo Antun Šoljan) Školska knjiga, Zagreb, 2009

² Prema oksfordskim rječnicima koji svake godine biraju najutjecajniju riječ koja se ponavljala u medijima, riječ 2016. godine bio je pojam “post-istine”. Pojam se odnosi na okolnosti u kojima činjenice imaju manji utjecaj u oblikovanju javnog mnijenja u odnosu na osjećaje ili osobna uvjerenja. <http://blog.oup.com/2016/11/word-of-the-year-2016-post-truth/> Pristup 30. 12. 2016.

³ Bojana Pejić, *Dalibor Martinis: Data Recovery*, Tvrđa 1-2, 2005. To je prvi opsežan tekst u kojem autorica opisuje postupak oporavka podataka na primjeru rada *JB T* 29. 12. 2004. i njegove šire implikacije u odnosu na prethodne Martinisove diskurzivne prakse i umjetničke postupke.

Leila
Topić

Dalibor
Martinis:
Data Recovery
1969 –
2077
The Interpolation of
Procedures into
the Exhibition
Medium

It seems, as one becomes older,
That the past has another pattern,
and ceases to be a mere sequence—
Or even development: the latter a
partial fallacy
Encouraged by superficial notions of
evolution,
Which becomes, in the popular
mind, a means of disowning the
past.

— T.S. Eliot
The Dry Salvages / Four Quartets

Thinking over the timeliness of the presentation of the exhibition *Data Recovery 1969-2077* in the Museum of Contemporary Art, in a year characterised by the idea of *post-truth*, which, put simply, means the predominance of emotions or personal convictions over facts,¹ I concluded that it was not just about taking the pulse of the Zeitgeist in the oeuvre of Dalibor Martinis. The whole of his work is characterised by the adoption of a maturely considered disengagement from the dazzling scintillation of everyday life, irrespective of whether he is dealing with ideological, political or artistic symptoms and their transformation into highly interpretable works. The procedure of data recovery, that is, which Martinis has been making use of since 2004,² has become, as the very title tends to suggest, the main theme of the eponymous exhibition.

Data Recovery is the restoration of lost information, a familiar phrase from IT, signifying the salvaging of saved data after some hardware or software breakdown. But what has to be pointed out in particular is that Dalibor Martinis uses fragments, the only possible form of the recovery of data, events or facts. The units that come into being contain elements that have dropped out of the social, political or personal history that the artist has revived precisely through the process of data recovery. But he has no pretensions to recovering pure information, and rejects any ideologically coloured re-writing of history, as he does the collective amnesia that has set its stamp on this whole region since the mid-90s.

The use of fragments of facts as zone of conflict of forces in the age of historical revisionism leads us to the understanding that the exhibition *Data Recovery 1969-2077* should be conceived of as a departure from the concept of the retrospective. Although the exhibition does present the key works in Martinis' oeuvre, like the installations *Sic Transit* (1981), *Ball* (2002), *Fountain* (1998), *SOS S.B.* or the classic video-installations

¹ According to the Oxford Dictionaries, which every year chooses the most influential word to have appeared in the media, 2016 was the year of post-truth. The concept relates to circumstances in which facts have less influence in shaping public opinion than feelings or personal convictions. See: <http://blog.oup.com/2016/11/word-of-the-year-2016-post-truth/>, accessed Dec. 30, 2016.

² Bojana Pejić, *Dalibor Martinis: Data Recovery*, *Tvrđa* 1-2, 2005. This was the first long text to discuss the procedure of data recovery, using the example of the piece *JBT 29. 12. 2004* and its wider implications as compared to Martinis' previous discursive practices and artistic procedures.

³ For more about *N&Z Module*, see Nada Beroš and Dalibor Martinis, *Dalibor Martinis: Public Secrets*, Museum of Contemporary Art and Omnimedia d.o.o., 2006.

– 2077 valja ponajprije tumačiti kao propitivanje nestabilnih intepretativnih odnosa između Martinisovog autorskog vokabulara, postupaka i tekstova kulture, umjetnosti, filozofije ili politike. Usto, postupak *data recovery* zasniva se na Martinisovu uvjerenju da premještanje i izmještanje značenjskog i/ili smislenog poretka jednog konteksta u drugi kontekst dovodi do transformacije prvobitnih značenja, odnosno do njihovog isticanja i hotimičnog naglašavanja određenih segmenata. Preoblikovanje konteksta, ali i transformacija perceptivnih kodova kao paradigmatiski primjer funkcioniranja izložbe *Data Recovery* jest Martinisov tretman vlastitog ambijenta nastalog 1969. Riječ je o povratu podataka (iz) njegove prve izložbe-ambijenta, *Modul N&Z*, izvorno predstavljene u Galeriji Studentskog centra 1969. Ambijent se sastojao od dva paralelna tunela heksagonalnog presjeka koji su bili načinjeni od platna napetog na drvene okvire a protezali su se gotovo cijelom dužinom Galerije sc-a. Naizmjenične pruge narančaste i zelene boje, otud i naziv projekta, bile su jedini sadržaj tih tunela. U depijanu te izložbe Martinis je prikazao model po kojem bi *Modul N&Z* predstavljao vektore koji trasiraju moguće pravce kretanja kroz grad.⁴ U osnovi oporavka podataka iz *Modula N&Z* radni je proces na izložbi pa je, sukladno tome, novonastali ambijent prikladno nazvan *Rad za izložbu 1969*. Umjesto ambijenta kakvoga ga implicitno pamti profesionalna publika iz reprodukcija ili stvarne prezentacije iz Galerije sc-a, *Rad za izložbu 1969* nastaje i pokazuje se zahvaljujući umjetnikovoj mišićnoj memoriji⁵ i fragmentima, odnosno skicama izvornog ambijenta iz 1969. Izložbeni prostor tako napućuju memorabilije, odnosno objekti namijenjeni stvaranju originalnog ambijenta poput platna napetih na drvene okvire, kompresora za boju, kontaktne kopije crno-bijelih fotografija, depijan iz 1969. i 2015, crno-bijele video snimke, vektori iscrtani na tlu, zaštitne folije, ostaci užine... No, Martinis u postupku oporavka podataka izvlači upravo fotografije kao referentno mjesto sjećanja pa promatrač percipira prijatelje i pomagače na izložbi (Sanja Iveković i Rajko Grlić), samog umjetnika pri radu, tehničko-deskriptivne elemente potrebne za ambijent u nastajanju. Jedna crno-bijela fotografija iz 1969. uhvatila je umjetnika kako prenosi drveni okvir s nategnutim platnom, ali umjetnikovo tijelo je skriveno iza te mu na fotografiji izviruje samo noga. Baš taj fragment, taj fotografski trenutak, paradigmatičan je za postupak *data recovery*: kretanje od fotografije posredovanjem oporavka podataka do ponovnog, doduše fragmentarnog, uprizorenja. Naime, promatrač iz 2016. pred sobom opaža stvarni *remake punctuma* fotografije iz 1969: drveni okvir s platnom ispod koje viri simulirano, umjetno Martinisovo stopalo. Zato je čitav *Rad za izložbu 1969* predstavljen u crno-bijeloj tehnici, odnosno u nekoliko nijansi sive boje jer izloženi objekti postaju interslikovna i intertekstualna memorija crno-bijele dokumentacije *Modula* odnosno ono što je vraćeno iz “izgubljenih datoteka”. Dakle, *Rad za izložbu 1969* nastao je postupkom povezivanja tekstualnih i vizualnih materijala dokumentacije

4 Više o ambijentu *Modul N&Z* vidi u Nada Beroš i Dalibor Martinis, *Dalibor Martinis: javne tajne*, Muzej suvremene umjetnosti, Omnimedia d.o.o, 2006.

5 Stvarajući *Rad za izložbu 1969* u MSU, Martinis je duhovito primijetio da mu mišići već pamte radnje potrebne za stvaranje toga rada. Naime, 2015, u Galeriji sc-a Martinis je već stvorio jednu oporavljenu verziju *Rada*. Svjestan kako ponavljanje nikada nije svedivo na puko opetovanje istog, Martinis obogaćuje inačicu u MSU-u i videom snimljenim 2015, tijekom stvaranja *Rada* u Galeriji

sc-a: “Strukturalni dijelovi izložbe *Modul N&Z* iz 1969. pomiješani su s nusproduktima koji taj proces također proizvodi i s njime formira isti skup... Proces i rezultat procesa posve su ravnopravni i svi oni, kao i moje geste i fizički umor, čine jednu cjelinu.” Dalibor Martinis, odlomak teksta iz razgovora s Ksenijom Baronicom, *Vijenac*, br. 558-560, 23. 7. 2015.

like *Coma* (1997), *Line of Fire* (1994) or *Supper At Last* (1990-1992), Martinis is against his oeuvre being considered completed. And so the exhibition *Data Recovery 1969-2077* should primarily be interpreted as a questioning of the unstable interpretative relationships among his authorial vocabulary, procedures and texts on culture, art, philosophy and politics. In addition, the data recovery procedure draws on Martinis' conviction that shifting or relocating the semantic or meaningful pattern of one into another context will bring about a transformation of the original meanings, or their foregrounding and the deliberate emphasis on certain segments. The reshaping of context and the transformation of codes of perception, paradigmatic example of the way the exhibition *Data Recovery* operates, is Martinis' treatment of an environment of his created in 1969. Concerned here is the recovery of data (from or of) his first exhibition or environment, *N&Z Module* (*O&GModule*), originally put on in the Student Centre Gallery in Zagreb in 1969. The environment consisted of two parallel tunnels, with hexagonal cross-sections, made out of canvas stretched over wooden frames, extending almost the whole length of the sc Gallery. The alternative stripes of orange and green, hence the name of the project, were the only contents of the tunnels. In the brochure of the exhibition Martinis displayed a model according to which *N&Z Module* presented vectors laying out possible directions of movement through the city.³ At base the recovery of data from *N&Z Module* is the working process at the exhibition, and, accordingly, the newly created environment is appropriately called *Work for the Exhibition, 1969*. Instead of the environment that the professional audience remembers either from reproductions or from the real presentation in the sc Gallery, *Work for the Exhibition 1969* comes into being and is shown thanks to the artist's muscle memory⁴ and fragments or sketches of the original environment of 1969. The exhibition space is thus populated by memorabilia, that is, by objects intended to create the original environment, like canvas stretched on wooden frames, a compressor paint sprayer, contact prints of black and white photographs, a brochure from 1969 and 2015, black and white video recordings, vectors draw on the floor, drop sheets, remains of lunches... But in the data recovery process Martinis picks out photographs as reference sites of memory and the observer perceives friends and assistants at the show (Sanja Iveković and Rajko Grlić), the artist himself at work, technical and descriptive elements necessary for the environment-in-progress. One black and white photograph of 1969 caught the artist carrying a wooden frame with taut canvas, but the artist's body is concealed, only his legs poking out on the photograph. It is this very fragment, this photographic moment, that is paradigmatic of the data recovery process: the movement from a photograph mediated by data recovery to renewed, if in truth fragmentary, enactment. The 2016 observer is confronted by a real remake of the *punctum* of the photograph of 1969: a wooden frame with canvas from beneath which pokes a simulated artificial Martinis foot. And so the whole of *Work for the Exhibition 1969* is presented in black and white, or in a few shades of grey, for the objects on show are an inter pictorial and intertextual memory of the black and white documentation of *Module*, or that which is restored from the "lost files". So *Work for the*

4 Creating *Work for the exhibition 1969* in the MCA, Martinis wittily observed that his muscles remembered the actions necessary for the creation of that work. In 2015, in the sc Gallery, Martinis had already once created a recovered version of *Work*. Aware that repetition is never

reducible to the mere reiteration of the same thing, Martinis enhanced the MCA version with a video taken in 2015 during the making of the *Work* in the sc Gallery. "The structural parts of the *N&Z Module* exhibition of 1969 are mingled with the by-products that the process also created

and formed the same set with them... the process and result of the process are quite equal and all of them, like my gestures and physical tiredness, created a single unit." Dalibor Martinis, fragment of an interview with Ksenija Baronica, *Vijenac*, nos. 558-560, 23. 7. 2015.

Modula N&Z u shematsku strukturu koja čini potku izložbe *Data Recovery 1969-2077*. Interpolacija postupka u medij izložbe proizvela je strukturu rekonstrukcije, autorefleksivne analize i ponovno uprizorenje. Takvo međusobno prožimanje izložbenog medija i umjetnikovog postupka dosljedno je provedeno kroz čitavu izložbu u svrhu upisivanja heterogenih sadržaja, tj. diskurzivnih praksi u isti referencijalni sustav.

I dok je postav prvog kata predstavio uglavnom radove velikih dimenzija, južni zid drugog kata izložbenog prostora ispunjen je Martinisovim radovima na papiru između kojih izdvajam ciklus *Krivotvorina*, *Divokoza u papiru* i rad *Oglas. Krivotvorine* iz 1975. anticipiraju umjetnikovu trajnu zaokupljenost aproprijacijama. Najpoznatije i često izlagane *Krivotvorine* su islužene tramvajske karte iz "analognog" vremena tramvajskih konduktera. Na njima umjetnik intervenira malim promjenama u shematski plan tramvajskih linija u Zagrebu, mijenjajući imena pojedinih postaja. Tehnikom kolaža, u *ready-made* tramvajske karte, na pojedina mjesta nasumce ubacuje odabrane riječi izrethane iz novinskih članaka ili oglasa. Postupak krivotvorenja bio je dvostruk, osporavao je kako postojeći prostor grada, tako i vjerodostojnost samog dokumenta. Martinisove intervencije, također na granici vidljivosti, nalaze se i na *Krivotvorinama kozmičkim* (1976-1980), kao i muzičkim krivotvorinama (*Falš* iz 1980), u kojima je umjetnik krivotvorio karte zvijezda ili predloške za mehanički klavir. Poigravanje pojmom autorstva razvidno je u rijetko izlaganom i duhovitom *Oglasu* iz 1977. Martinis je za realizaciju rada dao oglas u *Večernjem listu* 12. i 13. 3.1977. u kojemu je pisalo "Ovim nudim umjetničku grafiku formata 29 x 43 u offset tehnici i velikoj nakladi od koje je deset primjeraka potpisao autor" izjednačivši sadržaj rada (novinsku stranicu) s umjetničkim djelom. Usto, nudi tu istu novinsku stranicu oglašavajući: "Dobar umjetnik nudi pismenim putem originalna umjetnička djela svakom pojedincu prema njegovim osobnim potrebama⁶. Pisati na adresu: Martinis, Zagreb, Mesnička 12." Iz iste je godine i serija radova *Divokoze u papiru* gdje umjetnik iscrtavanjem, zaokruživanjem, sjenčanjem ili bojanjem ističe vodeni žig tvornice papira iz Radeča: divokoza u skoku. Poigravanje na granicama vidljivosti, analitički pristup mediju, negiranje autorstva, zamjena vlastitog autorskog rukopisa elementima iz svakodnevice, zapravo značajke Nove umjetničke prakse, postavljanjem u izložbu *Data Recovery 1969-2077* valja analitičkom metodom iščitati kao anticipaciju daljnjih medijskih eksperimenata, ali u novootkrivenom mediju videa i televizije.

Izložba *Data Recovery 1969-2077* negira kronološko vrijeme kao neupitnu danost jer se umjetnik kreće kružnim formacijama kroz vrijeme, naglašavajući tako nemogućnost utvrđivanja značenjske jezgre ili pravog, osnovnog značenja. Tako Martinis postaje istraživač, medijski arheolog i reinterpretator vlastita opusa, kojeg shvaća kao nelinearnu stvaralačku evoluciju. Takav dijaloški pristup očit je u odnosu između radova *Mrtva priroda* iz 1974, *TV dnevnik* 04. 09. 1974. iz 2009. odnosno *Proba TV Dnevnika* iz 2016. Rad *Mrtva priroda* tematizira televiziju zatvorenog kruga i koncept televizijskog programa općenito. Martinis suprotstavlja aranžman s vazom, i kopijom antikne skulpture, motiv kojeg povijest umjetnosti prepoznaje kao mrtvu prirodu, televizijskim vijestima. Vaza odnosno "akademski aranžman" postavljen je na televizijski prijemnik a "mrtvilo mrtve prirode sve je veće kako vrijeme prolazi..." Rad je realiziran u zagrebačkoj školi, koja je tada imala elementarni video sustav: videokameru i videorekorder. Sve je snimljeno u jednom fiksnom kadru, bez montaže i bilo kakve obrade. U samom TV Dnevniku govori se o istrazi i rekonstrukciji nesreće do koje je došlo kada je jureći vlak ispao iz tračnica i uletio na zagrebački Glavni kolodvor, što je prouzročilo mnogo žrtava. Također sa-

6 Rečenica je parafraza slogana "Od svakog prema sposobnostima, svakome prema potrebama" kojeg je Karl Marx popularizirao u svojoj Kritici Gotskog programa iz 1875.

Exhibition 1969 was created by a procedure in which textual and visual materials of the *N&Z Module* documentation are linked into a diagrammatic structure that makes up the underlying skein of the exhibition *Data Recovery 1969-2077*. The interpolation of procedures into the exhibition medium has produced a structure of reconstruction, self-reflexive analysis and re-enactment. This kind of reciprocal permeation of exhibition medium and artist procedure is carried out consistently throughout the exhibition for the sake of inscribing heterogeneous contents, i.e., discursive practices, into the same referential system.

And while the set up on the first floor shows on the whole large-dimension works, the southern wall of the second floor of the venue is filled with Martinis' works on paper, among which I would pick out the series *Counterfeits*, *Chamois in Paper* and the work *Advert*. *Counterfeits* of 1975 anticipates the artist's lasting concern with appropriation. The best known and most frequently exhibited *Counterfeits* are used tram tickets from the analogue time of tram conductors. The artist has intervened on these tickets with little changes in the diagrammatic plan of the tram-lines in Zagreb, changing the names of some of the stops. With a collage technique, he randomly inserts into certain places in the ready-mades of the tram tickets selected words cut out of newspaper articles or adverts. There was thus a double process of forgery. He contested both the existing space of the city and the credibility of the document itself. Martinis interventions, also on the borders of visibility, are to be found on *Cosmic Counterfeits* (1976-1980), and on the musical forgeries (*Out of Tune* of 1980), in which the artist forged maps of constellations or rolls for a player piano. Playing with the concept of authorship is visible in the witty but rarely exhibited *Advert* of 1977. To set the work in motion, Martinis put an advert in *Večernji list* of the 12th to 13th of March, 1977, that went: "I hereby offer an art print sized 29 x 43, offset technique, large print edition, ten examples of which have been signed by the author", equating the content of the work (a newspaper page) with a work of art. In addition, he offers the same newspaper page, advertising: "Good artist offers in writing original works of art to every individual according to his personal needs. Write to: Martinis, Zagreb, Mesnička 12."⁵ Also from this year was the series of works *Chamois in Paper*, where the artist by drawing out, circling, shading or colouring focused on the watermark of the paper factory from Radeče – a leaping chamois. Play that is on the borders of visibility, an analytical approach to the medium, denial of authorship, replacement of his own authorial style with elements from everyday life, in fact, all features of the New Art Practice, by being placed in the exhibition *Data Recovery 1969-2077*, should be read by an analytical method as anticipation of further media experiments, but in the newly discovered medium of video and television.

Data Recovery 1969-2077 negates chronological time as unquestionable given, for the artist moves in circular formations through time, emphasising accordingly the impossibility of ascertaining the semantic core or real, basic meaning. Thus Martinis becomes an explorer, a media archaeologist and re-interpreter of his own oeuvre, which he takes to be one of non-linear creative evolution. Such a dialogical approach is clear in the relation between the works *Still Life* of 1974, *TV News September 4 1974* of 2009 and *TV News Rehearsal* of 2016. *Still Life* takes up the theme of closed circuit television and the concept of the television channel in general. Martinis contrasts a flower arrangement, a motif that art history recognises as still life, to the television news. The academic

⁵ It's a paraphrase of famous sentence "From each according to his ability, to each according to his needs", a slogan popularised by Karl Marx in his 1875 *Critique of the Gotha Program*. The principle refers to free access and distribution of goods, capital and services.

znajemo da je “drug Azem Vllasi izabran za sekretara Saveza socijalističke omladine Jugoslavije.”⁷

14

U sada već klasičnom tekstu iz 1973. naslovljenom *Encoding and Decoding in the Television Discourse* britanski teoretičar kulture Stuart Hall prikazuje proizvodnju televizijske poruke kao proces kodiranja, odnosno konstrukcije poruke, a proces primanja poruke kao proces dekodiranja. U dekodiranju Hall prepoznaje tri pozicije: dominantno-hegemonijski kod, pregovarački te opozicijski kod. U *Mrtvoj prirodi*, duhovito uvodeći opoziciju između pojma mrtve prirode i “umrtvljenih vijesti”, Martinis naznačuje mogućnosti zauzimanja različitih pozicija prilikom tumačenja vijesti. Kritički se osvrćući na činjenicu da je nacionalna televizija, od devedesetih naovamo, svojim medijskim sadržajima podržavala etničku homogenost države te procese nacionalne integracije i revitalizaciju tradicionalnih vrijednosti, Martinis 2009. snima rad *TV dnevnik 04. 09. 1974.* u kojem čita vijesti točno po transkriptu emisije iz 1974. Preciznije, *TV dnevnik*, formalno, u potpunosti odgovara suvremenim uzusima emitiranja vijesti; od tehničkih karakteristika vijesti, opremi, dizajnu studija, odjeći Dalibora Martinisa u ulozi voditelja vijesti pa do pratećih informacija koje teku dnom ekrana poput burzovnih indeksa. Međutim, sadržaj vijesti pripada prošlom vremenu, onome medijski posredovanom 4. rujna 1974. Općeprihvaćena paradigma tvrdi da je medijski sustav u socijalističkom razdoblju težio indoktrinaciji i ideološkoj propagandi, u svrhu bešavnog spajanja naroda i narodnosti SFRJ u zajedničkom medijskom, zemljopisnom i političkom prostoru. Nakon stvaranja Hrvatske televizije uvedena je sloboda govora, zabranjena je cenzura te prihvaćeni medijski standardi Vijeća Europe. Ipak, devedesetih godina prošlog stoljeća medijski sadržaji su preuzeli obavezu stvaranja osjećaja jedinstva novostvorene države, te pretvaranja političko-društvenih događaja, poput parade predsjednika Tuđmana na Jarunu ili povratak kipa bana Jelačića na glavni zagrebački trg, u masovna iskustva koja zahvaljujući TV vijestima ulazi u privatni život građana, inzistirajući na stvaranju nacionalnog zajedništva. Zahvaljujući postupku oporavka informacija, Martinis prokazuje medijsku konstrukciju zbilje koja se, u proteklih 35 godina, između 1974. i 2009, samo formalno promijenila – na to upozorava i projekcija *Mrtve prirode* u lijevom kutu ekrana vijesti iz 2009. Pojednostavljeno rečeno: i nekadašnje socijalističke i nove političke elite smatraju da su mediji prvenstveno oruđe vlasti. Usporedo s Hallovom trodiobom mogućih čitanja poruka, Martinis naglašava kako je za kontekst konstrukcije medijskog sadržaja koji je jednak dominantnim društvenim vrijednostima značajan prvi tip de/kodiranja jer podrazumijeva usklađenost između proizvedene poruke i njezinog čitanja. U simboličkoj razmjeni medijskih sadržaja između proizvođača i primatelja poruka, Martinis razotkriva televizijski sustav vijesti kao neprimjetnog proizvođača samorazumljivosti.

Smatrajući takav sustav problematičnim ali istodobno i beskonačno privlačnim, umjetnik 2016. ponovno ulazi u studijo HTV-a kako bi realizirao televizijski performans *Proba TV vijesti 04. 05. 1980. (Umro je Tito)*.⁸ Rad postupkom oporavka podataka izvlači iz televizijske arhive događaj/snimanje/čitanje/izgovaranje vijesti o Titovoj smrti u studijima tadašnjih TV Zagreb i TV Beograd. Trideset i pet godina poslije ovog događaja, Dalibor Martinis, ponovno u ulozi spikera, dekonstruira dvije rečenice: “Umro je drug Tito. To su večeras saopćili Centralni komitet Saveza komunista Jugoslavije i Predsjedništvo Socijalističke Federativne Republike Jugoslavije radničkoj klasi, radnim ljudima, građanima, narodima i narodnostima SFRJ”. Martinis redateljskim postupcima gradi

⁷ Dalibor Martinis: *javne tajne*

⁸ *Proba TV vijesti 04. 05. 1980. (Umro je Tito)*, produkcija HTV, 2016, kustos Branka Benčić i Vladislav Knežević, produkcija Tomislav Pulić. U filmu su korištene tonske snimke probe Dnevnika TV Beograda i TV Zagreba.

arrangement (vase, copy of antique bust...) is placed on a television set and “the stillness of the still life is ever the greater as time goes by”. The work was produced in a Zagreb school that at that time had an elementary video system – camera and video-recorder. It was all shot in one fixed take, without editing or any kind of processing. In the actual TV News, there is discussion of the investigation into and reconstruction of an accident that happened when a rushing train came off the lines and hurtled into Zagreb Main Station, causing many casualties. We also find out that “Comrade Azem Vllasi was elected Secretary of the Federation of Socialist Young People of Yugoslavia.”⁶

In the now classic text of 1973 entitled *Encoding and Decoding in the Television Discourse*, British cultural studies scholar Stuart Hall depicts the production of a television message as a process of the coding, or construction, of a message, and the process of reception of the message as a process of decoding. In decoding, Hall identifies three positions; the dominant and hegemonic, the negotiated and the oppositional. In *Still life* wittily bringing in the opposition between the concept of still life [*nature morte*] and “deadened news”, Martinis indicates the possibility of occupying different positions in an interpretation of the news. Referring critically to the fact that national television, since the 1990s, has in its media contents supported the ethnic homogeneity of the state and the process of national integration and the revitalisation of traditional values, in 2009 Martinis shot the work *TV News, September 4, 1974* in which he reads the news exactly according to the transcript of the broadcast of 1974. Or more accurately, *TV News*, formally speaking, totally corresponds with contemporary practices in the broadcasting of the news: the technical characteristics of a news broadcast, the equipment, the studio design, the suit of Martinis as presenter, to the accompanying information that runs along the bottom of the screen like stock exchange indices. However, the content of the news belongs to the past, to that mediated by the media on September 4, 1974. A generally accepted paradigm claims that the media system in the socialist period tended towards indoctrination and ideological propaganda, for the purpose of the seamless welding of the peoples and ethnicities of SFRY into a common space in terms of media, geography and politics. After the creation of Croatian Television, the story goes, free speech was brought in, censorship forbidden and the media standards of the Council of Europe were adopted. And yet in the 1990s the media contents accepted the obligation to create a feeling of unity in the newly created state, and the transformation of political and social events, like the military parades of President Tuđman at Zagreb's Jarun or the restoration of the statue of Ban Jelačić to the main square in Zagreb, into mass experiences that thanks to the TV news formed part of the private lives of the citizen, insisting on the creation of national collectiveness. Using the procedure of data recovery, Martinis is able to inform against the media construction of reality that has in the intervening 35 years, between 1974 and 2009, changed only formally – as shown by the projection of *Still Life* in the bottom left hand corner of the screen of the news from 2009. Put in simplified terms – both the former socialist and the new political elites think the media are primarily a tool of government. In parallel with Hall's tripartite division of possible readings of messages, Martinis emphasises that for the context of the construction of media contents that is equivalent to the dominant social values the first type of coding and decoding is important, for it presupposes congruity between the message produced and its reading. In the symbolic exchange of media contents between producer and recipient of messages, Martinis reveals the television news system as an imperceptible producer of taken-for-grantedness.

tenziju u filmu arhivskim telopima, snimkom dramatičnog hoda televizijskim hodnicima iz žablje perspektive, užurbanim pripremama snimatelja i redatelja u studiju. Potom preuzima ulogu spikera ali umjesto da izgovori “neizrecivu vijest”,⁹ Martinis obavijest o smrti produžuje u nedogled semantičkom pretvorbom teksta. Rezultat je začudan govor kojemu je nasumičnim odabirom riječi iz rečenica oduzet sadržaj i smisao. Usto, multiplikacija onoga što kamera prikazuje kao neobično važan događaj (užurbanost u studiju, napetost i pripremanje spikera, svečani ton glasa) dovodi do toga da događaj, Titova smrt, postaje irelevantan i sporedan, a govor komičan. Tako, u jednom trenutku, spiker izgovara duhovite kombinacije poput “Večeras je umro Centralni komitet” ili “Večeras je narodima drug”.

Smrt kao prikladan medijski sadržaj koji ne osnažuje samo kult ličnosti, nego i produkciju spektakla te komodifikaciju vrijednosti sadržana je i u fotografskoj seriji *Društveno čitanje* (umjetnik čita paralelno postavljene stranice novinskih izdanja s vijestima o smrti Tita iz 1980. i Tuđmana iz 1999). Spomenimo i da je sklonost Hrvata (nažalost, ne samo njih) nedemokratski jakim i moćnim, autoritarnim vođama, tematizirana i u sljedećim radovima na izložbi: duhovitoj intervenciji s vješanjem Martinisovog portreta kao predsjednika u uredu ravnatelja/ice muzeja tijekom trajanja izložbe i poznatim performansima iz serije *data recovery JBT/1948/Pula* (2008) ili *Drugovi i drugarice, građani i građanke* (2006). Poigravanjem s mitom o Titovoj smrti (i životu), odnosno preispitujući pretpostavke medijske gradnje kulta ličnosti usidrene u dominantnom poretku, Martinis utvrđuje kako smrtnosti i njezina moguća transcendencija posredovanjem medija ne pripadaju pojedinačnom subjektu, nego političkoj ekonomiji i izvođenju interpelacije subjekta kroz prividnu samorazumljivost vijesti. McLuhanovski rečeno: “Sadržaj medija sočan je komad mesa koji nosi lopov da bi odvratio pažnju psa čuvara.”¹⁰

Na tragu tvrdnje Guya Deborda o spektaklu koji ne smije biti shvaćen kao puka vizualna obmana koju stvaraju masovni medij nego kao pogled na svijet, izložbeni postav paralelno supostavlja instalacije *Vječna vatra gnjeva* i *Kaput raznesenog Lenjina*. Situacije u kojima se otpor društveno zakinutih pojedinaca i zajednica artikulirao paljenjem automobila u predgrađima metropola, postaju Martinisu zahvalni analitički fenomen i poticaj za realizaciju višegodišnjeg projekta *Vječna vatra gnjeva* (2007–2016). Martinis tako bilježi: “Smještajući ovu akciju u područje umjetnosti moći ćemo sve sljedeće paleži automobila razumijevati kao dio nekog jasnije strukturiranog, idejnog, metapolitičkog sklopa. Istovremeno vraćamo na asfalt i u društvenu memoriju sve one automobile koji su gorjeli ili će gorjeti u Bejrutu, Nablusu, Bagdadu, Parizu, Berlinu, Beogradu...”¹¹ Dovoljno iskusan i osviješten, Martinis zna da je pobuna dobrodošla samo ako je potvrđena i uprizorena kao umjetnost. Zato je rad *Vječna vatra gnjeva* muzealiziran kao javna akcija paljenja automobila,¹² kao instalacija u izložbenom postavu koja sadrži olupinu

9 Anegdota tvrdi da je sovjetska telefonistica odbila prenijeti vijest o Staljinovoj smrti smatrajući kako je Staljinova smrt nemoguća. Na koncu je vijest, nakon što su je emitirale sve europske radijske postaje, sovjetskim građanima pročitao Juri Levitan, spiker koji je tijekom rata izvještavao samo o sovjetskim pobjedama, nikada o porazima. Jednako tako, za odabir spikera koji će naciji prenijeti

vijest o Titovoj smrti izabrani su spikeri od formata nekadašnjih televizijskih studija, Miroslav Lilić i Miodrag Zdravković. Potonji je i upamćen u povijesti regionalne televizije kao čovjek koji je u javnosti prvi izgovorio “Umro je drug Tito”.

10 Marshall McLuhan, *Razumijevanje medija*. (*Understanding Media*, 1964) Zagreb: Golden marketing/Tehnička knjiga, 2008.

11 Dalibor Martinis, *Vječna vatra gnjeva-bilježnica*, DAF, 2012, Zagreb

12 Akcija *Vječna vatra gnjeva* (paljenje automobila) izvedena je pred publikom u studenom 2016. u garaži Muzeja suvremene umjetnosti.

In 2016, aware of how problematic such a system is, and yet how infinitely attractive, the artist once again entered a CTV studio to produce the televisual performance *Rehearsal for TV News of May 4, 1980 (Tito has died)*.⁷ By the procedure of data recovery, the work pulls out of the television archives the event/recording/reading/enunciation of the news of Tito's death in the studios of what was then TV Zagreb and TV Belgrade. Thirty five years after this event, Dalibor Martinis, once again in the role of news presenter, deconstructs two sentences: "Comrade Tito has died. This was communicated this evening by the Central Committee of the League of Communists of Yugoslavia and the Presidency of the Socialist Federal Republic Yugoslavia to the working class, working people, citizens, peoples and ethnicities of SFRY". With directorial procedures, Martinis builds tension in the film with archival telops, visuals of dramatic walking along the television building corridors from a worm's eye view, hurried preparations of videographers and directors in the studio. When he takes on the role of announcing the "unutterable news",⁸ Martinis drags out the announcement of the death ad infinitum with a semantic conversion of the text. The result is a weird speech that has its meaning subtracted from it by a haphazard selection of words from the sentence. In addition, the multiplication of what the camera shows as an uncommonly important event (the flurry in the studio, the tension and preparation of the news reader, the solemn tone of voice) leads to the actual event, the death of Tito, becoming irrelevant and subsidiary, and the speech comical. Thus at one moment the anchor comes out with amusing combinations like "This evening the Central Committee has died" and "This evening is comrade to the peoples".

Death, an opportune media content that strengthens not only the cult of personality but also the production of spectacle and the commodification of value is also contained in the photographic series *Social Reading* (the artist reads out pages from news sources placed in parallel about the deaths of Tito in 1980 and Tuđman in 1999). We should also mention that the fondness of the Croats (and unfortunately, not only of them) for undemocratically strong and powerful authoritarian leaders is taken up in the following works at the show: in the amusing intervention with the hanging of Martinis' portrait as president in the office of the director of the museum during the period of the exhibition and the well known performances from the data recovery series *JBT/1948/Pula* (2008) and *Comrades and comradeses, citizens and citizenesses* (2005). Playing with the myth of the death (and life) of Tito, that is, re-examining the assumptions of the media construction of the cult of personality anchored in the dominant pattern, Martinis ascertains that mortality and its possible transcendence via the media do not belong to the individual subject, but to the political economy and the performance of the interpellation of the subject through an apparent naturalness of the news. In McLuhanish terms: "For the content of any medium is the juicy piece of meat carried by the burglar to distract the watch-dog of the mind."⁹

⁷ *Rehearsal for TV News of May 4, 1980 (Tito has died)*, produced by CTV, 2016, curators Branka Benčić and Vladislav Knežević, produced by Tomislav Pulčić. The film uses audio recordings of the rehearsal of the news for Belgrade and Zagreb TV stations.

⁸ A certain anecdote recalls that a Soviet telephone operator refused to convey news about the death of Stalin, thinking that such a thing was impossible. At the end the news, which had been broadcast by all European radio stations, was read to Soviet citizens by Yuri Levitan, an announcer who had during the war given news only of Soviet victories, never defeats. In the same way, in Yugoslavia to announce the death of Tito, the big-name announcers of the one-time studios were chosen, Miroslav Lilić and Miodrag Zdravković. The latter is remembered in the history of regional television as the first man to have said in public "Comrade Tito is dead".

⁹ Marshall McLuhan, *Understanding Media*, 1964.

zapaljenog vozila uz prateću video dokumentaciju i crteže paleža s različitih lokacija te, na koncu, kao video projekcija na Medijskoj fasadi Muzeja. U tom svijetlu valja analizirati i rad *Kaput raznesenog Lenjina*, predimenzioniran vojnički šinjel prošupljene stražnje strane koji visi s muzejskog stropa. Postupak oporavka podataka temeljen je na događaju miniranja Lenjinove statue u Sankt Peterburgu iz 2009. kada su vandali minirali spomenik koji komemorira Lenjinov povratak u Rusiju i početak boljševičke revolucije. Eksplozivno sredstvo je oštetilo samo stražnju stranu spomenika, Lenjinov kaput, a Martinis je, rekonstruirajući događaj, precizno dokumentirao akciju raznošenja replike kaputa uz pomoć iskusnih pirotehničara. Promatrajući te radove posve je jasno da je Martinis medijski osviješten autor, artikulirane spoznaje kako o povratu podataka možemo raspravljati jedino u kontekstu medijski i društveno posredovanog koncepta društva spektakla.¹³ Naime, u osnovnoj razini svakog medijskog/pojavnog spektakla nalazi se konstrukt koji nema vrijednost sam po sebi jer ga kulture neoliberalnog kapitalizma pokušavaju pozicionirati, manje ili više uspješno, s onu stranu političkih ideologija.¹⁴ Upravo zato je važan Martinisov *data recovery* kako bi se ponovno upisale određene kolektivne i individualne vrijednosne varijable svakog pojedinca. Važnost individualnog pristupa svakom pojedincu unutar društva razvidan je u radovima *Obraćam vam se kao čovjek čovjeku* i *Krajolik promjenjivog rizika* jer ti radovi istražuju zajedničko područje umjetničkog i političkog djelovanja, to jest, individualnog i društvenog iskustva. Prema definiciji demokracije narod je taj koji uspostavlja moć unutar demokratskih sustava, pa Martinisa zanima što se događa kada narod postaje apolitičan, kad ga ne zanimaju demokratski procesi, pa zbog toga djeluje i protiv zajedničkih interesa? Tako u akciji/instalaciji "obraćanja", Martinis nastoji transformirati svijest pojedinca osobnim obraćanjem potencijalnim glasačima, izjednačavajući vlastiti politički program s umjetničkom akcijom. U radu *Krajolik promjenjivog rizika* umjetnik sažima prostor i vrijeme, prirodu i društvo na mjeru profita. Penjući se i spuštajući planinama, Martinis zorno pokazuje kretanje kapitala kroz prostor omeđen matematičkim pojmom vremena kao godišnje dobiti na tržištu dionica. Krećući se putanjama kapitala, umjetnik na duhovit i ironičan način prokazuje logiku profita kao glavnog pokretača neoliberalnog globalnog poretka ali dobit, naposljetku, ipak odlazi pojedincu, posjetitelju istoimenog projekta održanog u Muzeju suvremene umjetnosti 2004.

Za Dalibora Martinisa su ideje, izravno ili ne, uvijek vezane uz određene probleme. Tako njegove trajne preokupacije poput statusa umjetnika, umjetničkog djela i uloge izlagačkih institucija, meandriraju čitavom izložbom. Muzeji i galerije predmet su umjetnikove kritike već od sredine 1970-ih godina. Na udaru su mnogi elementi muzejsko-galerijskog sustava: čuvanje i izlaganje umjetnina, položaj umjetnika u institucionalnom okviru, publika kao subjekt-objekt ili muzej kao roba. Martinis pritom ne misli

13 Osim toga, Martinisove su reakcije brze jer na dan kada je objavljena vijest o pobjedi Trumpa na predsjedničkim izborima u SAD-u, Martinis je napravio i postavio rad iz *Binarne serije* naslovljen *Društvo spektakla* koristeći disko kuge i koplja koji kodirano prenosi sljedeća slova: USA.

14 Lažna ideološka nevinost je prisutna i u vijesti da Vlada premijera Andreja Plenkovića početkom 2017. osniva Povjerenstvo za suočavanje s prošlošću. Kao da je za pozicioniranje spram legitimnosti endehazijskog pozdrava u suvremenoj Hrvatskoj potrebno povjerenstvo! Ista hinjena ideološka naivnost prisutna je i u

objavljivanju vijesti o miniranju Lenjinovog spomenika 2009. u Sankt Peterburgu. Naime, neke međunarodne agencije su predstavile taj događaj kao prvoaprilsku šalu koja je pošla po zlu.

Along the lines of the statement of Guy Debord about spectacle that should not be understood as mere visual illusion created by the mass media but as a view on the world, the exhibition set-up juxtaposes the installations *Eternal Flame of Rage* and the *The Blasted Lenin's Coat*. Situations in which the resistance of socially deprived individuals and communities is articulated by setting fire to cars in the suburbs of the metropolis are a rewarding analytical phenomenon for Martinis, a spur to the production of the several-years-long project *Eternal Flame of Rage* (2007-2016). Martinis records the following: "Situating this action in the area of art we can understand all the following burnings of cars as part of some more clearly structured, ideational, metapolitical complex. We go back at one and the same time to the asphalt and to the social memory all those cars that have burned up or will do in Beirut, Nablus, Baghdad, Paris, Berlin and Belgrade."¹⁰ Experienced and aware enough, Martinis knows that revolt is welcome only if it is confirmed and staged as art. And so the work *Eternal Flame of Rage* is musealised as public action of burning cars,¹¹ as installation in an exhibition set-up that contains the burnt out shell of a car with the accompanying video documentation and drawings of burning from different locations as well, ultimately, as a video projection on the Media Facade of the Museum. It is in this light that the work *The Blasted Lenin's Coat* should also be analysed; this is an oversized army greatcoat with a cavity in its back that is hanging from the museum ceiling. The procedure for data recovery is based on an event in which Lenin's statue in St Petersburg was blown up in 2009, with vandals detonating explosives under the monument commemorating Lenin's return to Russia and the beginning of the Bolshevik revolution. The explosives actually damaged only the back of the monument, Lenin's coat, and Martinis, reconstructing the event, precisely documented the action of blowing up a replica of the coat with the help of experienced explosives experts. Watching these works, it is very clear that Martinis is a very media-aware author, with an articulated understanding that we can discuss data recovery only in the context of a media and socially mediated concept of the society of spectacle.¹² For at the basic level of every media/phenomenal spectacle there is a construct that has no value in and of itself, for the cultures of neoliberal capitalism attempt to position it, more or less successfully, beyond political ideologies.¹³ And it is just for this reason that Martinis' data recovery is important, for certain collective and individual value variables of every individual to be re-inscribed. The importance of an individual approach to every individual within society is visible in the works *I am Addressing You as Man to Man* and *Variable Risk Landscape*, for these works explore a common area of artistic and political activity, that is, of individual and social experience. According to the definition of democracy, it is the people in whom in democratic systems power is vested, and Martinis is interested in what happens if a people becomes apolitical, when it is no longer interested in democratic processes, and for this reason acts against its common interests? Thus in the action / installation of "addressing", Martinis attempts to transform the awareness of the individual by personally addressing potential vo-

10 Dalibor Martinis, *Vječna vatra gnjeva-bilježnica / Eternal Flame of Rage - Notebook*, DAF, 2012, Zagreb

11 The action *Eternal Flame of Rage* (setting fire to a car) was performed before an audience in November 2016 in the garage of the MCA.

12 Apart from that, Martinis has quick reactions, for on the day when the news of the Trump victory in the US presidential elections was released, Martinis did and set up *Binary Series* work entitled *Society of Spectacle* using a disco ball and a spear which transmitted in code the letters U S A.

13 False ideological innocence is to be found in the news that the government of Andrej Plenković at the beginning of 2017 was setting up a commission for confronting the past. As if positioning with respect to the legitimacy of the NDH (ISC) salute in contemporary Croatia needed

a commission. The same feigned ideological naivety was present in the announcement of the news that the Lenin monument in St Petersburg had been blown up in 2009. Some international agencies actually treated the event as an April fool day joke that had gone wrong.

da je umjetnik u tom procesu nevin. U njegovu se komentaru, koji nerijetko prerasta u društvenu kritiku, podjednako miješaju i sublimiraju elementi cinizma, ironije i opore duhovitosti. Muzeji Martinisu postaju i metom i oružjem kritike. Stoga se u izložbenom postavu drugoga kata međusobno prožimaju, isprepliću i zrcale nekoliko važnih tema reprezentiranih u instalacijama *Umjetnik pri radu* i *Muzej umjetnika pri radu*. U instalaciji *Umjetniku pri radu*¹⁵, programatskom djelu kojem se Martinis često vraća, ključan je trenutak ne-prisutnosti umjetnika, koncept zaokružen i podcrtan radovima *Krivotvorine* i *Oglas* koji su smješteni tik do spomenute instalacije. Na djelu je proces ništenja umjetnikove/umjetničke vještine, koji je djelotvoran u Martinisovoj umjetnosti i cijelom naraštaju konceptualnih umjetnika i ranijih avangardnih pokreta. Umjesto tradicionalnih umjetničkih vještina koje se dovode u vezu s pojavljivanjem novog značenja riječi “umjetnik”,¹⁶ *Umjetnik pri radu* naglašava transformaciju estetske prakse s izvedbe na koncept koja se dogodila u 20. stoljeću. “Dok glava radi, ruka miruje, a kad je misao dokraja osmišljena, ruci ostaje još samo da je kompromitira.” – zabilježit će Dalibor Martinis u monografiji *Javne tajne*.¹⁷ Međutim, u instalaciji *Muzej umjetnika pri radu* (1980-2016) ključnu ulogu preuzima upravo ruka, ruka u pokretu, neonski element pokretne reklame Milana Vulpea koja je dugo bila zaštitni znak ne samo naručitelja reklame, tvrtke Chromos, nego i nekadašnjeg Trga Republike. Taj neobičan “muzej” (zapravo “soba” kojoj nedostaje jedan zid) sadrži video dokumentaciju performansa koji je Martinis izveo na krovu nove zgrade MSU-a 2009. zajedno s arhivskim snimkama performansa iz Galerije Nova iz 2006.¹⁸ Osim videoradova i neonske ruke, “muzej” sadrži grafike, crteže i kolaže lika “Dalmatinca”, kako je kolokvijalno prozvan reklamni slikar zbog sporog i nevoljnog poteza kistom. Tu je i trag poteza kista crvenom bojom koji je Martinis ostavio oponašajući “Dalmatinčevu” gestu, kist i posuda s bojom koja asocira ne/prisutnost živog umjetnika. Postupak oporavka podataka u vezi je sa Zagrebačkim salonom iz 1980. kada je Martinis predložio intervenciju u urbanom prostoru, to jest “rekonstrukciju, reanimaciju, resemantizaciju” neonske reklame s Trga Republike. Martinis piše izjavu umjetnika iz koje valja izdvojiti sljedeće rečenice: “Zbivanja u modernoj i suvremenoj umjetnosti istaknula su kreativni čin kao ono što ima spiritualnu vrijednosti i predstavlja motiv umjetnika za stvaranje, dok je ostvareno djelo zapis, medij, dokument tog procesa. Permanentni kreativni čin, kojeg simulira neonski slikar s Trga Republike, ideal je svakog stvaraoaca, a predmetnost koju taj čin poprima prvenstveno je posljedica prihvaćanja nužnih konvencija kroz koje umjetnik jedino može komunicirati sa svojom publikom. Sve više sam uvjeren da neonski lik i njegovo ponašanje nadilaze prvu asocijaciju na slikara i slikarstvo, te da on komunicira ideju umjetničkog stvaranja uopće, a napose u ovim novim, i za ovo vrijeme karakterističnim medijima, kao što su film, televizija, kinetička umjetnost, suvremena glazba itd. jer je po

15 “Na radnom je stolu postavljena svjetiljka i list papira. S upaljene svjetiljke visi konac na čijem je kraju pričvršćen flomaster, koji se okomito spušta na list papira. Vrh flomastera na papiru stvara mrlju, trag *umjetnika pri radu*. Mrlja se iz dana u dan širi, raste.” Nada Beroš i Dalibor Martinis, *Dalibor Martinis: javne tajne*, Muzej suvremene umjetnosti, Omnimedia d.o.o., 2006.

16 Mit o geniju kao kreativnoj individui povezan je upravo s pojavljivanjem novog značenja riječi “umjetnik”. Vidi Rozsika Parker i Griselda Pollock: *Old Mistress: Woman, Art and Ideology*, London, Routledge, 1981.

17 Nada Beroš i Dalibor Martinis, *Dalibor Martinis: javne tajne*, Muzej suvremene umjetnosti, Omnimedia d.o.o., 2006.

18 Performans Dalibora Martinisa *Umjetnik pri radu* predstavljen je u sklopu izložbe kustosice Branke Stipančić *O nepoznatim radovima*, u galeriji Nova, u veljači 2006. Uz Martinisa izlagali su Boris Cvjetanović, Antonio Gotovac-Lauer (Tomislav Gotovac), Sanja Iveković, Željko Jerman, Julije Knifer, Vlado Martek, Mladen Stilinović, Sven Stilinović, Goran Trbuljak i Josip Vaništa.

ters, equating his own political programme with an artistic action. In the *Variable Risk Landscape* the artist reduces space and time, nature and society, to the measure of profit. Climbing up and down mountains Martinis visibly shows the movement of capital through a space bounded by the mathematical concept of time as annual profit on the stock market. Moving along the trajectories of capital, in a wittily ironical manner, the artist denounces the logic of profit as main driver of the neoliberal global order and the profit, finally, went to the individual, the visitor to the project of the same name held in the Museum of Contemporary Art in 2004.

For Dalibor Martinis, ideas, directly or not, are always connected to certain problems. His lasting preoccupations with the status of the artist, the work of art and the role of exhibition institutions wind their way along the whole of the exhibition. Museums and galleries have been the object of the artist's criticism since the middle of the 1970s. Under attack are many elements of the museum-gallery system: keeping and displaying works of art, the position of artist in the institutional framework, the public as subject-object or the museum as commodity. But Martinis has no idea that the artist is innocent in this process. In his commentary, which quite often turns into criticism of society, elements of cynicism, irony and rough wit are equally mingled and sublimated. Museums are the target and the weapons of criticism for Martinis. Hence in the exhibition set up on the second floor, several of the important themes represented in the installations *Artist at Work* and *Museum of Artist at Work* inform, intermingle with and mirror each other. In the installation *Artist at Work*¹⁴, a programmatic work to which Martinis often returns, a key moment is the non-presence of the artist, a concept rounded off and underlined in the works *Counterfeits* and *Advert*, which are located just by the side of this installation. What is happening here is the process of the annulment of the artist's skill, which is at work in Martinis' art and in a whole generation of conceptual artists and the earlier avant-garde movements. Instead of the traditional artistic skills that are correlated with the appearance of the new meaning of the word "artist"¹⁵, *Artist at Work* emphasises the transformation of aesthetic practice, from execution to concept, that happened in the 20th century. "While the head is at work, the hand is still, and when the thought is ultimately thought out, there is nothing left for the hand to do but compromise it" – recorded Dalibor Martinis in the monograph *Public Secrets*.¹⁶ However, in the installation *Museum of Artists at Work* (1980–2016) the key role is taken by the hand, the hand in movement, a neon element of the moving advert of Milan Vulpe that was long the trademark not only of the client for the ad, the Chromos Corporation, but also of the former Trg Republike – Square of the Republic. This uncommon museum, actually, just a room missing one of the walls, contains a video documentation of the performance that Martinis did on the roof of the new building of the MCA in 2009, together with archival recordings of a performance from Nova Gallery in 2006.¹⁷ As

14 "A light and a sheet of paper have been placed on top of the desk. A thread hangs from the lighted lamp, and a marker pen is hanging at the end, dropping vertically onto the sheet of paper. The tip of the marker creates a blotch on the paper, a trace of the artist at work. Day after day, the blotch spreads and grows." Nada Beroš and Dalibor Martinis, *Dalibor Martinis: Public Secrets*, MCA, Omnimedia d.o.o., 2006.

15 The myth of genius as creative individual is actually connected with the appearance of the new meaning of the word artist. See Rozsika Parker and Griselda Pollock: *Old Mistress: Woman, Art and Ideology*, London, Routledge, 1981.

16 Nada Beroš and Dalibor Martinis, *Dalibor Martinis: Public Secrets*, MCA, Omnimedia d.o.o., 2006.

17 The *Artist at Work* performance was presented as part of the exhibition of curator Branka Stipančić *Unknown Works* in the Nova Gallery in 2006. Also exhibiting were Boris Cvjetanović, Antonio Gotovac-Lauer (Tomislav Gotovac), Sanja Iveković, Željko Jerman, Julije Knifer, Vlado Martek, Mladen Stilinović, Sven Stilinović, Goran Trbuljak and Josip Vaništa.

svojoj prirodi nematerijalan, jer postoji samo u pokretu, i to u pokretu svjetlosti i elektrona.” Iz ovih rečenica moguće je zaključiti da Martinis *Muzejom umjetnika pri radu* bilježi nestanak značenja, supstancije ili povijesti. Zapravo, njegov “Muzej” postaje svojevrsna čuvaonica “realnih” sadržaja (grafike i kolaži koje prikazuju “Dalmatinca pri radu” u nekoliko verzija, posuda s bojom, kist) koji su još opterećivali znak nekom vrstom korisnog tereta. Istodobno Martinis pokazuje da emancipirani znak, oslobođen arhaične obveze da nešto označava napokon se oslobađa za strukturalnu ili kombinatoričku igru sukladno načelima digitalnih tehnologija. Naime, digitalizacija omogućava da se svaka poruka, bez obzira na njezinu prirodu (glas, zvuk, nepokretna ili pokretna slika) može obraditi, spremati ili povratiti. Zbog mogućnosti manipuliranja digitalnom slikom pohranjenom u bazi podataka gubi se analogni odnos i reprezentiranje se pretvara u simulaciju. Stvarnost, slike, pripovijesti... sve postaje digitalno te se suočavamo s novim poretkom vizualnog, a što Martinis također zorno pokazuje i strateškim smještajem “Muzeja” unutar izložbenog postava. Naime, *Muzej umjetnika pri radu*, a koji muzealizira prijelaz sa znaka na simulaciju, s analognog u digitalno, odnosno, Martinisovim riječima, “iz materijalnog u nematerijalno”, pozicioniran je u izložbenom postavu točno ispred takozvane “palače projekcije”. Tako je, naime suautorica postava Ana Dana Beroš, nazvala čitav zapadni dio drugog kata izložbe. Premda posjetitelj čitavom žanrovski teško uhvatljivom izložbom nestrukturirano i nesputano meandrirao, ipak se susreće s nekoliko tematskih cjelina.¹⁹ Međutim, stanovita tematska cjelovitost postignuta je upravo u “palači projekcija”, segmentu postava u potpunosti posvećenom Martinisovom filmskom i video opusu. Taj je prostor nizanjem crnih zastora koji ukidaju dotok svjetlosti i negiraju postojeću muzejsku arhitekturu pretvoren u veliki ambijent u kojem je moguće “nestati”. Tamo posjetitelj, upijajući Martinisovu višedesetljetnu razradu filmskog/video jezika, od ranih video eksperimenata iz sredine sedamdesetih do najnovijih ambijenata s golemim filmskim projekcijama i instalacijama, prati uspon medijske umjetnosti kao povlaštenog oblika vizualne reprezentacije. Postajući više korisnikom nego promatračem, posjetitelj se susreće s interaktivnim radom *Koma*, kultnim video radovima iz umjetnikove eksperimentalne faze ili antologijskim videom *DM 1978 razgovara s DM 2010*. Izložbeni postav sadrži i repliku prostora kina, svojevrsni *hommage* prostoru nekadašnjih kino dvorana gdje gledatelj može birati između filmova poput *Chanoynu* ili *Image is virus* iz 1983. te kasnijih radova iz *Binarne serije* poput *King Kong To America I Say* ili *Inside The Maltese Falcon*. U “palači” se nalazi i video dokumentacija brojnih Martinisovih performansa te video rad konceptualno smješten u 2077. godinu. Zapravo, krajnja godina iz naziva izložbe *Data Recovery 1969-2077* označava godinu nastanka posthumanog entiteta DM/2077. Ta godina nije odabrana nasumično jer je posrijedi točno devedeset i devet godina od prvog vremenski uvjetovanog razgovora koji je Dalibor Martinis iz 1978. započeo s pretpostavljenim Daliborom Martinisom iz 2010. Budućemu mogućem entitetu Martinis je postavio petnaest pitanja, u formi kratkih eksperimentalnih filmova snimljenih tijekom 2015. i 2016. Umjetnika je prvenstveno zanimalo što će biti odgovor, a pitanje je, zapravo, manje važno, odnosno pitanja se preobražava-

¹⁹ Izložbeni postav potpisuju Ana Dana Beroš i Dalibor Martinis. Uz pomoć muzejske savjetnice Nade Beroš, načinjene su sljedeće cjeline postava: *Čuvar na izložbi*, *Binarni niz*, *Slika je virus*, *Sic transit*, *Crvena nit performansa* te *Priroda i društvo*

well as video works and the neon hand, the museum contains prints, drawings and collages of the figure of “the Dalmatian” (i.e. “meridional”), as the painter in the advert is colloquially called because of his slow and unwilling brush strokes. Also here is the trace of the brush stroke in red that Martinis left imitating the gesture of the Dalmatian, brush and paint pot that suggest the presence or non-presence of the live artist. The procedure of data recovery is related to the Zagreb Salon of 1980, when Martinis proposed an intervention in urban space, that is, a “reconstruction, reanimation and resemanticisation” of the neon advert from Trg Republike. Martinis wrote the statement of the artist from which the following sentences are worth picking out: “Events in modern and contemporary art foregrounded the creative act as that which has spiritual value and represents the motivation of the artist for creation, while the completed work is a record, the medium, a document of the process. The permanent creative act, which is simulated by the neon painter from Trg Republike, is the ideal of every creative artist and the objectness that this act takes on is primarily the consequence of the acceptance of the necessary conventions through which alone the artist can communicate with his or her audience. I am more and more convinced that the neon figure and his behaviour go beyond the first association with the painter and painting, and that he communicates the idea of artistic creation in general, particularly in these new media, characteristics of these times, such as film, television, kinetic art, contemporary music and so on, for it is in its nature non-material, it exists only in motion, in the motion of light and electrons, at that.” From these sentences it is possible to conclude that in the *Museum of the Artist at Work* Martinis is recording the disappearance of meaning, substance of history. In fact, his Museum is a kind of store-room of real contents (prints and collages that show “the Dalmatian at work” in several versions, a pot of paint, a brush), which have still more overburdened the sign with a kind of useful freight. At the same time Martinis shows that the emancipated sign, freed of the archaic obligation to signify something is at last liberated for games of structuring and combining in line with the principles of digital technologies. For digitisation enables every message, irrespective of its nature (voice, sound, moving or still picture) to be processed, saved or restored. Because of the possibility of manipulating the digital image stored in a database the analogue relationship is lost and representation is transformed into simulation. Reality, images, story... all are becoming digital and we are faced with a new order of the visual, as Martinis also vividly shows with the strategic location of the Museum inside the exhibition set-up. For *Museum of the artist at work*, which musealises the transition from sign to simulation, from analogue to digital, or in Martinis’ words “from the material to the non-material” is positioned in the exhibition set-up precisely in front of the so-called “palace of projections”. For that is what the co-creator of the set up, Ana Dana Beroš, calls the whole western part of the second floor of the exhibition. Although the visitor roams uninhibitedly and without being instructed around the whole of this exhibition, so difficult to determine in terms of genre, still there are several thematic units to be met with.¹⁸ However, a certain thematic integration is achieved precisely in the palace of projections, a segment of the set-up entirely devoted to Martinis’ cinematic and videographic oeuvre. This space, by the sequence of black curtains that prevent

18 The exhibition design is by Ana Dana Beroš and Dalibor Martinis. With the help of museum advisor Nada Beroš, the following exhibition units were created: *Exhibition Guard*, *Binary Sequence*, *Image is Virus*, *Sic transit*, *Red Thread of Performance* and *Nature and Society*.

ju u filmove – nositelje određene estetske vrijednosti, ali i sa stvarnom performativnom dimenzijom u sadašnjem trenutku. Pri tom su filmovi-pitanja obuhvaćali široko postavljene kontekstualni okvir: od autoreferencijalne tematike, govora iz prvog lica, društvene kritike ili pak estetičkih refleksija. Filmovi-pitanja su snimani na lokacijama diljem planeta: od Rio de Janeira i Pariza, preko Sjedinjenih Američkih Država do Ukrajine ili Palagruže. Svaki snimani prostor u sebi sadrži pitanje ili, pak, pitanje uvjetuje filmsku lokaciju. Ovaj dijalog s *DM/2077*, ostvaren u mediju uranjajućeg ambijenta *Request_reply.DM/2077*, predstavljen je u travnju 2016. u Umjetničkom paviljonu u Zagrebu²⁰ i Martinis ga smatra svojevrsnom najavom izložbe *Data Recovery 1969 – 2077*. Stoga, i u Muzeju suvremene umjetnosti, ponavlja ključno stvaralačko pitanje svom budućem neorganskom dvojniku: “Zašto postoji nešto umjesto ničeg?” u formi apstraktnog videa, očekujući odgovor za šezdeset godina.

Umjesto zaključka, valja napomenuti da Martinisove rekonstrukcije kulturnog pamćenja posredovane postupkom oporavka podataka nisu ni nostalgичne ni pomirbene. Dapače, Martinisova izložba *Data Recovery* upozorava na brojne činjenice/podatke koje i liberalni multikulturalizam i konzervativna desnica pokušavaju maskirati kao svjetonazorske ili kulturne razlike, koje su dane i ne može ih se nadići nego ih se, eto, mora tolerirati. Na moguće pogubno rušenje svih simboličkih mostova s prošlošću, na poslijetku, upozorava i monumentalan Martinisov crtež *Tijelo ispred Muzeja*.²¹ Obris tijela, imaginarni Guliver koji je platio danak životom pomažući Liliputancima, jest zapravo Martinisovo upozoravajuće pitanje: na leđa kojeg diva iz prošlosti ćemo se uspeti da bismo vidjeli budućnost?

20 Vidi katalog *Dalibor Martinis: Request_reply.DM/2077*, ur. Leila Topić, Umjetnički paviljon u Zagrebu, Zagreb, 2016.

21 Rad je bio zamišljen kao apropijacija monumentalne spomeničke plastike Antuna Augustinčića ili Tomislava Ostoje no zbog niza okolnosti od ovog plana se moralo odustati. Kako bilo, čitatelju ostavljam na zamišljanje pognutu osmometarsku skulpturu Josipa Broza Tita obavijenu konopcima Liliputanaca.

the admission of light and negate the existing museum architecture, is transformed into a big environment in which it is possible to vanish. There the visitor, absorbing Martinis' several decades-long elaboration of the language of film and video, from the early video experiments of the mid-seventies to the most recent environments with huge film projections and installations, follows the rise of visual art as privileged form of visual representation. Becoming more of a user than an observer, the visitor will encounter the interactive work *Coma*, with cult video works from the artist's experimental phase, and the classic video *DM 1978 talks with DM 2010*. The exhibition set-up also contains a replica of the space of the cinema, a kind of tribute to the area of the former cinema halls where a viewer can choose between films like *Cha-no-yu* or *Image is Virus* from 1983, and later works from the Binary Series like *King Kong to America I say* or *Inside the Maltese Falcon*. Also in the palace is video documentation of numerous Martinis performances and a video work conceptually placed in 2077. In fact, the last year in the title of the exhibition *Data Recovery 1969-2077* marks the year of the creation of the posthuman entity DM/2077. This year was not chosen at random, marking, rather, the ninety-ninth year since the first temporally conditioned conversation that Dalibor Martinis of 1978 started with the hypothesised Dalibor Martinis of 2010. Martinis posed fifteen questions to the future possible entity in the form of short experimental films shot during 2015 and 2016. The artist was primarily interested in what the answer was and the question, in fact, is less important, or rather, the questions are transmuted into films – the bearers of a certain aesthetic value, but with a real performative dimension in the current moment. The filmed questions covered a broadly based contextual framework: from a self-referential theme, a speech in the first person, social criticism and aesthetic reflections. The films-that-are-questions were shot at locations around the planet – such as Rio, Paris, the USA, the Ukraine and the island of Palagruža. Inherent in every space shot is a question or rather the film determines the location. This dialogue with DM/2077, produced in the immersive setting of *Request_reply*. *DM/2077*, was presented in April 2016 in the Art Pavilion in Zagreb, and Martinis holds it as a kind of trailer for the exhibition *Data Recovery 1969-2077*. Hence in the Museum of Contemporary Art too he repeats the crucial creative question to his future inorganic doppelganger: “Why is there something instead of nothing?” in the form of an abstract video, expecting the reply in sixty years time.

Finally, by way of a conclusion, it is worth mentioning that Martinis' reconstructions of cultural memory mediated by the data recovery procedure are neither nostalgic nor conciliatory. Indeed, Martinis' *Data Recovery* exhibition draws attention to numerous facts / data that both liberal multiculturalism and the conservative right try to camouflage as differences in worldview or culture, givens that cannot be surmounted but have to be tolerated. And finally the monumental drawing of Martinis *Body in Front of Museum*¹⁹ adverts us to the possible demolition of all the symbolic bridges with the past. The outline of the body, the imaginary Gulliver who has paid the tribute with his life helping the Lilliputians, is in fact Martinis' admonitory question: on the back of which giant from the past shall we climb to be able to see the future?

19 The work was imagined as an appropriation of a monumental commemorative sculpture of Antun Augustinčić or Tomislav Ostojica, but because of a series of circumstances, this had to be

dropped. Whatever the case, I leave for the reader's imagination the horizontally displayed eight-metre sculpture of Josip Broz Tito embroiled in the ropes of the Lilliputians.



J.B.T. 27.12.2004.
 c/b fotografija, 2004., brončani
 reljef i performans-video, 2005.
 b/w photograph, 2004, bronze
 relief and performance-video,
 2005.



Drugovi i drugarice, građani i
građanke (JBT/ZA/54)
urbani performans- video,
7 min., boja, ton, 2006

Comrades and Citizens
(JBT/ZA/54)
urban performance-video,
7 min., colour, sound, 2006.



1. TV dnevnik 04. 09. 1974.
video, 2009.
2. Mrtva priroda, video, 1974.

1. TV News 04. 09. 1974
video, 2009
2. Still Life, video, 1974





JBT/PULA/1949
performans, 2008.

JBT/PULA/1949
performance, 2008

Vječna vatra gnjeva
(više urbanih intervencija, iz
serije Data Recovery), instalacija,
2007–2016

Eternal Flame of Rage
(numerous urban interventions,
from Data Recovery series),
installation
2007–2016







Vječna vatra gnjeva,
spaljivanje automobila:

1. Split, 2012.
2. Subotica, 2008.
3. Labin, 2008.
4. Zagreb, 2016.

Eternal Flame of Rage,
car burning:

1. Split, 2012
2. Subotica, 2008
3. Labin, 2008
4. Zagreb, 2016

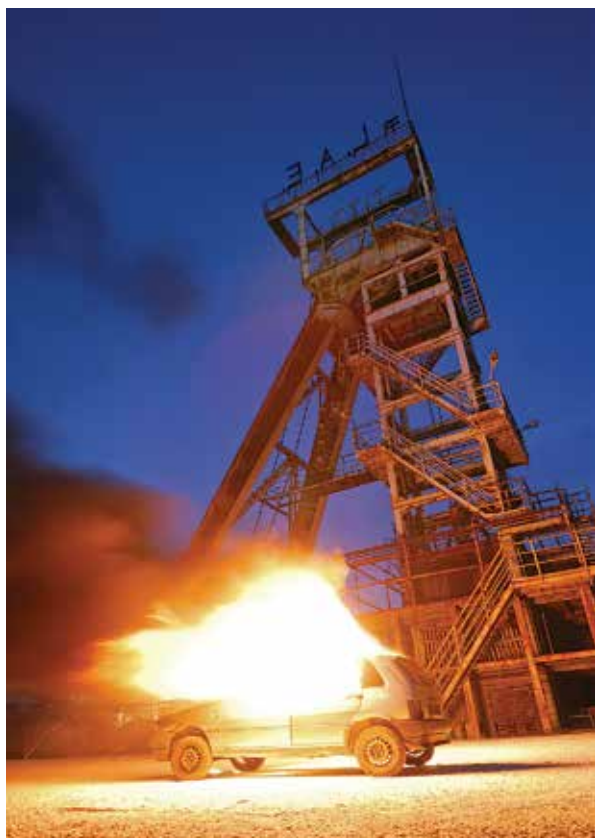




Foto Reuters (u smjeru kazaljke na satu): Belfast, 12. 07. 2010., Genova, 20. 07. 2001., Berlin May 1, 2003., Mexico City, March 10, 2011.

Reuters photos (clockwise): Belfast, 12. 07. 2010, Genova, 20. 07. 2001, Berlin May 1, 2003, Mexico City, March 10, 2011



Vječna vatra gnjeva,
detalji instalacije

Eternal Flame of Rage,
installation details

Vječna vatra gnjeva,
medijska fasada Muzeja
suvremene umjetnosti, 2016.

Eternal Flame of Rage,
media facade of the Museum of
Contemporary Art, 2016







Kaput raznesenog Lenjina,
instalacija, 2012.

Blasted Lenin's Coat,
installation, 2012



1. Kaput raznesenog Lenjina, eksplozija (video), 2012.
2. spomenik Lenjinu u St. Petersburgu nakon eksplozije, 2009.

1. Blasted Lenin's Coat, the blast (video), 2012
2. Lenin's monumet in St. Petersburg (RU) damaged by explosion, 2009.





ODESSA/STAIRS/1925/2014
ilm 6'30, c/b, ton, 2014.
(produkcija Omnimedia)

ODESSA/STAIRS/1925/2014
film 6'30, b/w, sound, 2014
(production Omnimedia)



Rad za izložbu 1969.
instalacija i video, 2015.

Work for The Exhibition 1969
installation and video, 2015

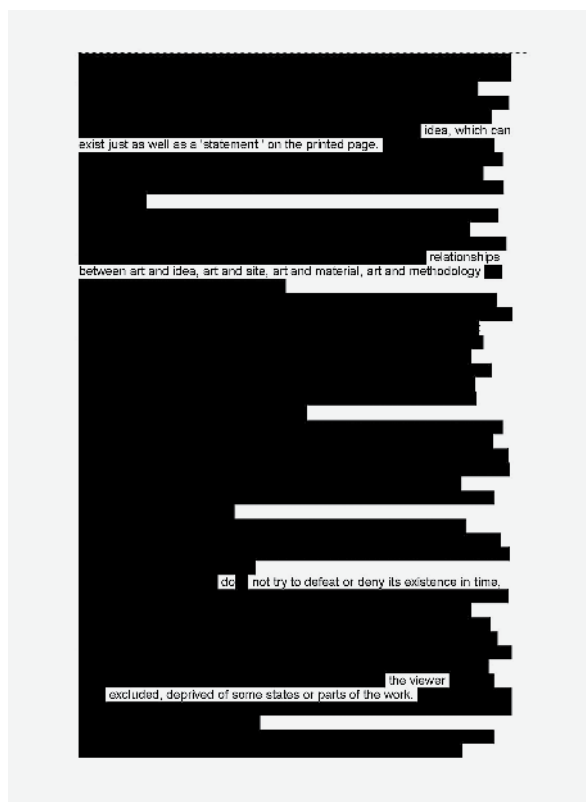
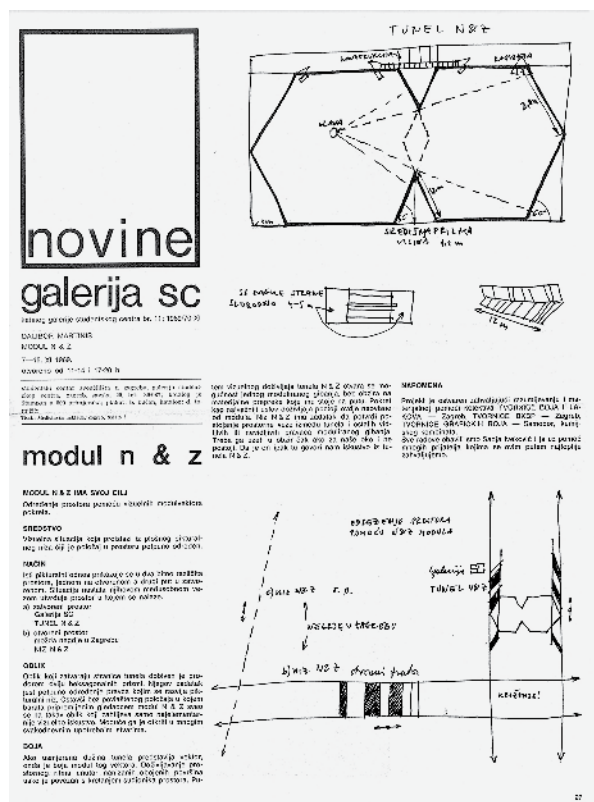




Rad za izložbu 1969.
instalacija i video, 2015.

Work for the Exhibition 1969
installation and video, 2015



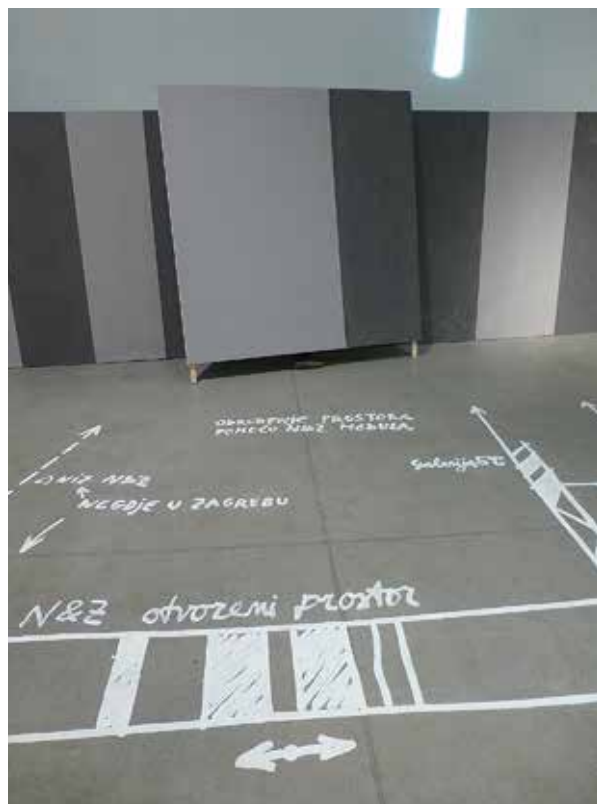


Rad za izložbu 1969.

1. originalni katalog izložbe D.M. iz 1969.
2. kolaž/stranica kataloga izložbe "When Attitudes Become Form", Bern, 1969.

Work for The Exhibition 1969

1. original catalog of exhibition by D.M. from 1969.
2. collage/page from the catalog of the exhibition "When Attitudes Become Form", Bern, 1969.



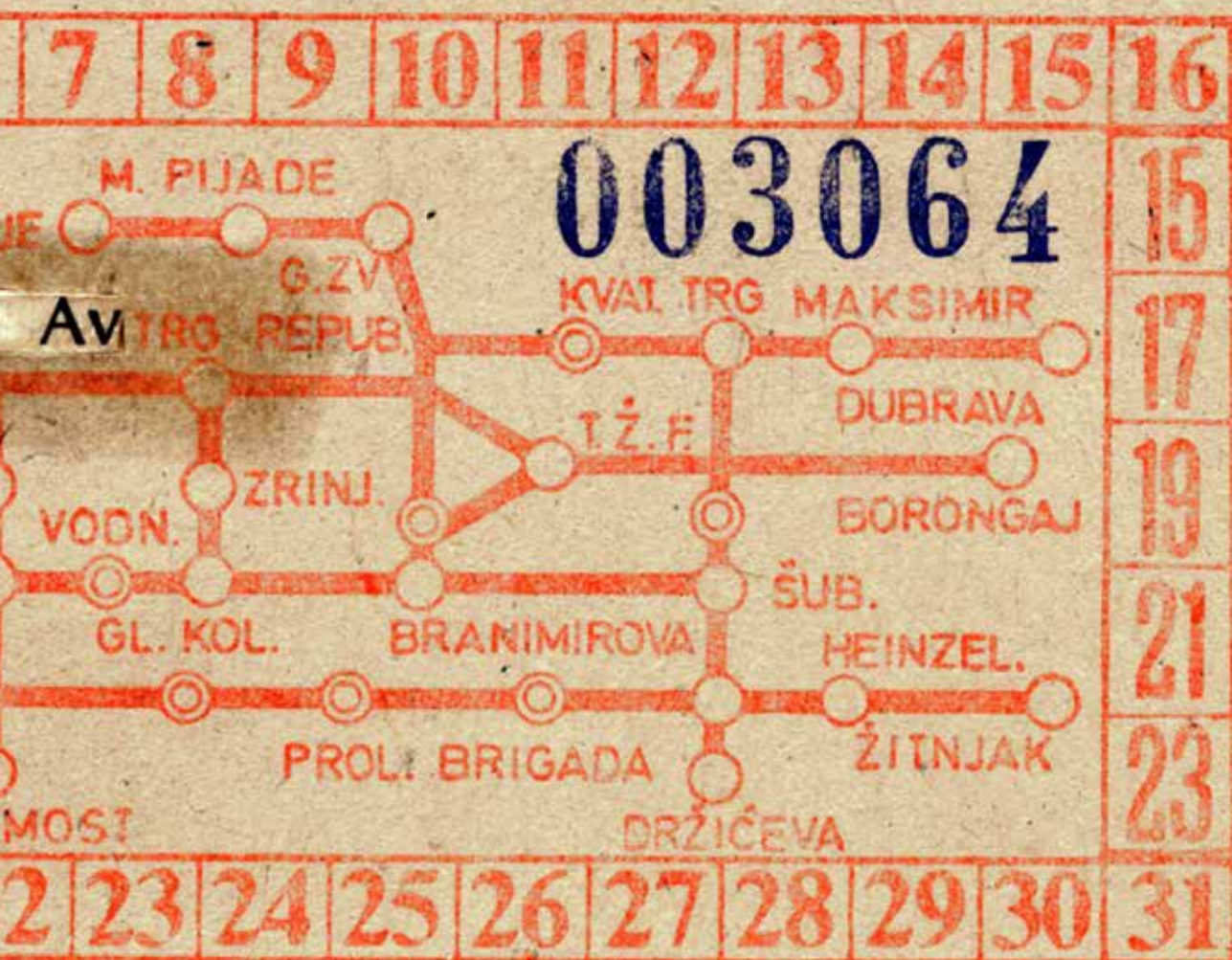
Rad za izložbu 1969.
instalacija i video, 2015.

Work for the Exhibition 1969
installation and video, 2015

Papir je
poruka
(Radovi u
papiru)

Paper is
Message
(Works in
Paper)

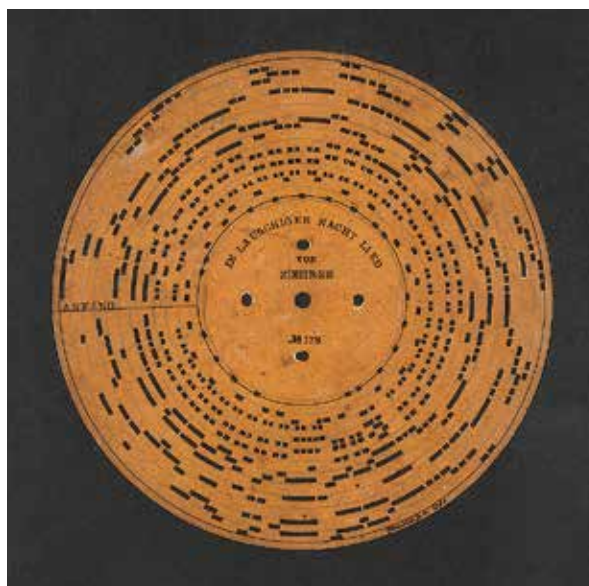
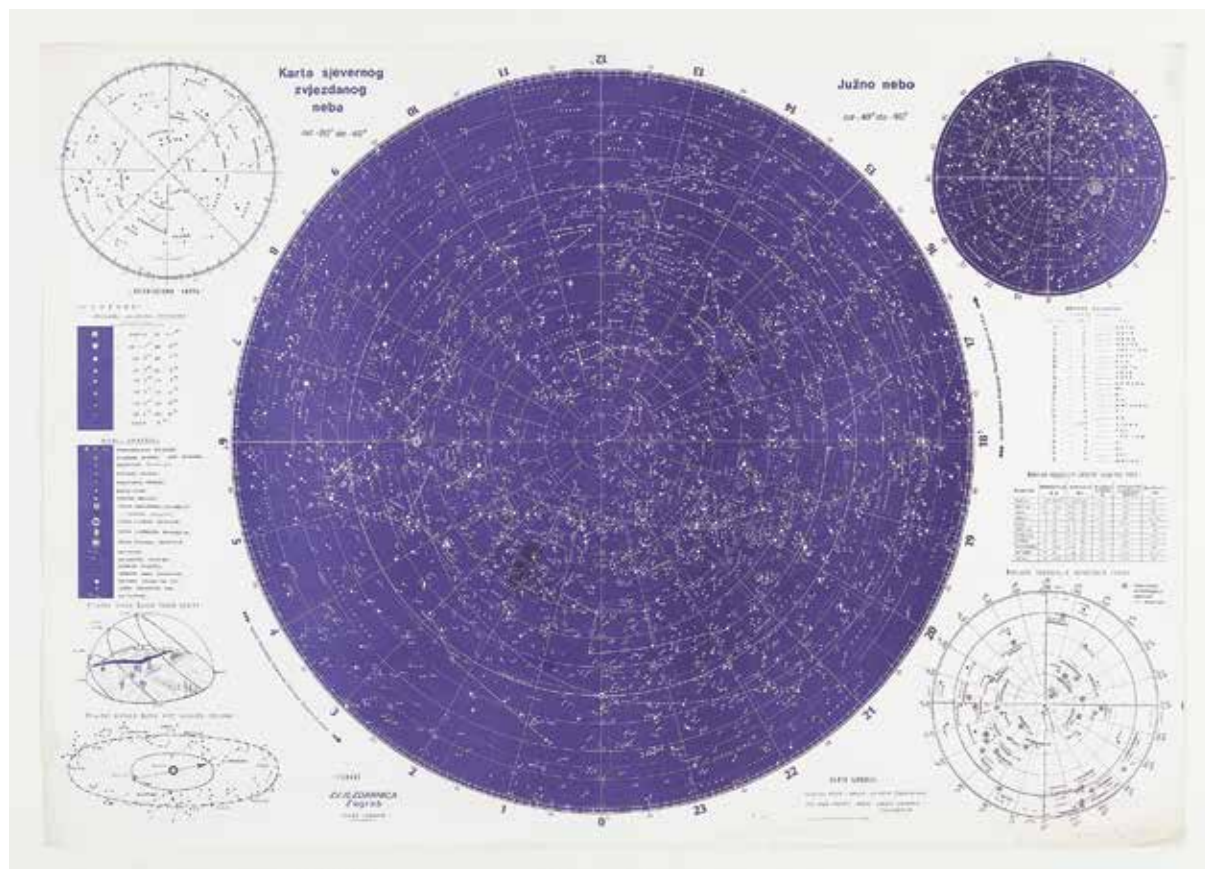






Krivotvorine
kolaži 1974.

Counterfeits
collages, 1974.



Krivotvorine kozmičke
kolaži, 1975 – 1980.

Cosmic Counterfeits
collages 1975 – 1980

Falsch
kolaži / collages, 1980.



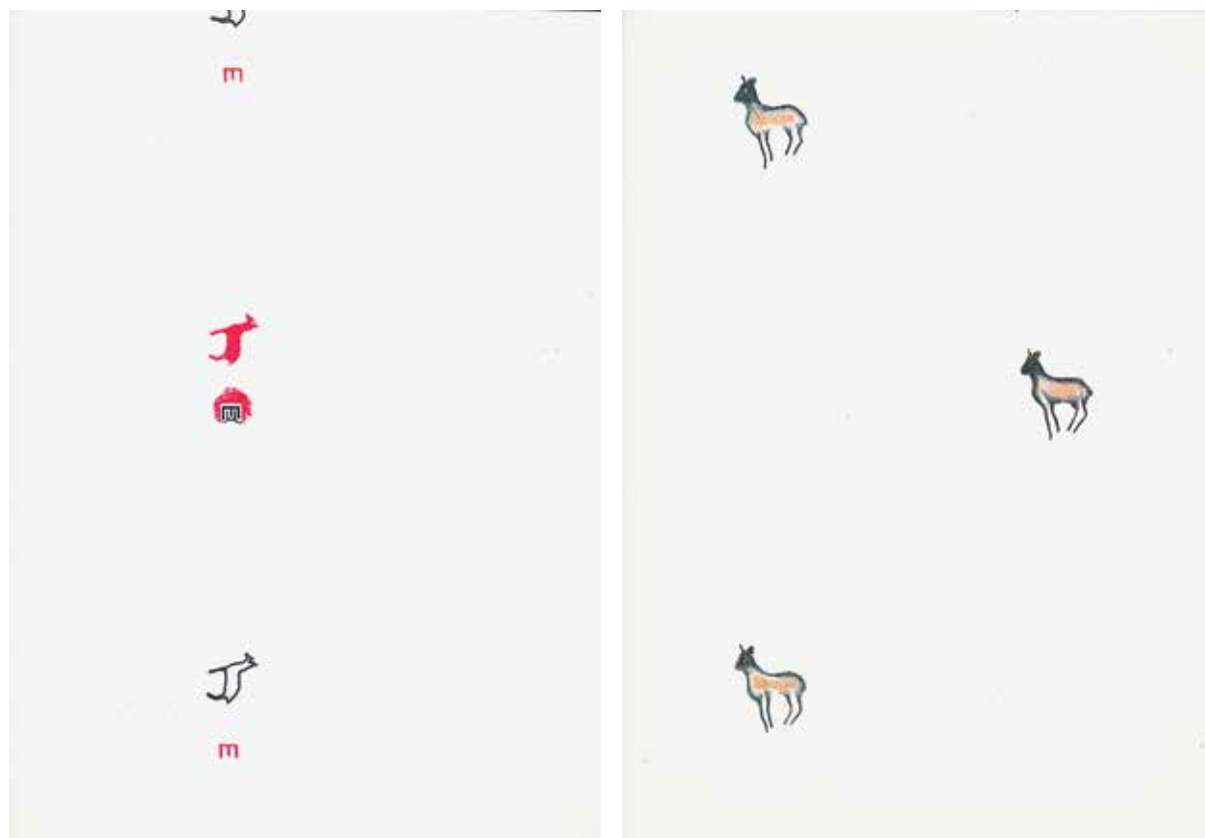
Borba olovke i flomastera, 1978.
/ Battle of pencil and felt-tip
pen, 1978

Borba olovke i gumice, 1978. /
Battle of pencil and eraser, 1978



Borba desne i lijeve ruke, 1978. /
Battle of right and left hand, 1978

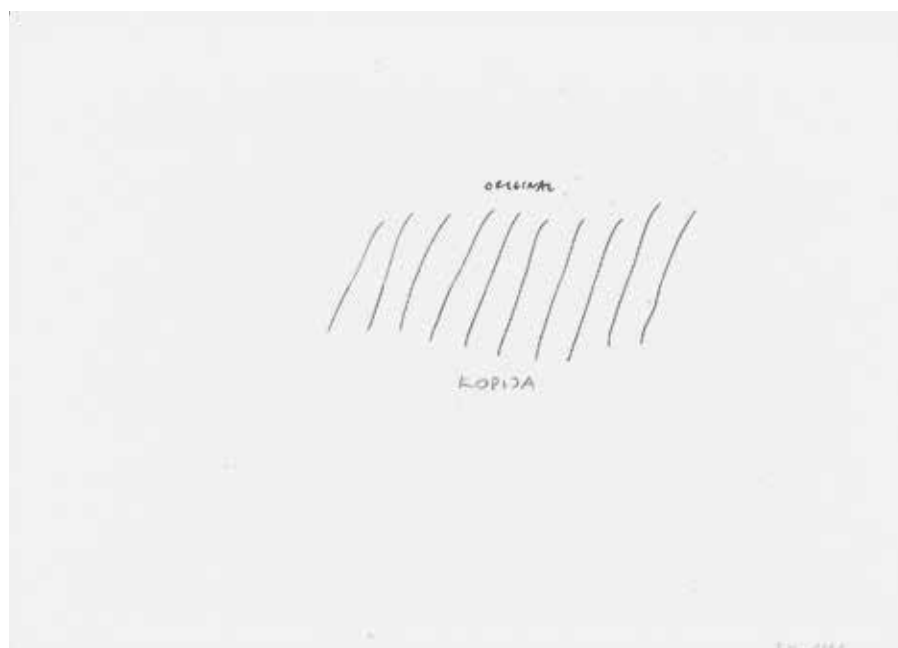
Kompozicija za dvije ruke, 1978. /
Composition for two hands, 1978





Divokoze (vodeni žigovi)
u papiru

Chamois (watermarks)
in Paper, 1977.





Originali i kopije, 1978.

Originals and Copies, 1978



Primam poduke iz umjetnosti /
I Take Art Lessons, 1978.

(Za)što radim / (For)What Am I
Doing, 1979?

I NEVER

I NEVER LOSE A BICYCLE

I NEVER EAT

SHIT - SORRY

I'VE NEVER BEEN IN CHINA

I NEVER KILL A HUMAN BEING

I'VE NEVER SEEN GOD

I NEVER TOOK LSD

I NEVER KNOW MY LIES

I NEVER GO TO BED WITH A PROSTITUTE

I NEVER KISS A HORSE

I NEVER GO TO THE MAN PAGE

I NEVER FLEW UP AIRBORNELY

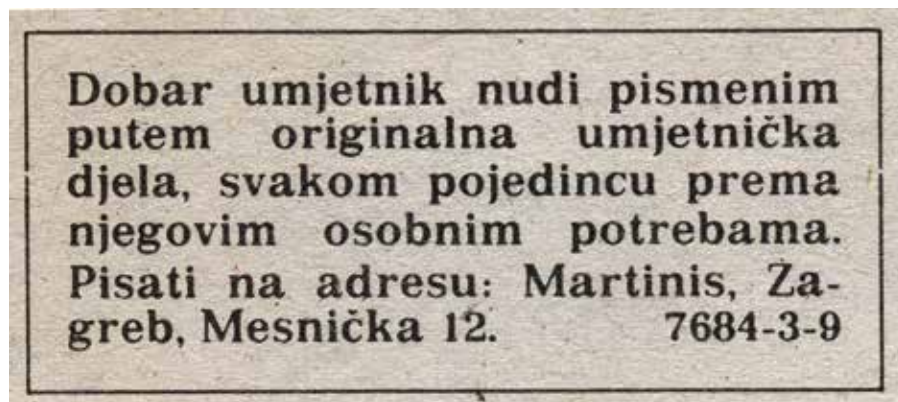
I NEVER WANT TO AFFIX WITH ANOTHER MAN

I NEVER READ TOLSTOY

John Doe 1980

Ja nikada, 1980.

I Never, 1980



Oglas / Advertisement 1974.

Good artist offers by writing
original art works, to each
according to his personal needs.

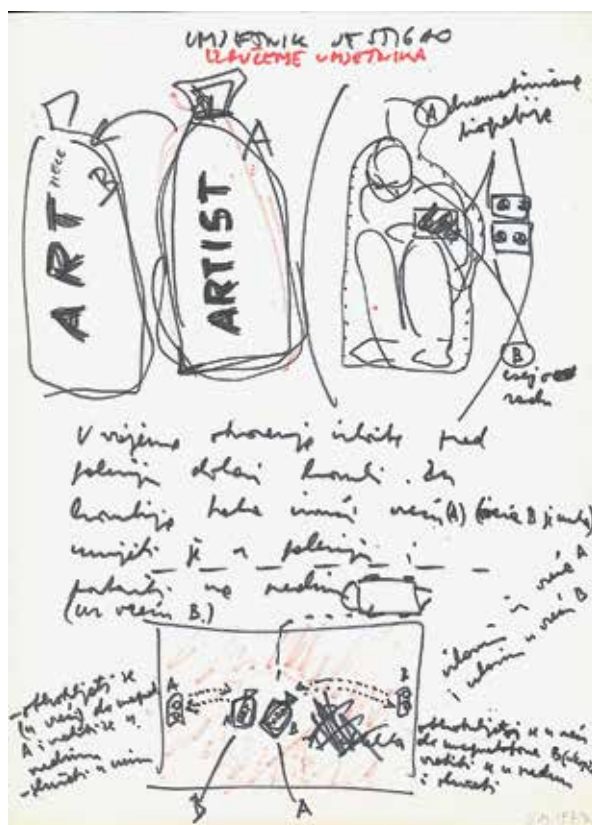
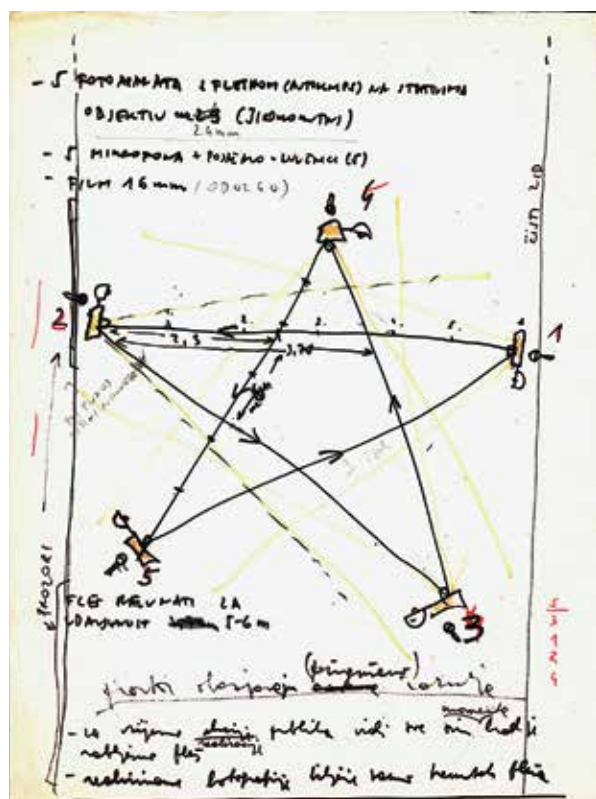
Write to address: Martinis,
Zagreb, Mesnička 12.

7684-3-9

③VA 系統A

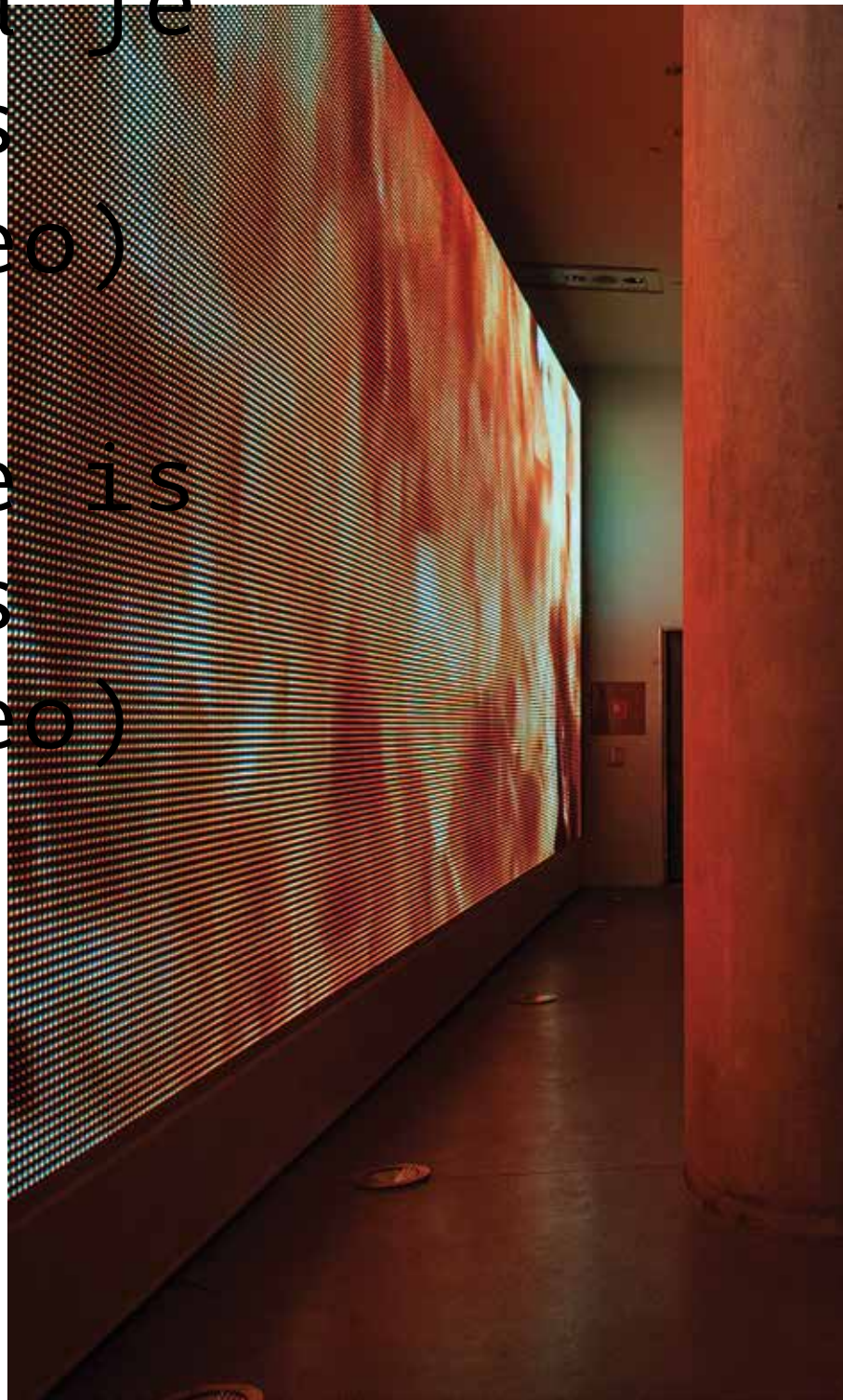
0.0156

1000-0704-01



Slika je
virus
(Video)

Image is
Virus
(Video)





Petra Belc

Video kao ideja i radna metoda

Video nije umjetnički medij.
Video je princip pretvaranja
optičke slike u električne impulse
koje je moguće pohraniti kao
analogni ili digitalni zapis.

— Dalibor Martinis

Not being really a simple and
discrete entity, video prevents
the prerequisite for a theoretical
approach: that is, deciding upon
an object about you wish to know.

— Sean Cubitt

Video was freed of all narrativity,
it was pure phenomenology.

— Woody Vasulka

Heterogenost Martinisovog umjetničkog rada u medijskom smislu, okreće se oko nekoliko osi – od performansa i akcija, instalacija, ambijenata i dugotrajnih konceptualnih izvedbi življene umjetnosti. No ona “disciplina”, ili medij/i, u kojima se na neki način cjelokupna njegova umjetnička praksa sažima, jezikom suvremene umjetnosti naziva se “pokretnom slikom”. Tim se krovnim terminom pomalo neprecizno,¹ ali širokopotezno nastoje obuhvatiti različiti oblici digitalnih i analognih filmova koji se kao zasebna forma (jdnokanalna projekcija) ili u vidu instalacija na različite načine provlače kroz suvremenu umjetnost od 1950-ih godina. Budući da se radi o jednom od najmlađih umjetničkih medija kojemu je od samih početaka industrija zabave, a poslije i umjetnosti, nametnula određenja i definirala obrise i smjerove akademskih istraživanja, te da su načini bilježenja slike, pokreta i vremena u posljednjih četrdesetak godina prošli korjenite promjene, ne začuđuju terminološke neujednačenosti. Eksperimentalni film je pritom svoju teoriju baštinio, konstruirao i dekonstruirao od samog filma, dok se video, kao “neoznačeni teritorij”, u svojim medijsko-tehnološkim i teorijskim počecima nalazio u prostoru potpune slobode.

Spomenuti fenomeni (načini zapisa) u Martinisovom opusu zauzimaju važno mjesto, a njihove su mogućnosti, ograničenja i specifičnosti, kao i kulturalna sfera koju za sobom povlače – posebno izražena u kontekstu sprege videa i televizije, odnosno masovnih medija – svojevrsna provodna konstanta u njegovu radu. Bilo da je riječ o analognom videu i njegovim tehničkim mogućnostima (zatvoreni krug, otvoreni kolut) koje su poslužile kao značenjska podloga nekima od najranijih Martinisovih radova, kao što su *Otvoreni kolut* (1976) i *Video imunitet* (1976), ili digitalnom načinu zapisa u vidu binarnog koda, čijim se implikacijama poigrava u radovima *King Kong, to America I say* (2002) ili *Unutar Malteškog Sokola* (2002/03) čini se kao da bi, unatoč umjetnikovom meta/medijskom nomadizmu, materijalne i tehničke specifičnosti medija koje Martinis koristi u svom radu bilo važno uzeti u obzir. Stvaralačka logika koja natapa Martinisov rad, kao i činjenica da je video za njega bio jedan od ključnih formativnih medija, razlozi su koji mi se čine podjednako važnima i u opravdanju nastojanja da se umjesto

¹ Povjesničar filma A. L. Rees ističe da nerado koristi taj termin, jer je pokret sekundaran u odnosu na vremenski aspekt eksperimentalnog filma i videa. Pritom pravi i jasnu razliku između spomenute tradicije s jedne, i “projekcijske” ili

“ekranske” umjetnosti s druge strane. LUX Blog / On a History of Experimental Film and Video, An Interview with A.L.Rees, 2011. <http://www.lux.org.uk/blog/history-experimental-film-and-video-interview-alrees>, pristup 13. 9. 2016.

Petra
Belc

Video as an idea and a work method

Video is not an art medium.
Video is a principle by which an
optical image is transformed into
electrical impulses that can be
stored as either an analogue or a
digital record.

— Dalibor Martinis

Not being really a simple and
discrete entity, video prevents
the prerequisite for a theoretical
approach: that is, deciding upon
an object about you wish to know.

— Sean Cubitt

Video was freed of all narrativity,
it was pure phenomenology.
— Woody Vasulka

The heterogeneity of Martinis's artistic output in the media sense revolves around several axes – performances and actions, installations and ambiances, as well as permanent conceptual performances of lived art. However, the 'discipline', or medium/media, condensing in a way his entire art practice is called, in the language of contemporary art, 'the moving image'. This umbrella term is a somewhat imprecise¹ but comprehensive attempt at grasping the different forms of digital and analogue films, that, as a separate form (a one-channel screening) or as installations, have in various ways been involved in contemporary art ever since the 1950s. Given that this is one of the youngest art media, outlined and defined in academic research from the very beginning by the entertainment industry and, later, by art as well, and given that the methods of registering image, movement and time have in the past 40 years undergone pivotal changes, inconsistencies in terminology are hardly surprising. Experimental film inherited, constructed and deconstructed its theory from cinema itself, while video, as 'uncharted territory', took its media/technological and theoretical first steps in a space of complete freedom.

These phenomena (recording methods) play a very important role in Martinis's work, and their possibilities, limitations and idiosyncrasies, as well as the cultural sphere they entail – particularly prominent in the context of video vs. television, i.e. mass media – have been a steady leitmotif in his work. Be it analogue video and its technical possibilities (closed circuit, open reel) which served as backdrop to some of Martinis's earlier works, like *Open Reel* (1976) and *Video Immunity* (1976), or a digital binary code record, the implications of which he played with in his pieces *King Kong, to America I Say* (2002) and *Inside the Maltese Falcon* (2002/03), it seems that the materials and technical specifics of the medium used by Martinis in his works should be taken into account, despite the artist's meta/media nomadism. The creative logic that imbues his work, as well as the fact that to him video was one of the vital formative media, is what I deem to be equally important in justifying the effort, not to embark on the usual kind of interpretative approach, but to focus on a theoretical and thematic 'navigation'

¹ Film historian A. L. Rees claims to use this term reluctantly, because movement is inferior to the temporal aspect of experimental film and video. He also makes a clear distinction between this tradition on the one hand and 'projection' or 'screen'

art on the other. LUX Blog / On a History of Experimental Film and Video, An Interview with A.L.Rees, 2011. <http://www.lux.org.uk/blog/history-experimental-film-and-video-interview-alrees>, accessed on 13 September 2016.

uobičajenog interpretativnog pristupa pažnja usmjeri na teorijsku i tematsku “navigaciju” kroz Martinisovu videografiju.² Razlog tome je jasnije ocrtavanje karakteristika i stvaralačkih principa medija videa u okviru umjetnikova korpusa, pri čemu bi se i sami radovi smjestili u okvire razvojnog luka videa kao umjetničke discipline. Premda se ovakav pristup može doimati disciplinski skućeno i modernistički anakrono, čini mi se važnim vratiti se izvornim aspektima video-umjetnosti koji će biti višestruko koristan navigacijski instrument.

Američki fotograf i videast Jon Burris ističe da je video nastao usred krize modernizma i pretvorio se s jedne strane u medij njegove obnove, a s druge u sredstvo kojim se modernizam pokušalo premostiti u potrazi za “nečim drugim”. Ta proturječna – a moglo bi se reći i dijalektička – priroda videa proizlazila je pritom iz njegove potpuno uporabne nedefiniranosti i otvorenosti, koju su umjetnici prigrllili kao mogućnost bijega iz postojećeg stanja, nastojeći istodobno “na životu održati optimizam i vjeru u napredak koji leže u srcu modernističkog projekta.”³ To nikako ne implicira formalizam koji se često vezuje uz modernističku umjetnost, nego podrazumijeva filmski osviješten istraživački i avangardni stvaralački duh koji je, u Martinisovom slučaju, nastao na temeljima vizualnih umjetnosti čiji je obrazovni tradicionalizam umjetnik odbacio, priklonivši se – u ono vrijeme novoj – umjetnosti procesa i vremena. “Počeo sam raditi s videom u trenutku u kojemu su statična vizualna sredstva postala neodgovarajuća za komunikaciju radova procesualne naravi, odnosno kada sam oblikovao nove stavove spram umjetnosti, osjećajući potrebu prenošenja umjetničkog prostora u prostor stvarnog iskustva, stvarnog događaja” pojašnjava Martinis razloge ulaska u svijet videa, ističući da su ga u njemu ponajprije zanimali “vrijeme, stvarnost i medijska ‘stvarnost’, te izravna komunikacija između umjetnika i publike.”⁴ Sve su ga te stvari naposljetku, naglašava Martinis, gotovo prisilno dovele i do otkrića medijskih karakteristika videa.

Vremenska dimenzija videa i činjenica da je njegovo tkivo temeljeno na živom signalu nagnala je norvešku povjesničarku umjetnosti Inu Blom da se pozabavi idejom moguće autobiografije videa kao objekta.⁵ U središtu njezina istraživanja nalaze se mnemoničke posljedice te tehnologije,⁶ odnosno refleksivnost medija videa – mogućnost istodobnog bilježenja i reproduciranja – koja je obilježila početke Martinisova video-stvaralaštva. Promatrajući njegove *filmmove* kao objekte, razvrstavajući ih tipološki i čitajući što oni govore o samima sebi, čini mi se da je moguće dobiti zanimljivu i prilično točnu kartografiju (autobiografiju?) Martinisovog rada. Ona će nam istodobno pružiti uvid kako u est/etičku tako i u idejnu dimenziju koja se nalazi u njegovoj podlozi, što je sasvim očekivano imajući u vidu činjenicu da je, kada govorimo o videu, riječ o mediju čija je tehnička logika u mnogočemu utjecala i na sam njegov sadržaj.

2 Nizozemska povjesničarka umjetnosti Helen Westgeest u svojoj knjizi *Video Art Theory: A Comparative Approach* napominje da trenutno ne postoji ni jedna teorijska studija koja se bavi medijem videa kroz prizmu njegovih cjelokupnih medijskih aspekata; vremena, prostora, reprezentacije i pripovijedanja. Westgeest, Helen, *Video Art Theory: A Comparative Approach*, John Wiley & Sons, 2015, str. 14

3 Burris, Jon. *Did the portapak cause video art? Notes on the formation of a new medium*. Millennium Film Journal 29 (1996): 2-28. <http://www.mfj-online.org/journalPages/MFJ29/JBurrisPortapak53196.html>, pristup 13. 9. 2016.

4 Dalibor Martinis, n/a.

5 Blom, Ina. *The Autobiography of Video: Outline for a Revisionist Account of Early Video Art*. Critical Inquiry 39.2, 2013, str. 276-295

6 Blom video definira kao aktanta koji je u stanju rekonfigurirati polje društvenog djelovanja zahvaljujući karakterističnim odnosom spram vremena, čiji su se principi, jednom kada su se pojavili, prelili i na društvenu stvarnost. Tu spregu čovjeka i stroja – odnosno “duboko biopolitički” aspekt tehnologije – na izravan način nagovještaju već i rani Martinisovi videoradovi.

through Martinis's videography.² The reason for this is to acquire a clearer delineation of the qualities and creative principles of the video medium within the artist's oeuvre, which would settle the works themselves within the scope of the evolutionary curve of video as an art discipline. Although such an approach might seem narrow in discipline and anachronous in this day and age, it seems important to go back to the original aspects of video art, serving as a multi-use navigation instrument.

American photographer and video maker Jon Burris claims that video emerged in the midst of a crisis of modernism and was transformed on the one hand into a medium of its renewal, and on the other into a tool for bridging modernism on a quest for 'something else'. This contradictory – one could say also dialectical – nature of video stemmed from the openness and utter lack of definition of its use, embraced by artists as a possibility to escape the current condition, at the same time "a vain attempt to keep alive the optimism and belief in progress which lie at the heart of the modernist enterprise."³ This by no means implies the formalism that is often attributed to modernist art, but rather assumes a cinematically-conscious inquiring and avant-garde creative spirit which is, in Martinis's case, based on visual arts, the educational tradition of which the artist discarded, subscribing instead to – at that time a new – art of process and time. "I started working with video at a time when static visual means became unsuitable to communicate process-oriented works, i.e. when I shaped new views on art, sensing a need to transpose artistic space into a space of real-life experience, an actual event," Martinis explains his reasons for embarking on the world of video, stressing that he was primarily interested in "time, reality and media 'reality', as well as direct communication between the artist and the audience."⁴ All these things finally, he says, almost forced him to discover the media-related qualities of video.

The temporal dimension of video and the fact that its tissue is based on a living signal prompted the Norwegian art historian Ina Blom to examine the idea of a possible autobiography of video as an object.⁵ Her research centred on the mnemonic consequences of this technology,⁶ more accurately on the reflexivity of video as a medium – a possibility of simultaneous registering and reproducing – which marked the early stage of Martinis's video creativity. By examining his *films* as objects, categorising them by type and reading what they speak of themselves it seems that one could chart quite an interesting and accurate map (autobiography?) of Martinis's work. At the same time, it will provide us with an insight both into the aesthetic and ethical as well as the conceptual dimension in its backdrop, quite expectedly due to the fact that, when video is concerned, we are speaking of a medium whose technical logic greatly influenced its content.

2 The Dutch art historian Helen Westgeest in her book *Video Art Theory: A Comparative Approach* claims that currently there are no theoretical studies to focus on the medium of video through the optics of its media aspects in their entirety: time, space, representation and narrative. Westgeest, Helen, *Video Art Theory: A Comparative Approach*, John Wiley & Sons, 2015, p. 14.

3 Burris, Jon. *Did the portapak cause video art? Notes on the formation of a new medium*, Millennium Film Journal 29 (1996): 2-28. <http://www.mfj-online.org/journalPages/MFJ29/JBurrisPortapak53196.html>, accessed on 13 September 2016.

4 Dalibor Martinis, n/a.
5 Blom, Ina. *The Autobiography of Video: Outline for a Revisionist Account of Early Video Art*. *Critical Inquiry* 39.2, 2013, pp. 276-295.

6 Blom defines video as an aactant capable of reconfiguring the field of social action thanks to a characteristic view on time, whose principles, once existing, overflowed on the social reality. The conjunction between man and machine – i.e. the 'profoundly biopolitical' aspect of technology – is directly foreshadowed in the early works of Dalibor Martinis.

Pripovijest o nastanku video-umjetnosti u Hrvatskoj dobro je dokumentirana i do danas u nekoliko navrata ispisana, dok je o Martinisovom radu usporedno nastao i nemali broj interpretativnih tekstova koji su svoje mjesto našli podjednako u integralnim knjigama kao i monografskim i skupnim katalozima izložbi na kojima je sudjelovao.⁷ Povijest videa istodobno je i složeno čvorište različitih strujanja koja su se u umjetničkom svijetu počela događati usporedno, pa su tako mnogi njezini rukavci prisutni i u Martinisovim radovima. Pitanja odnosa tijela i tehnologije, (masovnih) medija i statusa informacije, procesualnosti, konceptualne umjetnosti i pozicije/statusa umjetničkog objekta, galerijskog odnosno muzejskog prostora, identiteta, sjećanja i vremena, na različite se načine isprepliću, pojavljuju i nestaju, odnosno kruže opusom koji na linearnoj vremenskoj liniji obuhvaća razdoblje od četrdesetak godina. Video je pritom otvarao i značajna teorijska i estetska pitanja o samoj naravi (pokretne) slike,⁸ suprotstavljajući video-umjetnost mediju filma i televizije ne samo u sociološkim, žanrovskim nego i mimetičkim okvirima. Narativna fikcija koju su njegovali srednjestrujaški film i televizija u video-umjetnosti pojavila se tek krajem 1970-ih godina, dok je indeksna veza filmske slike sa stvarnošću mediju videa bila temeljno osporavana.

Unatoč medijskim specifičnostima, u posljednje je vrijeme u tekstualnim pregledima te umjetnosti nastala svojevrsna čvršća povezanost videa s medijem filma i to onog njegovog odvijetka koji se naziva eksperimentalnim. Video se počelo promatrati jednim "krilom" tradicije eksperimentalnog filma, ali, dok će filmu za ravnopravan ulaz u galerijsko-muzejski prostor najčešće biti potreban prefiks eksperimentalnog (ili sintagma "film umjetnika"), u slučaju videa ta se artistskičko-istraživačka premisa gotovo podrazumijeva. Kada se govori o pojmu videa u institucionalno-umjetničkom kontekstu, eksperimentalno i umjetničko kao da su u njemu *a priori* sadržani. Martinisov je rad pritom nastao u okviru grada koji je u to vrijeme već imao, doduše srednjestrujaški nevidljivu i doslovno podzemnu, ali snažnu scenu eksperimentalnog filma, čiji su izdanci bili među pionirima strukturalnog filma u svijetu. Još kao srednjoškolac posjećivao je festival GEFF-a i poigravao se idejom filmske "osmice", ali njegovi su koraci u svijet videa započeli u potpunoj neovisnosti od stilske i idejnog konteksta eksperimentalnog filma.⁹ Kao idejne uzore Martinis će tako prije svega navesti Brucea Naumana, Vita Acconcia i Chrisa Burdena,¹⁰ autore koji su u video ušli iz svijeta Fluxusa i likovnih umjetnosti, stavljajući u središte odnos tijela i videa kao i prirodu same umjetnosti.

7 Historijat video-umjetnosti u Hrvatskoj zabilježio je, primjerice, Tihomir Milovac u katalogu izložbe *Insert* (2008), a u okvirnim ju je potezima iscrtala Leonida Kovač u katalogu izložbe *Aktuelle Videokunst aus Zagreb* (1996). O njoj je pisao Jerko Denegri u katalogu međunarodnih video-susreta u Montrealu, *Video Art in Yugoslavia 1969-1984* (1984), a u širem jugoslavenskom kontekstu o videu je pisala Barbara Borčić u tekstu *Video Art from Conceptualism to Postmodernism* (2003). Povijesna

dokumentacija o videu u domaćoj sredini nalazi se, primjerice, u publikacijama *Spot* br. 10 (Marijan Susovski, "Video u Jugoslaviji", 1977), te Katalogu susreta u Motovunu na temu *Identitet* (1976). Na umjetnikovim osobnim mrežnim stranicama nalazi se i detaljan popis tekstova o njegovom radu, a sveobuhvatan popis bibliografije o Hrvatskoj video-umjetnosti nalazi se na sljedećoj poveznici: <http://www.culturenet.hr/default.aspx?id=30573&pregled=1&datum=2.2.2010%2014:53:2>, pristup 5. 9. 2016.

8 Blom smatra da je vizualni pristup istraživanju medija videa od sekundarne važnosti u odnosu na njegov vremenski aspekt, što je opravdano i u kontekstu Martinisova rada, s izuzetkom razdoblja iz 1980-ih godina u kojemu se bavio narativnim i slikovnim aspektima videa, te zadnjim radom iz 2016, *Proba TV Dnevnika*, gdje se ponovno približava igranoj, narativnoj strukturi a posebna je pozornost na kadriranju, montaži i teksturi slike.

9 Eksperimentalni se film pritom u Hrvatskoj/Jugoslaviji prikazivao uglavnom u okviru amaterskih kino-klupskih festivala, dok je video-umjetnost od samog početka bila vezana za galerijske prostore.

10 "Početkom sedamdesetih bilo je vrlo malo orijentira i uzora ali je video bio jedan gotovo globalni umjetnički pokret" istaknuo je Martinis u intervjuu Lari Badurini.

The story of the birth of video art in Croatia is well documented and by now has been annotated several times, and simultaneously a reputable number of interpretational texts were written about Martinis's work, finding a place for themselves equally in integral volumes and in the monographic and collective catalogues of exhibition in which he participated.⁷ The history of video is also a complex junction of different trends emanating in the art world at the same time, which is why many of its branches are traceable in Martinis's work as well. The issues of body and technology, (mass) media and information status, process-orientation, conceptual art and the position/status of an artefact, gallery i.e. museum space, identity, memory and time interlace in different ways, disappear and reappear, circling across a body of work that spans a period of four decades. Video, moreover, raised significant theoretical and aesthetic questions about the very nature of the (moving) image,⁸ juxtaposing video art to the medium of film and television, in terms not only of sociology, but also of genre and mimesis. Narrative fiction fostered by mainstream film and television appeared in video art only in the late 1970s, while the indexic conjunction between cinematic image and reality was in the case of video fundamentally contested.

Despite media-related idiosyncrasies, recent textual overviews of this art display a certain stronger relation between video and film, more accurately the sphere we call experimental film. Video began to be seen as a 'branch' of the experimental film tradition, but, while film would most often need the prefix experimental (or the definition 'artist film') to be given equal access to museums and galleries, in the case of video this artistic/research prerequisite is almost assumed. Speaking about the notion of video in the institutional-artistic context, experimental and artistic seem to be taken as its intrinsic qualities. Martinis's work originated in a city that at that time already had a powerful experimental film scene (even if it was invisible to the mainstream and literally underground), whose offshoots were among the pioneers of structural film on a global scale. Ever since high school, he visited the GEFF festival, toying with the idea of a film loop, but his first steps in the world of video began entirely independently of the stylistic and conceptual context of the experimental film.⁹ As conceptual role models, Martinis lists primarily Bruce Nauman, Vito Acconci and Chris Burden,¹⁰ the authors who embraced video through Fluxus and visual arts, focusing on the relationship between the body and video, as well as the very nature of art. These represent video communication with

7 The history of video art in Croatia was traced, for example, by Tihomir Milovac in the catalogue to the exhibition *Insert* (2008) and outlined by Leonida Kovač in the catalogue *Aktuelle Videokunst aus Zagreb* (1996). Jerko Denegri also wrote about it in the catalogue to the international video event in Montreal *Video Art in Yugoslavia 1969-1984* (1984), and in a broader Yugoslav context video was the focus of Barbara Borčić's *Video Art from Conceptualism to Postmodernism* (2003). Historical documentation

of video in our local environment can be found in, for example, *Spot* no. 10 (Marijan Susovski, "Video u Jugoslaviji", 1977), and the Catalogue to the Motovun meeting focusing on *Identity* (1976). The artist's personal website features a detailed list of written records on his work, and a comprehensive list of sources on Croatian video art is available on: <http://www.culturenet.hr/default.aspx?id=30573&pregled=1&datum=2.2.2010%2014:53:2>, accessed on 5 September 2016.

8 Blom believes that a visual approach to media research into video is inferior to its temporal aspect, which is justified in the context of Martinis's video as well, with the exception of the 1980s, when he focused on the narrative and visual aspects of video, and the latest work from 2016, *Rehearsal of TV News 4/5/1980*, where he re-embraced storyline, a narrative structure, with special attention paid to framing, editing and image texture.

9 In Croatia/Yugoslavia, experimental film was mainly shown at amateur art house cinema festivals, whereas video art was from the very beginning connected to gallery venues.

10 "In the early 1970s there were very few beacons and role models, but video was almost a global art movement," said Martinis in an interview with Lara Badurina.

Riječ je o načinima video-komunikacije s publikom u isključivo muzejsko-galerijskom kontekstu, koja ujedno obilježava i početke Martinisovog video-stvaralaštva.¹¹

Nekoliko je radova u Martinisovoj videografiji koje je moguće izdvojiti kao paradigmatičke primjere u kojima se na simbolički način sažimaju osnovni stvaralački principi i teme kojima će se u okviru videa nastaviti baviti narednih desetljeća. Premda neki od njih, prema dosadašnjem mišljenju struke, ne spadaju u Martinisova antologijska djela, čini mi se kao da upravo oni na jednostavan i pregledan način otvaraju neke od ključnih problemskih točaka njegove video-umjetnosti (a možda i cjelokupnog rada?), dok istodobno u umjetničkom registru ispisuju i teorijsku pozadinu rođenja i razvoja video-umjetnosti.¹²

I. Otvoreni kolut (1976)

— umjetnost, znanost i video-performans

Like man, video is entirely dependent
upon a precarious life-support system
for its existence, in its case, electronic
circuitry and electricity.

— Helen Westgeest¹³

U više je navrata Martinis isticao da ga u kontekstu videa primarno zanima njegova procesualnost, mogućnost bilježenja umjetničke geste, dok je sama estetsko-tehnološka priroda slike od sekundarne važnosti. Premda će se u 1980-ima to nakratko promijeniti, stav prema nerazdruživoj suradnji videa i (tjelesne) izvedbe u Martinisovom će radu ostati konstanta. *Otvoreni kolut*, nastao na Motovunskim susretima 1976. godine o temi "Identiteta", kompleksno je djelo koje u sebi nosi zametke nekoliko teorijskih pro-

11 Na bienalnoj izložbi video-umjetnosti Trigon'73 godine 1973. u Grazu, na kojoj je bio i Dalibor Martinis, sudjelovali su ujedno i VALIE EXPORT, Richard Kriesche, Joan Jonas, Bruce Nauman i Nam June Paik, kojega Martinis također ističe kao jednog od umjetnika koji su obilježili njegov rad (prema Beroš, Nada i Dalibor Martinis, *Dalibor Martinis: javne tajne*, Muzej suvremene umjetnosti, 2006, str. 18). Ta razgraničenja u uzorima ujedno upućuju i na "dva izvora video-umjetnosti" (Turković, Hrvoje u: Kragić, Bruno i Nikica Gilić, ur., *Filmski leksikon: A-Ž*. Leksikografski Zavod" Miroslav Krleža", 2003, str. 727), koja se načelno mogu dovesti u vezu s onime što je Peter Wollen nazvao "dvjema avangardama". Radi se o podjeli umjetnika na one koji dolaze iz svijeta kino-dvoranskog

(theatrical) eksperimentalnog filma filmskih kooperativa (Malcolm Le Grice, Peter Gidal, Jonas Mekas), iz kojih su se zatim izdvojili video-umjetnici, i autora koji su se bavili "komercijalnijim" oblikom filma (Jean-Luc Godard, Straub-Huillet). Ta podjela ukorijenjena je u samoj filmskoj povijesti, pa tako radove poput Naumanovih i Acconcijevih britanski povjesničar eksperimentalnog filma i videa A. L. Rees vidi kao obnovu predratne avangardne tradicije (u kojoj su filmove radili Moholy-Nagy, Man Ray i Fernand Léger), s jednom bitnom razlikom: video-umjetnici 1960-ih i 1970-ih godina brisali su granice između medija, djelujući ne unutar nego "između" njih (Rees, A. L., *Povijest eksperimentalnog filma i videa*, 25 FPS, Zagreb, 2016,

str. 113). Dalibor Martinis, zajedno sa Sanjom Iveković i Goranom Trbuljakom, pripada toj "fluksusovskoj", konceptualnoj struji video-umjetnosti koja je u Americi u svojim počecima bila vezana uz kino-dvoranski eksperimentalni film iz kojega se poslije izdvojila. No, iako su u Jugoslaviji postojale i ove druge "dvije avangarde" – "kooperativna" koja je bila kino-klupska, i komercijalnija čiji je vjerojatno najznačajniji predstavnik Dušan Makavejev – Turković smatra da su domaći video-umjetnici djelovali "bez svijesti o filmskoj prethodnici" (Turković, Hrvoje, "Hrvatski eksperimentalni film šezdesetih i videoumjetnost sedamdesetih kao avangardno krilo modernizma", <http://www.academia.edu/7189351/>

Hrvatski eksperimentalni film_%C5%A1ezdesetih_i_videoumjetnost_sedamdesetih_kao_avangardno_krilo_modernizma_Croatian_experimental_film_in_the_sixties_and_videoart_in_the_seventies_as_an_avant-garde_wings_of_modernism, pristup 1. 9. 2016.)

12 Nam June Paik duhovito je primijetio da se zbog utjecaja vremenskih tehnologija na društveni sustav povijest ne bi više trebala imenovati poviješću (history) nego videoviješću (videory) (prema Blom, Ina, "The Autobiography of Video", str. 284).

13 Westgeest, Helen, *Video Art Theory*, str. 15

the observer only in the context of a gallery or museum, and such description also applied to the early days of Martinis's video work.¹¹

Several works in Martinis's videography could be singled out as paradigmatic examples that symbolically outline the essential creative principles and subject matters he will continue to pursue in the field of video in the decades to come. Although some of them, according to professional opinion, cannot be perceived as classic pieces, it is these works that seem simply and lucidly to indicate some of the key focal points of his video art (and maybe even his entire work?), while at the same time in the registry of art they form a theoretical backdrop to the birth and evolution of video art.¹²

I. Open Reel (1976)

– art, science and video performance

Like man, video is entirely dependent upon a precarious life-support system for its existence, in its case, electronic circuitry and electricity.

— Helen Westgeest¹³

On several occasions Martinis stressed that in the context of video he is primarily interested in its process orientation, the possibility of recording artistic gesture, while the actual aesthetic and technological nature of the image is only secondary. Although in the 1980s this was to change to a certain extent, Martinis's views on the inseparable conjunction between video and (physical) performance have remained a constant in his work. *Open Reel*, made at the Motovun Meeting in 1976 on the subject of *Identity*, is a work of some complexity, carrying the seeds of several theoretical problems and

11 At the biennial video art exhibition Trigon'73 in 1973 in Graz, Austria, Dalibor Martinis took part opposite VALIE EXPORT, Richard Kriesche, Joan Jonas, Bruce Nauman and Nam June Paik, whom Martinis also lists among the artists who influenced his work (according to Beroš, Nada and Dalibor Martinis, *Dalibor Martinis: javne tajne*, Museum of Contemporary Art, 2006, p. 18). Such delineations of influence also point to "two sources of video art" (Turković, Hrvoje in: Kragić, Bruno and Nikica Gilić, eds., *Filmski leksikon: A-Ž*. Miroslav Krleža Institute of Lexicography, 2003, p. 727), which could be related to what Peter Wollen called "the two avant-gardes" – a categorisation of artists into those hailing from

theatrical experimental film of film co-ops (Malcolm Le Grice, Peter Gidal, Jonas Mekas), some of whom later turned to video art, and the authors who pursued a more 'commercial' path (Jean-Luc Godard, Straub-Huillet). This categorisation is deeply anchored in the very history of film; the British experimental film and video historian A. L. Rees sees as a renaissance of the pre-war avant-garde tradition (with films by Moholy-Nagy, Man Ray and Fernand Léger), but with one crucial difference: video artists in the 1960s and 1970s blurred the intermedia lines, acting not within, but between them (Rees, A. L., *History of Experimental Film and Video*). Dalibor Martinis, together with Sanja Iveković

and Goran Trbuljak, belongs to this 'Fluxusian', conceptual branch of video art, which was in America in its early years mainly related to art house experimental cinema, from which it later separated. However, even though in Yugoslavia there were the other 'two avant-gardes' – the 'co-op' type, belonging to cinemas and film clubs, and the more commercial one, whose most important representative is probably Dušan Makavejev – Turković believes that local video artists acted "unaware of cinematic avant-gardes" (Turković, Hrvoje, "Hrvatski eksperimentalni film šezdesetih i videoumjetnost sedamdesetih kao avangardno krilo modernizma", <http://www.academia.edu/7189351/>

Hrvatski_eksperimentalni_film_%C5%A1ezdesetih_i_videoumjetnost_sedamdesetih_kao_avangardno_krilo_modernizma_Croatian_experimental_film_in_the_sixties_and_videoart_in_the_seventies_as_an_avant-garde_wings_of_modernism, accessed on 1 September 2016).

12 Nam June Paik humorously noted that because of the influence of temporal technologies on the social system, history should no longer be called history, but videory (according to Blom, Ina, *The Autobiography of Video*, p. 284).

13 Westgeest, Helen, *Video Art Theory*, str. 15.

blema i postavlja pred autora i gledatelja pojam “video-performansa”. Taj je “žanr” od samih početaka prisutan u video-umjetnosti, a zanimljivo je da je o njemu 1976. godine u pokušaju da ga rasvijetli pisao Willoughby Sharp,¹⁴ umjetnik zahvaljujući čijem je boravku u Zagrebu Martinis prvi puta došao u susret s prijenosnom video-opremom. No, dok se debate¹⁵ oko video-performansa vode na liniji djela snimljenog za kameru bez nazočnosti publike i prikazivanog isključivo na monitorima (Chris Burden), i uključivanja videa u živu izvedbu bilo kao projekciju ili produžetak tijela (Joan Jonas, Dan Graham), Martinis briše ove granice uključujući medij videa kao ravnopravnog sudionika izvedbe koju ujedno i bilježi za prikazivanje na monitoru. Umjetnik svoje tijelo doslovno sljubljuje s mehanikom stroja,¹⁶ i *Otvoreni kolut* kao da se odmiče od ranije spomenutih značajki video-performansa: “Smetnje na početku videa nastale su jer su znoj i masnoća s moje kože oštetili i magnetski zapis”¹⁷ istaknuo je Martinis, razjašnjavajući pozadinu rada na kojemu u krupnom planu vidimo umjetnikovu glavu na koju se namata magnetska vrpca s netom snimljenom umjetnikovom glavom, i tako u hipotetski *ad infinitum*, odnosno do trenutka u kojemu je autoru ponestalo vrpce na kolutu.¹⁸ U tom stapanju umjetnika i stroja nastaje djelo koje podjednako upućuje na Martinisovu duhovitost koja često obilježava njegov rad – “vjerujem da, koliko kod to zvučalo paradoksalno, dimenzija duhovitosti i samoironije daje radu ozbiljnost” reći će Martinis – na tautološke strategije kojima se i danas na neki način koristi – kao što je slučaj s *Binarnom serijom* (2000-2003), u kojoj kodirana poruka nije sadržaj rada nego rad sam – kao i na rane teorijske diskurse koji su okruživali medij videa. Od kibernetičkih ideja Norberta Wienera, preko teorija informacije i komunikacije matematičara Claudea Shannona, do klasika teorije medija Marshalla McLuhana i njegove ideje medija kao produžetaka ljudskog tijela. Elektro-magnetski signal videovrpce evocira pritom i elektro-kemijske procese u ljudskom mozgu, analogija koju je Nam June Paik često isticao, pa je tako presijecanje znanosti, umjetnosti, tehnologije i života karakteriziralo ujedno i rani period video-umjetnosti.¹⁹ Na tragu tih biotehnoloških ideja i tehničkog specifikuma živog signala medija kojim se koristi, neka od velikih pitanja koja Martinisova videografija – ali i video-umjetnost u cjelini – otvara jesu problem vremena, arhiva i pamćenja, kao i posljedičnog organiziranja preobila informacija u koje smo s pojavom televizije i digitalnih ekrana postali bolno i dezorijentirajuće uronjeni.

14 ibid, str. 57

15 Treća bi struja bila snimka performansa kao pomoćna dokumentacija izvedbe, što izlazi iz okvira video-performansa. No i ovu metodu Martinis koristi na medijski specifičan način, a filmska kritičarka Diana Nenadić takav je oblik dokumentacije nazvala “video-elaboracijom” (2006, http://www.hfs.hr/nakladnistvo_zapis_detail.aspx?sif_clanci=1184#. V9VJRq54jE8, pristup 6. 9. 2016.).

16 Sličan je postupak upotrijebio poljski umjetnik Paweł Kwiek u djelu *Video i dah* (*Video i oddech*, 1978) spojivši kablovima svoja prsa i TV uređaj. Udisanjem i izdisanjem regulirao je kontrast boje na televizijskom ekranu, ukazujući time na spoznajnu vezu između čovjeka i stroja.

17 Beroš, Nada i Dalibor Martinis, *Dalibor Martinis: javne tajne*, str. 34

18 Učinak *mise en abyme* karakterističan za video-umjetnost odjekuje i *Otvorenim kolutom*, ali ne na razini slike nego jezika. Pri pokušaju opisa rada, recipijent će nužno ući u beskrajno zrcaljenje postupka u samome sebi, koje se nalazi u srži ovog videa.

19 Dovoljno je prisjetiti se kultnog projekta E.A.T. – *Experiments in Art and Technology* – pod idejnim vodstvom genijalnog inženjera Billyja Klüvera, koji je 1966. godine sa skupinom avangardnih umjetnika u New Yorku organizirao i održao devetodnevni festival pod nazivom *9 večeri: Teatar i inženjerstvo* (*9 evenings: Theater and engineering*). Na tom je festivalu vjerojatno prvi puta upotrijebljena televizija zatvorenog kruga, a svoje su izvedbe na njemu imali umjetnici kao što su John Cage, Yvonne Reiner, David Tudor i Robert Rauschenberg. Moglo bi se reći da su znanost i tehnologiju u suvremenu umjetnost uveli upravo Klüver, njegovi suradnici i umjetnici s kojima su surađivali.

facing both the author and the observer with the notion of 'video performance'. This 'genre' has been presented since the early days in video art; interestingly, in an attempt to shed light on it, the artist Willoughby Sharp¹⁴ also wrote about it. It was the presence of this artist in Zagreb that had introduced Martinis for the first time to portable video equipment. However, as debates¹⁵ about video performance follow the line of works made for the camera without the presence of an audience, screened exclusively on monitors (Chris Burden) and including video in a live performance either as a screening or an extension to the body (Joan Jonas, Dan Graham), Martinis blurs these lines and crosses the boundaries to include the video medium as an equal participant in the performance, simultaneously recording the performance for its subsequent screening. The artist literally merges his body with the mechanics of the machine,¹⁶ and *Open Reel* seems to be moving away from the previously mentioned qualities of video performance: "Static noise at the beginning of the video is a result of sweat and oil from my skin damaging the magnetic record,"¹⁷ Martinis explained the background of the piece in which, in close-up, we see the artist's head and a magnetic tape being reeled around it, hypothetically *ad infinitum*, i.e. up to the moment the reeled tape runs out.¹⁸ This blend between the artist and the machine generates a piece that also indicates something of Martinis's humour, a frequent quality of his work – "I believe that, as paradoxical as it sounds, the dimension of humour and self-irony are what give gravity," Martinis comments on the tautological strategies he still applies in a way – as is the case of *Binary Series* (2000-2003), containing a coded message that is not the content of the work, but rather the work itself – as well as on the theoretical discourses circling the video medium. From Norbert Wiener's cybernetic concepts, to mathematician Claude Shannon's information and communication theory, to the media theory classic Marshall McLuhan and his concept of media as an extension of the human body. The videotape's electromagnetic signal also evokes electrochemical processes in the human brain – an analogy often mentioned by Nam June Paik – therefore, the amalgamation between science, art, technology and life also distinguished the early period of video art.¹⁹ In the wake of these biotechnological ideas and technical specifics of the medium's live signal, some of the overarching issues Martinis's videography – as well as video per se – heralds are the issue of time, archive and memory, as well as consequential organisation of the information surplus we have become so painfully and disorientingly engrossed in with the advent of television and digital screens.

14 Ibid, p. 57.

15 A third branch would be the recording of a performance as auxiliary documentation of it, stretching beyond video performance. However, Martinis utilises this method too in a media-specific manner, and film critic Diana Nenadić called such a form of documentation 'video elaboration' (2006, http://www.hfs.hr/nakladnistvo_zapis_detail.aspx?sif_clanci=1184#.V9VJRq54jE8, accessed on 6 September 2016).

16 A similar procedure was applied by the Polish artist Paweł Kwiek in *Video and Breath* (*Video I oddech*, 1978), connecting his chest and a TV device by cables. By inhaling and exhaling, he regulated the colour contrast on the TV screen, pointing to a cognitive tie between a man and a machine.

17 Beroš, Nada and Dalibor Martinis, *Dalibor Martinis: javne tajne*, p. 34

18 The *mise en abyme* effect is characteristic of video art and its echoes are traceable in *Open Reel*, but on the level of language instead of image. In attempting to describe the work, a recipient will inevitably fall into a trap of infinitely mirroring the procedure in themselves, which is at the core of this video.

19 Suffices to remember the iconic E.A.T. project – *Experiments in Art and Technology* designed and led by the genius engineer Billy Klüver, who organised and held a nine-day festival in New York City with a group of avant-garde artists called *9 evenings: Theater and engineering*. This festival was probably the first ever occasion to use closed-circuit television, and among the participants were artists like John Cage, Yvonne Rainer, David Tudor and Robert Rauschenberg. Arguably, it is Klüver who could be said to have introduced science and technology into contemporary art, backed by his associates and collaborating artists.

(...) unlike the stable photochemical
imprint of film and photography,
videotape governs a flow of signals
that are always live and that may be
modified at any moment.

— Ina Blom²⁰

Tim radom, u čijem je središtu jednostavna gesta eksponiranja foto-papira svjetlošću emitiranog programa s televizijskog ekrana s katodnom cijevi, Martinis na simbolički način ispisuje svoje – buduće i prošle – tematske preokupacije: kodiranje i prevođenje informacije iz jednog (medijskog) sustava u drugi, poziciju televizora kao umjetničkog objekta odnosno kinetičke skulpture, TV programa kao spektakla i društveno-kulturnog fenomena i u vezu dovodi fenomene filma i videa (pokretna slika). Jednom kad nastanu, statična i materijalna filmska i fotografska slika, postaju nepromjenjiva prošlost, dok video (i televizija) kao da formiraju trajni prezent, život koji se doima vječnim i trenutačnim istodobno. “(...) nakon uvođenja magnetskog snimanja 1959. godine, same slike ne ođaju gledamo li izravan prijenos ili snimku” zapisao je njemački teoretičar medija Wolfgang Ernst, podcrtavajući tu “vremensku distorziju” i “divergentnu temporalnost” koja medij videa bitno razlikuje od medija filma. Ta će vremenska i televizijska dimenzija fenomena videa postati osnovom nekih od Martinisovih ključnih radova, kao što je *DM1978 razgovara s DM2010* (1978/2010) u kojemu umjetnik na televiziji u obliku *talk showa* odgovara na pitanja koja mu je Dalibor Martinis postavio prije 32 godine, a uz sve slojeve značenja koje taj rad u sebi nosi, postavlja i složene veze odnosa umjetničkog djela s publikom.²¹ U kasnijim će se radovima u 2000-ima, Martinis pritom baviti i samim filmovima, poput *Malteškog sokola* (John Houston, 1941) ili *Oklopjače Potemkin* (Sergej Ejzenštejn, 1925) prevodeći ih u medij digitalnog videa subverzivnim miniranjem binarnog načina zapisa informacije, dok će tijekom 1980-ih u mediju videa stvarati narativne filmove otvorene i “analitičke” strukture, ili slagati poetsko-asocijativne video-eseje. Eksponirani Martinisov fotogram koji je u sebe upio mlaz svjetlosti ispaljen iz elektronskog topa televizora kao da uz sve to postavlja pitanje kojim započinje video *Slika je virus* (1983): “Što je stvarnost?” Već spomenuta mimetička dimenzija video-slike (a poslije i digitalne slike) smatrana je naime inferiornom u odnosu na sliku filma, čiji je stupanj indeksčnosti – odnosno fizičke veze slike sa stvarnošću – zbog transparentne prirode medija veći nego stupanj indeksčnosti koji karakterizira video vrpcu. No, promišljamo li život električnog signala u videoslici kroz prizmu elektronskih valova u atomima od kojih su te slike sačinjene, s pravom se znatiželjom možemo zapitati, onako kako je to učinila Laura Marks,²² pamte li elektroni i nisu li (naše) slike s njima ipak nekako fizički povezane?

20 Blom, Ina, *The Autobiography of Video*, str. 280

21 *DM1978 razgovara s DM2010* nekoliko je različitih radova odnosno izvedbi u jednomu; izvedba za voditeljicu emisije Vlatku Kolarović i sve prisutne te večeri u studiju Hrvatske radiotelevizije, apropijacija

rada izvedenog za publiku

(ondašnju i “buduću” u kanadskom Vancouveru gdje je tridesetdvogodišnji Martinis snimio izvornu snimku) te sam video tog razgovora koji je nakon montažne obrade snimljene izvedbe postao jedno potpuno novo djelo.

22 Marks, Laura u *How electrons remember*, *Millennium Film Journal* 34, 1999.

(...) unlike the stable photochemical
imprint of film and photography,
videotape governs a flow of signals
that are always live and that may be
modified at any moment.

— Ina Blom²⁰

With this work, focusing on a simple gesture of exposing photo paper to light coming from a cathode ray tube TV screen broadcasted programme, Martinis symbolically registers his – both future and past – conceptual concerns: coding and transferring information from one (media) system to another, the position of a TV as an art object, i.e. kinetic sculpture, the TV programme as spectacle and socio-cultural phenomenon; and correlates the phenomena of film and video (moving image). Once they are created, the static and tangible film and the photographic image become an unchangeable past, while video (and television) seems to be formed as neverending present, a life that seems both eternal and instantaneous. “(...) after we introduced magnetic recording in 1959, the images themselves do not tell whether we are watching a live transmission or a recording,” wrote the German media theoretician Wolfgang Ernst, highlighting this “temporal distortion” and “divergent temporality” that significantly distinguishes the medium of video from the medium of film. This temporal and TV dimension of the video phenomenon will form the basis of some of Martinis’s pivotal works, like *DM1978 Talks to DM2010* (1978/2010), in which the artist on a TV talk show answers the questions Dalibor Martinis asked him 32 years before, and apart from the layers of meaning the work carries, it also challenges the complex relationship between a work of art and audience.²¹ In his later works in the 2000s, Martinis will focus on specific films, like *The Maltese Falcon* (John Houston, 1941) or *Battleship Potemkin* (Sergei Eisenstein, 1925), translating them into the digital video medium by subverting the binary code of information, whereas in the 1980s, in terms of video, he created narrative films with open and ‘analytical’ structures, or compiled poetic and associative video-essays. Martinis’s exposed photogram, soaking in the stream of light fired from the TV’s electronic cannon, seems to simultaneously ask the same question that opens the video *Image Is Virus* (1983): “What is reality?” The already mentioned mimetic dimension of the video image (and subsequently the digital image, as well) is thought to be inferior to the film image, whose degree of indexity – a physical connection between image and reality – is, due to the transparent nature of the medium, higher than the degree of indexity that characterises a videotape. However, do we examine the life of an electric signal in a video image through the prism of the electronic waves in the atoms building these images, we can ask with just curiosity, as Laura Marks did,²² whether electrons remember and whether (our) images are somehow physically connected to them?

20 Blom, Ina *The Autobiography of Video*, p. 280.

21 *DM1978 Talks to DM2010* contains several different works, i.e. performances in one; a performance for the TV host Vlatka Kolarović and other guests at the Croatian Television’s studio

that evening, appropriation of a performance for the audience (current and ‘future’ in Vancouver, Canada, where 32-year-old Martinis made the original footage), and the very video of this interview which, edited, became a whole new work of art.

22 Marks, Laura in *How electrons remember*, *Millennium Film Journal* 34, 1999.

Manovich speculates whether the loop
can be a new narrative form suitable for
the computer age, because looping is
one of the elementary control structures
that alter the linear flow of data
in programming.

— Helen Westgeest²³

Zrcaljenje, kruženje i ponavljanje odlike su ovog videa u boji, u kojemu vidimo televizor s nizom od šest autorovih glava iz profila i u protusvjetlu, kako izvode hrvatsku *a cappella* verziju dječje pjesmice *Frere Jacques*. Premda napravljen opetovanim snimanjem i puštanjem videovrpce na televizoru, proizvedeni učinak *mise en abyme* koji autor koristi u radu, osim što djeluje na razini vizualne dosjetke, zaziva ujedno i jedinstvenu tehničku mogućnost videa, a to je njegova trenutačnost, živa povratna sprega i video zatvorenog kruga, koji su od samih početaka fascinirali video-umjetnike. Iako oni u Martinisovoj videografiji ne zauzimaju tematski ključno mjesto,²⁴ principi zrcaljenja, kruženja i ponavljanja prisutni su u znatnoj količini autorovih radova. Te principe istodobno možemo promatrati i kao metaforičku reprezentaciju motivskog i tematskog kruženja unutar Martinisovog opusa, vidljive u serijama *Data Recovery* (2004-) u kojima se bavi svojevrsnom medijskom arheologijom vlastitog opusa i povijesnih događaja, tretirajući ih kao podatke čije fragmente kao da doslovno transponira iz jednog vremena u drugo,²⁵ te *Binarne serije* (2000–2003) u čijem je središtu poigravanje sa suvremenim oblicima pohrane informacija. Ponavljanje pritom, kako je to sažeto i precizno naznačila američka teoretičarka eksperimentalnog filma Anette Michelson,²⁶ ujedno označava dokidanje mogućnosti dolaska i odlaska, briše ideju destinacije i završavanja neke akcije, što je potpuno u skladu s Martinisovim životnim i stvaralačkim načelom: “Ljudi se dijele na one koji jedva čekaju da stignu na odredište i na one koji se nadaju da putovanje neće nikada završiti. Sebe vidim u drugoj grupi” ispisao je umjetnik u jednom od tekstualnih ključica u svojoj monografiji *Javne tajne*.²⁷ Ako je *loop* doista naracija suvremenog doba, kako to postulira Lev Manovich, beskrajna ponavljanja koja obilježavaju naš život u kojima čak ni naše djetinjstvo više ne mora biti “razbijena igračka” (Pessoa) ili “daleka zemlja” (Augustin) jer se nalazi u ekranu i nadohvat prsta, ideja dezorijentirajuće vječne sadašnjosti, u kojoj pamćenje i sjećanja sa zabrinjavajućim povjerenjem prepuštamo elektroničkim strojevima,²⁸ nije nezamisliva. Opisujući geste ponavljanja

23 Westgeest, Helen, *Video Art Theory*, str. 176

24 Važno je pritom imati na umu da video oprema u Hrvatskoj nije bila lako ili uopće dostupna, pa možemo samo nagađati kako bi izgledao umjetnikov opus da mu je u toj stvaralačkoj fazi oprema bila na trajnom raspolaganju.

25 “Ono što je za mene bitno je da se takav događaj ne kontekstualizira kroz interpretaciju, historiziranje i manipulaciju izgubljenog značenja” istaknu je Martinis, a osim povijesnih događaja u okviru *Data Recoveryja*, Martinis rekreira vlastiti umjetnički rad. Gledano logikom televizijskoga gledatelja koji drži daljinski upravljač u rukama, moglo bi se zaključiti da je Martinis odlučio kreirati vlastiti TV program.

26 Michelson, Annette, *Bodies in space: Film as carnal knowledge*, *Artforum* 7.6, 1969.

27 Beroš, Nada i Dalibor Martinis, *Dalibor Martinis: javne tajne*, str. 74

28 Oni koji prošlost ne pamte osuđeni su na to da je ponavljaju, rekao je filozof George Santayana.

Manovich speculates whether the loop can be a new narrative form suitable for the computer age, because looping is one of the elementary control structures that alter the linear flow of data in programming.
— Helen Westgeest²³

Mirroring, circling and repetition characterise this colour video, in which we see a TV set with a series of six heads of the artist, seen from the side and *contra jour*, performing Croatian *a cappella* version of the children's song *Frère Jacques*. Although a result of rerecording and replaying the videotape, the effect of *mise en abyme* applied by the author in his work, apart from acting at the level of visual wit, also evokes the unique technical possibility of video – its instantaneousness, live feedback and closed-circuit video, which have fascinated artists since the first appearance of video. Even though in Martinis's videography such works do not take a thematically prominent position,²⁴ principles of mirroring, circling and repetition are present to a great extent in many other works. These principles could also be seen as a metaphorical representation of the motif and theme circuit within Martinis's opus, visible in the *Data Recovery* series (2004 –) where he focuses on a certain kind of media archaeology of his own work and historical events, treating them as data whose fragments he seems to literally transpose from one time to another,²⁵ and *Binary Series* (2000–2003), focusing on a play with contemporary forms of data storage. Repetition, as the American experimental film theorist Anette Michelson concisely and straightforwardly explained,²⁶ also signals the ending of a possibility of coming and going, it erases the concept of destination and terminates some actions, which is fully in line with Martinis's living and creative principles: "There are people who can hardly wait to get to their destination and there are those who hope the journey will never end. I see myself as the latter," the artist wrote in one of the subtle text keys to his monograph *Javne tajne*.²⁷ If a loop indeed is the narrative of the contemporary era, as Lev Manovich postulates, the endless repetitions characterising our lives in which not even our childhood needs to be "a broken toy" (Pessoa) or "a distant land" (Augustine) since it is now stored on a screen, at our fingertips, the idea of a disorienting eternal present, in which we concede our memory and memories so disquietingly trustingly to electronic devices,²⁸ is not unthinkable. Describing the repetitive gestures of the actress in *No End* (co-author Iveković, 1987), Martinis somewhat pessimistically adds: "I, just like her, only repeat the same gestures and comfort myself that this is not as senseless as it seems, since the reality around me does the same."

23 Westgeest, Helen, *Video Art Theory*, p. 176.

24 It is only important to bear in mind that video equipment in Croatia was not easily or at all accessible. Therefore, we can only guess what the artist's work would have looked like if he had had such equipment permanently at his disposal in this creative phase.

25 "For me it is important that such as event is not contextualised through interpretation, historicisation and manipulation of lost meaning," said Martinis, and apart from historical events in *Data Recovery*, Martinis recreates his own art work. In the eyes of a TV spectator holding a remote controller in their hands, this leads to conclude that Martinis decided to create his own TV programme.

26 Michelson, Annette, *Bodies in space: Film as carnal knowledge*, *Artforum* 7 June 1969.

27 Beroš, Nada and Dalibor Martinis, *Dalibor Martinis: javne tajne*, p. 74.

28 Those who do not remember their past are doomed to repeat it, said philosopher George Santayana.

glumice iz filma *No end* (koautorica Iveković, 1987), Martinis tako pomalo pesimistično dodaje: “Ja, kao i ona, samo ponavljam iste pokrete i tješim se da nije tako besmisleno kako izgleda jer to i čini stvarnost oko mene”.

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Sumarno, ukoliko i ne istražuje nužno granice medija videa, njegove tehničke, odnosno medijske odrednice, u Martinisovoj videografiji često postaju sami sadržaj ili nositelj značenja djela. Medijsko-tehnološke karakteristike videa, kao što su funkcije vraćanja, “pauziranja”, zaustavljanja, ubrzavanja i ponovnog puštanja vrpce (*rewind, pause, stop, fast forward i play*), kompjutorski programi za tipografsko obogaćivanje slike i efekti ugrađeni u tehnologiju za postproduksijsku obradu, alati su kojima će se autor na različite načine služiti u svojoj videografiji. U određenim će radovima oni biti tek sredstvo za prenošenje poruke, ali i u tim slučajevima princip videa čini se da je na prvom mjestu; dobro prenesena poruka ovisna je o imanentnim mogućnostima medija koji je bilježi u *vremenu*. Vratimo li se na početak teksta, u kojemu se kao polazna točka uzima film kao objekt i imajući na umu sve formalne, stilske i problemske silnice koje tehnologija videa otvara, Martinisove je videoradove moguće, uz ponešto preklapanja, podijeliti u pet velikih cjelina i (autobiografskim) tragom medija čitati što o sebi govore.

Video-performans

Dok su u *Video imunitetu* (1976) sudionici izvedbe video-rekorder, monitor – na kojemu se istodobno prikazuje izvedba – i autor kojega vidimo iz gornjeg rakursa kako se tušira valom elektrona nevidljivih video-zraka, u *Priručniku* (1978) i *Yangtze* (2009) kamera je produžetak umjetnikova tijela čija snimka postaje sadržaj odnosno gradivni materijal radova. U *Priručniku* je kamera zajedno s Martinisom središnji akter performansa, a svatko od njih ima svoj jasan zadatak; autor na dlanu drži stativ na čijem se vrhu ona nalazi i nastoji održati balans, dok kamera iz svoje dominantne pozicije gornjeg rakursa bilježi njega i potencijalni trenutak vlastitog uništenja kako prijeteće odzvanja statičnim središtem kadra i mučno se širi prema rubovima slike. To intenzivno uvlačenje gledatelja u izvedbu, Martinis će ponoviti u djelu *Yangtze* iz serije *Data Recovery*, istodobnoj dokumentaciji performansa, i performansu za – odnosno točnije – s kamerom. Trideset godina nakon *Otvorenog koluta*, Martinis ponovno stavlja tehnologiju bilježenja slike u pokretu oko svoje glave, a ovoga puta radi se voodoopornoj kameri koja je zajedno s njim preplivala Savu. Sava je pritom glumila rijeku Jangce, a Martinis se stavio u ulogu Mao Zedonga, kineskog revolucionarnog vođe koji je 1966. godine poprečno preplivao najdužu azijsku rijeku. Izvedba je snimljena s nekoliko kamera koje mu pomažu da montažno izgradi osjećaj prostora i prikaže riječnu struju, dok središnje mjesto filma zauzimaju kadrovi dvaju kamera koje se nalaze na tijelu umjetnika. Gledatelj tako istodobno postaje emocionalnim sudionikom i distanciranim promatračem koji pliva zajedno s Martinisom u trajanju istovjetnom trajanju izvedbe, nalazeći se na trenutke u iznenađujuće bistroj vodi Save dok povremeno vidi publiku koja ga bodri s “Hendrixovog” mosta.

To sum up, even when he is not necessarily exploring the boundaries of the video medium, its technical and media definitions, in Martinis's videography they often become the content itself or the bearer of meaning. The media/technological traits of video, such as rewind, pause, stop, fast forward and play, computer programmes for image enhancement and effect built in post-production editing technology are the tools the artist will use in different ways in his videography. In some works they will be nothing more than the means to convey the message, but in some cases the principle of video seems to come first; a message well conveyed depends on the inherent potential of the medium registering it *in time*. Going back to the beginning of the essay, with film-as-object as the starting point, and bearing in mind all the formal, stylistic and subject-related factors coming hand in hand with video technology, Martinis's video works could, with a certain degree of overlapping, be categorised into five large sections and read by way of the (autobiographic) media trace to reveal what they tell us about themselves.

Video performance

While in *Video Immunity* (1976) the performance participants are a video recorder, a monitor – simultaneously showing the performance – and the author seen from above, showered by a wave of electrons coming from invisible video rays, in *Manual* (1978) and *Yangtze* (2009) the camera is an extension of the artist's body the shooting of which becomes the content, i.e. the building blocks of the works. In *Manual*, the camera is, alongside Martinis, the central player of the performance, and each of them has a clear task; the author is holding a tripod in his palm, balancing the camera on top of it, and the camera, from its dominant upper angle records him and the possible moment of its own destruction as it threateningly echoes in the static centre and harrowingly expands towards the edges of the frame. This intense immersion of the spectator in the performance is something Martinis will repeat in *Yangtze* from the *Data Recovery* series, a simultaneous documentation of a performance and a performance for – or more accurately – with a camera. Thirty years after *Open Reel*, Martinis again positions moving image recording technology around his head, this time a waterproof camera that swam to the other side of the Sava river with him. The Sava played the part of the Yangtze river, and Martinis of Mao Zedong, the Chinese revolutionary leader who swam to the other side of the longest river in Asia in 1966. The performance was recorded with several cameras that helped him edit the sense of space and depict the river's current, as the key place in the film is given to the shots recorded by the two cameras attached to the artist's body. The spectator thus becomes both an emotional participant and a distant observer, swimming together with Martinis throughout the performance, at certain points in the clear waters of the Sava and watching the crowds cheering from the 'Hendrix' bridge.

Osamdesete su za Martinisa obilježile ulazak u svijet izlagačkih filmskih struktura i redateljskog promišljanja organizacije prostora i vremena u boji i pokretu, a sam će za to razdoblje reći:

Imao sam jednu fazu tijekom 80-ih kad sam gotovo povjerovao u estetsku dimenziju videa, napravio sam niz video radova, što samostalno što sa Sanjom Iveković, u kojima je bilo težnje za stilističkim i lijepim. (...) U devedesetima sam se već bitno udaljio od toga i vratio se onome što sam radio sedamdesetih, akcijama i intervencijama u kontekstu. U takvoj vrsti djelovanja stil i ljepota nemaju puno smisla i vjerujem da bi svako promatranje mojeg rada kroz optiku stila bilo pogrešno i kontraproduktivno.²⁹

Unatoč očitoj nesklonosti vlastitoj fazi iz osamdesetih, riječ je o razdoblju u kojemu je Martinis ostvario zanimljive eksperimentalne videoradove koji su, osim galerijskog, mogli imati i plodan festivalski život. *Liquid Ice* (1988) nastao je u produkciji Televizije Beograd, a kao i u nekolicini drugih radova iz tog perioda, Martinis se u gradnji značenja i izlagačke strukture služi određenom knjigom, odnosno autorom kao tekstualnom podlogom, montažno presijecajući (igrane) scene grafičkim/tekstualnim među-natpisima. U tom filmu psihička stanja francuskog dramatičara Antonina Artauda ocrtana su kroz njegovu prepisku s Jacquesom Rivièreom kroz detalje hokejaške utakmice u čijem je središtu golman sa svojim ritualima prije i poslije izlaska na teren, u trenucima suočavanja s pobjedama, porazima i samoćom. Velikim dijelom film počiva na paralelnoj i ritmičkoj montaži, a posebna je pozornost posvećena dizajnu zvuka kojim se uspostavlja atmosfera unutarnjih psihičkih previranja golmana/Artauda, istodobno distanciranog i posve bliskog samomu sebi. Slične je oblikovne postupke Martinis koristio i u filmu *Chanoyu* (1983) kojega je napravio u suradnji sa Sanjom Iveković, u čijoj se podlozi nalaze tekstualni fragmenti Okakurine *Knjige o čaju*. Ritual ispijanja čaja poprište je nijemog, gotovo fizičkog sukoba muškarca i žene, čija se privatna drama nalazi na likovno naglašenoj podlozi novinski i televizijski proizvedenih događaja. Dominantna je pritom upotreba usporene snimke koja u mediju analognog videa posjeduje vrlo karakterističnu teksturu – kadar-sličica ovdje doslovno zastajkuje uništavajući iluziju pokreta – a tonski je zapis usporavan usporedno sa slikom čime je postignuta tjeskobna auralna distorzija. Muško-ženski odnosi prisutni su u još jednom filmu kojega je napravio s Iveković, *The Bride, The Bachelors — Even* (1992). Riječ je o parafrazi poznate “slike” Marcela Duchampa, poznate i pod imenom *The Large Glass*, a struktura filma u temporalnom je smislu istovjetna strukturi Duchampova staklenog objekta koji je sam nazvao “kinematografskim”. Prvi dio filma reprezentira gornji dio slike u kojemu se tematizira Mlada, dok se u drugom dijelu filma, odnosno donjem dijelu slike, nalaze mladoženje koji se uspinju prema njoj. Mehanički aspekti Duchampove električne tragedije žudnje u filmu zadobivaju i ideološku komponentu u vidu kritike rodne asimetrije, a mehanička je konstrukcija Mlade prikazana kroz slikovne superimpozicije i umetanjem kompjutorski generirane grafike.

29 U Kalčić, Silva, “Dalibor Martinis, Data recovery — Interview” Up&Underground 73, http://www.academia.edu/12817550/MARTINIS_DALIBOR_DATA_RECOVERY_INTERVIEW, pristup 20. 8. 2016.

The 1980s marked Dalibor Martinis's ingress into the world of expositional film structures and directorial examination of space and time organisation in colour and motion. He himself described this period in the following words:

I had a phase in the 1980s when I almost believed in the aesthetic dimension of video, I made a series of them, both on my own and with Sanja Iveković, imbued with an aspiration for style and beauty. (...) In the 1990s, I moved significantly away from that and returned to what I was doing back in the 1970s, to actions and interventions in a context. Style and beauty do not make much sense in such activity and I believe any judgment of my work through this lens would be wrong and counterproductive.²⁹

Despite the obvious disinclination to his own phase from the 1980s, this is a period when Martinis created interesting experimental video works which could have had, apart from in galleries, a fruitful festival life. *Liquid Ice* (1988), a TV Belgrade production, is a piece for which the artist, like for some other pieces in this period, resorts to a book or author as a textual backdrop to construct meaning and representational structure, editing and cutting the (live action) scenes with graphic/textual intertitles. In this film, the mental conditions of the French dramatist Antonin Artaud are depicted through his epistolary play-off with Jacques Rivière and details of an ice-hockey game, focusing on a goalie with his rituals before and after the field, facing victories, defeats and solitude. For the most part, the film is based on parallel and rhythmic editing, with special attention paid to sound design, creating the atmosphere of the internal mental turmoil of the goalie/Artaud, both distanced from and close to himself. Martinis used similar design procedures in the film *Chanoyu* (1983), made in association with Sanja Iveković, inspired by textual fragments from Okakura's *The Book of Tea*. The tea-drinking ritual provides a stage for a silent, almost physical conflict between a man and a woman, whose private drama takes place against a visually accentuated backdrop of TV and newspaper events. The use of slow motion, which in the analogue video medium possesses a very idiosyncratic texture is dominant – the frame here literally stops, destroying the illusion of movement – and the sound is slowed down as well to match the image, creating an anxiety-ridden aural distortion. The male-female relations are present in another film he made with Sanja Iveković, *The Bride, The Bachelors – Even* (1992), a paraphrase of Marcel Duchamp's famous 'painting', also known as *The Large Glass*. The film's structure is in the temporal sense identical to the structure of Duchamp's glass object which he himself called 'cinematographic'. The first part of the film represents the upper part of the painting, depicting the Bride, and the other part of the film, i.e. the lower part of the painting, portrays the grooms rising toward her. The mechanical aspects of Duchamp's electric desire tragedy are given an ideological component in the film in the form of a critique of gender asymmetry, and the mechanical structure of the Bride is portrayed by way of visual superimpositions and inserted computer-generated graphics.

29 In Kalčić, Silva, Dalibor Martinis, *Data recovery – Interview Up&Underground* 73, http://www.academia.edu/12817550/MARTINIS_DALIBOR_DATA_RECOVERY_INTERVIEW, accessed on 20 August 2016.

Grafička obrada slike i "analitička naracija" karakteriziraju jedan od festivalski najuspješnijih Martinisovih eksperimentalnih videoradova, *Slika je virus* (1983). Parafraza ideje Williama Borroughsa o jeziku kao virusu nalazi se u središtu slikovnog i vremenskog kolaža u kojemu se jezikom videa ocrtava priroda društvenog učinka televizijske slike. Monotono ponavljanje televizijskog vječnog prezenta, predstavljeno ritmičkom smjenom voditelja dnevnika s uvijek istim "Dobra večer", kulminira istodobnim prikazom računalnih igara, ratnih razaranja i erotskih filmova koji posredovanjem ekranske slike ravnopravno ulaze u libidinalnu ekonomiju pojedinca. Proizvodnja događaja, po mogućnosti katastrofalnog, leži pritom u srcu smisla postojanja medija televizije, a bez obzira na vrijeme nastanka na televiziji, ona "postaje vijest jednom kada netko za nju kaže: ovo se dogodilo danas."³⁰ Upravo to je simbolički rekao Martinis u medijskom povratu svoga prvog rada *Mrtva priroda* (1974) stavljaajući se 2009. godine u ulogu voditelja dnevnika iz 1974. Novi rad pod nazivom *TV vijesti 04. 09. 1974.* (2009) donosi nam tako vijesti iz godine u kojoj je Tito još bio živ, Jugoslavija pokušavala održati federativnu stabilnost, a splitsko tekstilno poduzeće opremilo jugoslavensku trgovinu odjeće u Moskvi. Da je kojim slučajem prikazan na televiziji, taj rad plastično bi pokazao da vrijeme u televizijskom ekranu stoji na mjestu i svaki fragment svog arhiva u trenutku pretvara u sadašnjost. Upravo to je Martinis poentirao jednim od svojih najintragantnijih videoradova, *DM razgovara s DM* (1978/2010) izabравši studio HRT-a kao kontrolnu sobu iz koje će TV uređaje pretplatnika na pola sata pretvoriti u jednokanalnu instalaciju, a dnevne sobe ogrnuti aurom galerijskog konteksta. Kolektivni medijski eksperiment *par excellence* sastojao se od ekranske snimke pitanja koja je autor 1978. godine pred kanadskom publikom uputio budućem sebi, i "budućeg sebe" koji je na njih te večeri odgovarao. Redatelj emisije *Drugi format* u okviru koje je taj performans izveden, pritom je povremeno montažno prelazio sa scene HRT-ovog studija na cjelovitu sliku performansa iz 1978. godine, pa su se televizijski gledatelji zaista nalazili u razlivenoj petlji vremena koje, kako je istaknuo autor, "nije linearno koje ide od početka ka kraju, već vrijeme koje se kreće u svim smjerovima istovremeno, kao slika u prostoru sazdanom od ogledala."³¹

Film u videu

Bi li *DM razgovara s DM* (1978/2010) imao isti učinak da je Martinis te 1978. kojim slučajem sebe snimio na filmu umjesto analognog videa? Dovršenost fotokemijskog procesa koja karakterizira medij filma nikako ne bi imala isti interpretativni odjek kao valovi elektrona na kojima već trideset godina titraju Martinisova pitanja. No, film je ipak prisutan u njegovom radu, i to u svim svojim povijesnim registrima; od rane avangarde, preko suvremenog žanrovskog eksperimentalnog filma do holivudskih i ruskih klasika. Prevodi ga u medij videa kroz citatni *hommage* i prostorne inverzije kao u slučajevima *Ballet Machinistique* (1999) i *Odessa stairs 1924/2014* (2014), oblikuje strukturalni *found footage* kolaž u radu iz 2013. godine *We, the people*, te se poigrava s materijalnom tvorbe-

30 Ernst, Wolfgang, *Between Real Time and Memory on Demand: Reflections on/of Television*, The South Atlantic Quarterly 101.3, 2002, str. 633

31 Ksenija Baronica: Digitalna slika putuje kroz vrijeme, intervju s Daliborom Martinisom, *Vijenac* 558-560, 2015.

Graphic image editing and ‘analytical narrative’ characterise one of Martinis’s, in festival terms, most successful experimental video works, *Image is Virus* (1983). A paraphrase of William Burroughs’s idea of language as a virus lies at the heart of this visual and temporal collage in which the language of video outlines the nature of the TV image’s social impact. The monotonous repetition of the eternal televised present, presented in a rhythmic exchange of news anchors always with the same “Good evening”, culminates in a simultaneous depiction of computer games, war atrocities and erotic films which, by way of the screen image, enter the libidinal economy of individuals as equals. The production of an event, disastrous if possible, lies at the heart of the meaning of television’s existence, and regardless of the moment it was born on TV, it “becomes news once someone describes it as: this happened today.”³⁰ This is exactly what Martinis symbolically said in the remake. In media terms, of his first ever work *Still Life* (1974), assuming in 2009 the role of the news anchor from 1974. The new work, *TV News 4/9/1974* (2009) hence features news from the year Tito was still alive, Yugoslavia was trying to maintain the stability of the federation, and a textile company from Split furnished a Yugoslav clothing store in Moscow. If it had been by any chance broadcast on television, this work would have blatantly shown that TV screen time stands still and instantaneously turns each fragment of its archive into reality. It is this that Dalibor Martinis accentuated in one of his most intriguing video works, *DM Talks to DM* (1978/2010), choosing Croatian Television’s studio as a control room to transform the fee-paying customers’ TV sets into a one-channel installation and shroud their living rooms with a gallery aura. The collective media experiment *par excellence* consisted of a screen recording of the question the author asked his future self in 1978 before an audience in Canada, and ‘the future self’ who was responding that evening. The director of the TV programme *Drugi format*, which broadcast the performance, occasionally switched from the studio scenes to the 1978 performance image, positioning the TV viewers indeed in a dissolved loop of time which, to quote the artist, “is not linear, from the beginning to the end, but moving in all directions simultaneously, like an image in a hall of mirrors.”³¹

Film in video

Would *DM Talks to DM* (1978/2010) have the same effect if Martinis had in 1978 by any chance recorded himself on film instead of an analogue video? The finiteness of the photochemical process distinguishing the film medium would not echo in the same interpretation as the electron waves flickering with Martinis’s questions for 30 years now. However, film is nevertheless present in his work, in all its historical registers; from the early avant-garde, to contemporary genre experimental film, to Hollywood and Russian classics. He transposes it into the video medium through the *hommage* of quotation and spatial inversions, as in *Ballet Machinistique* (1999) and *Odessa Stairs 1924/2014* (2014), forms a structural found footage collage in his 2013 work *We, the Peo-*

30 Ernst, Wolfgang, *Between Real Time and Memory on Demand: Reflections on/of Television*, *The South Atlantic Quarterly* 101.3, 2002, p. 633.

31 Ksenija Baronica: *Digitalna slika putuje kroz vrijeme*, interview with Dalibor Martinis, *Vijenac* 558-560, 2015.

nom pozadinom medija digitalnog videa u radovima *King Kong, To America I say* (2002) i *Unutar Malteškog Sokola* (2002/03). U vremenu slika sačinjenih od binarnog koda svoj rad usmjerio je pritom upravo na njega “jer je on u pozadini gotovo sveg vidljivog”. Ideja hakiranja komunikacijskog koda u svrhu prenošenja poruke – bilo da je riječ o tajni ili subliminalnom uvjeravanju – u polje je popularne kulture na velika vrata ušla i preko filmskog platna,³² stoga dva holivudska prvimjenca u koje ubacuje Morseov kod (*King Kong*) odnosno kadar-sličice prevodi u treperenje nula i jedinica (*Malteški sokol*) djeluju istodobno i kao *hommage* razdoblju u kojemu je film bio narativna kino-magija s velikog platna. Izložbeni prostor Martinis pritom pretvara u malu kino-dvoranu, odajući time filmofilsko poštovanje “pokretnoj slici” koja je prethodila videu i vraća se na ishodišta eksperimentalnog filma 1960-ih, kojemu je kino-dvoransko okruženje bilo izvorni gledalački *locus*.

Vremenske petlje

Naposljetku, *loop*. “U ponavljanim krugovima do zaustavljanja, ili ponovnog aktiviranja, vrijeme i prostor mjere se autorovom mjerom: gotovo simbolično – stalno u krug” zapisao je Davor Matičević u interpretaciji video-instalacije *Šetajući zajedno* (1979), u kojoj je na televizoru postavljenom na rotirajućoj platformi, Martinis prikazivao svoj hod, odnosno trčanje.³³ U instalaciji *New York, New York* (1982) Martinis u prostor postavlja scenu brodske palube s dvjema ležaljicama, ispred kojih se nalaze dva monitora. Na jednome se projicira slika dolaska trajekta na Manhattan dok se na drugome prikazuje ta ista slika, ali se trajekt udaljava od obale. Vremensko i prostorno iskliznuće koje karakterizira tu instalaciju poziva na promišljanje principa refleksivnosti videa zatvorenog kruga u kojemu se gledatelj, što je bliže kameri postavljenoj nasuprot monitoru kao mjestu prema kojemu se zaputio, istodobno sve više od njega udaljava. U interaktivnoj video-instalaciji *Koma* (1997), Martinis odgovornost za kruženje prepušta posjetitelju, i premda je tematska okosnica rada (ne) mogućnost susprezanja poriva da povrijedimo drugo ljudsko biće – u ovom slučaju autora koji našim pokretanjem videa doživljava strujni udar – njemu je suprotstavljen princip izravnog emitiranja (primjerice televizijskog) programa, koje je u potpunosti u rukama gledatelja i njegova daljinskog upravljača. Sistemska logika medija videa na makro razini očituje se i u vremenskim petljama koje Martinis stvara tematizirajući vlastito stvaralaštvo u okviru ciklusa *Data Recovery*, sugerirajući nam tako ne samo “povrat podataka” nego i – gledamo li te radove u galerijskom prostoru na *repeatu* – ideju trajnog nastajanja. Prekapajući po arhivu vlastitih sjećanja za svoj *live TV* program u *Radu na izložbi 1969* (1969/2015), Martinis se vraća u trenutak nastajanja prvog javno izloženog rada, ambijenta *Modul N&Z*, u kojemu spaja arhivski materijal, odnosno foto-dokumentaciju rada na postavljanju izložbe s ponovnim izvođenjem te situacije iz 1969. Gledano isključivo iz ugla video-slike autorov je povratak u prošlost doslovno tjelesan čime kao da se stavio u petlju istovjetnu onoj u kojoj se našao u radu *DM1978 razgovara s DM2010*.

“Jednom kada se nađeš na videovrpici nije ti dozvoljeno umrijeti... na neki način”³⁴ rekao je Nam June Paik, a Martinis, stavljajući sebe toliko puta u središte vlastitih vi-

32 Događaj se navodno zbio 1957. godine kada se proširila vijest da je porasla prodaja kokica i CocaCole, zbog ubacivanja subliminalnih poruka u filmove prikazivane na kino-platnima.

33 Prema Beroš, Nada i Dalibor Martinis, *Dalibor Martinis: javne tajne*, str. 74

34 Prema Belting, Hans, *Art history after modernism*, University of Chicago Press, 2003, str. 88

ple, and plays with the material structural background of the digital video medium in *King Kong*, *To America I Say* (2002) and *Inside Maltese Falcon* (2002/03). In an era of images composed of binary codes, this is exactly what he focused on “because it is behind almost everything visible”. The idea of hacking the communication code to convey a message – be it a secret or subliminal persuasion – entered with flourish into the field of popular culture by way of the film screen as well,³² therefore two Hollywood pioneering works he furnished with Morse code (*King Kong*), i.e. frames translated into the flicker of zeros and ones (*Maltese Falcon*) at the same time seem like a tribute to the time when film was a narrative theatrical silver screen magic. Martinis thus turns the exhibition space into a small cinema, paying his cinephile respect to the ‘moving image’ which preceded video and returns to the origins of experimental film of the 1960s whose initial spectating venue indeed was – a cinema.

Time loops

And finally, the loop. “In repetitive circles until termination or reactivation, time and space are measured by the author’s measure: almost symbolically – in an undying circle,” wrote Davor Matičević in the interpretation of the video installation *Walking Together* (1979), in which on a TV positioned on a rotating platform Martinis screened his walking and running.³³ In the *New York, New York* installation (1982), Martinis sets the scene as a ship deck with two lounge chairs and two monitors in front of them. One is screening the image of a ferry docking in Manhattan and the other is projecting the same image, but with the ferry moving away from the coast. The spatial and temporal slippage characterising this installation calls for an examination of the principle of reflexivity of closed-circuit video, in which a spectator gets closer to the camera set opposite the monitor as the destination the further they move away from it. In the interactive video installation *Coma* (1997), Martinis leaves the responsibility for circling up to the visitor, and although the thematic backbone to the work is the (im)possibility of restraining the drive to hurt another human being – in this case the author who is electrocuted by our setting the video in motion – it opposes the principle of direct broadcasting (e.g. television), which is fully in the hands of the spectators and their remote controllers. The systemic logic of the video medium on the macro-level is also evident in Martinis’s time loops centring on his own creativity in the *Data Recovery* cycle, evoking not only ‘a data recovery’ but also – seen in a gallery on repeat – the idea of permanent creation. Rummaging through the archive of his own memories for his live TV show *Work for the Exhibition 1969* (1969/2015), Martinis returns to the moment of the making of his first publicly displayed work, the environment *Module NØZ*, combining archive materials, i.e. the photo-documentation of work on setting up the exhibition, repeating the same 1969 situation. Seen solely from the point of view of video image, the author’s return to the past is literally physical, which seems to have put him in a loop identical to that in *DM1978 Talks to DM2010*.

32 The event allegedly occurred in 1957, when the word spread about the growing sales of popcorn and CocaCola because of the introduction of subliminal messages into films screened in cinemas.

33 According to Beroš, Nada and Dalibor Martinis, *Dalibor Martinis: javne tajne*, p. 74

deoradova, kao da je te besmrtnosti oduvijek bio svjestan. Zato će moći s potpunim samopouzdanjem u televizijskom performansu i posljedičnoj instalaciji *Request_reply*. *DM/2077* (2013/2016) postaviti pitanja samome sebi u 2077. godinu i pokrenuti još jednu komunikacijsku vremensku petlju. Kao što je 1997. godine razgovarao s *chatterbotom* FRED-om – a razgovor ponovio u radu *Talk Show* (2004) – zna da će postojati neki vjerojatno još savršeniji i empatičniji *Functional Response Emulation Device* koji će dočekati njegov val elektrona i odgovoriti im na postavljena pitanja. A tijelo umjetnika u “narcističkom” mediju videa? Martinisove oči koje su u gledatelja bile toliko puta uperene s najrazličitijih ekrana kao da nam govore da je (u) mediju videa umjetnika naposljetku doista bitna jedino publika.

Zagreb, rujan 2016.

“Once you are on a videotape, you are not allowed to die... in a certain way,”³⁴ said Nam June Paik, and Dalibor Martinis, positioning himself so many times in the heart of his own video works, seems to have always been aware of this immortality. That is how he will be able in the TV performance and consequential installation *Request_reply. DM/2077* (2013/2016), with full confidence, to ask himself questions in 2077 and launch another communication time loop. Just as he talked in 1997 with the chatterbot FRED – and repeated the conversation in *Talk Show* (2004) – he knows that there will probably be another, more perfect and empathetic, *Functional Response Emulation Device* to welcome his electron wave and answer the questions asked. And what about the artist’s body in the ‘narcissistic’ video medium? Martinis’s eyes, so many times in an intense gaze from a multitude of the most diverse screens, seem to tell us that the only thing that truly matters in and to the medium of artist’s video is, ultimately, the audience.

Zagreb, September 2016

34 According to Belting,
Hans, *Art history after modernism*,
University of Chicago Press, 2003,
p. 88.

Branka Benčić

Dalibor Martinis – Pionirski video radovi: pitanja prezentacije, tehnologije i identiteta (bilješke o video produkciji sedamdesetih godina

Pisati o pionirskim video radovima Dalibora Martinisa, u stvari znači ispisivati povijest rane video umjetnosti, podjednako u Hrvatskoj kao i u cjelokupnom kulturnom prostoru SFRJ, od početka sedamdesetih godina, u vrijeme kada je i u međunarodnom kontekstu, video stupio na scenu kao nov medij, ukazujući na praksu bavljenja videom u procesu sve kompleksnijih inovacija u umjetnosti i društvu. Dalibor Martinis umjetnik je koji je u velikoj mjeri usmjerio i odredio načine na koje danas razumijevamo i prepoznajemo umjetnički rad u mediju videa i procesima njegove kontinuirane transformacije, od najranijih pojava u vidu tehnoloških promjena, te promjenama društvenog, institucionalnog, estetskog polja. Martinisov višegodišnji rad, posredni ili neposredni utjecaji i odjeci, obuhvaćaju razdoblje koje se proteže više od četiri desetljeća i zauzima niz etapa razvoja, interesa i istraživanja prostora umjetnosti, medija i tehnologije.

U međunarodnom kontekstu video se pojavljuje sredinom šezdesetih u okviru Fluxusa, u radovima Wolfa Vostela i Nam June Paika, medijskih istraživanja kao i istraživanja komunikacijskog potencijala i kritike televizije, a u New Yorku je već 1969. organizirana povijesna izložba *TV kao stvaralački medij* (TV as Creative Medium). Video je od marginalne pozicije na početku, doživio disperziju prvo u vrijeme razvoja televizijske prijenosne video opreme, a potom *booma* digitalne tehnologije. Njegova emancipacija kao novoga tehničkog, društvenog i umjetničkog medija, postavlja ga u ulogu “tehnologije društva”. Razvoj, komercijalizacija i pristupačnost pretvorili su video opremu u dostupnu robu široke potrošnje i individualne primjene, dovodeći do demokratizacije i komodifikacije medija, promjene njegove kulturne logike postavši kulturnom dominantom pripadajućeg društvenog i ekonomskog sustava. Video se javlja kao kandidat nove “kulturne hegemonije” u dva suprotstavljena oblika – komercijalnoj televiziji i eksperimentalnom formatu video umjetnosti, tvrdi Fredric Jameson.¹

Video kao nastavak eksperimentalnog procesa

Na cjelokupnom kulturnom prostoru bivše SFRJ možemo pratiti i prepoznavati neke kontinuitete i anticipacije odnosa produkcije kino klubova i pionirskog rada s videom. Od šezdesetih i sedamdesetih godina 20. stoljeća eksperimentalni, amaterski i alternativni film i video umjetnost dijele sličnu povijest, nastaju u istim ekonomskim, društvenim i kulturnim kontekstima, dijele bliske proizvodne uvjete (kino-klubova ili video radionica) koji se razvijaju unutar mogućnosti koje pruža dostupna kinematografska, televizijska ili video oprema, te nastaju kao reakcija na s jedne strane predstavljajući i narativni film, a s druge na televiziju kao komunikacijski masovni medij. Formiraju se radovi koji se strukturiraju kao preispitivanje medijske samosvijesti. Međutim, u tom smislu, važno je istaknuti prvobitni status videa u odnosu na film. Razilaženje je bilo u razlikama njihova funkcioniranja. Video se ponaša kao osobni medij za individualnu upotrebu u javnom prostoru ili u umjetnosti za dokumentarne potrebe i umjetničku produkciju performativnih radnji. U odnosu na film, video je imao prednost snimanja u realnom vremenu, bez montaže, lak za transport i projekcije na TV ekranu ili platnu. S druge strane, film je masovni medij, snimanje je u sekvencama, s montažom, i zahtjeva posebne uvjete projekcije.²

¹ Fredric Jameson: *Video - Surrealism without the unconscious*, u: *Postmodernism, or the Cultural Logic of Late Capitalism*, Duke UP, 2005 (11. izdanje)

² Biljana Tomić: *Brdo “druge linije”*, 56. annale (katalog), Poreč, 2016.

Branka
Benčić

Dalibor
Martinis
— Pio-
neering
video
works:
issues of
represen-
tation,
techno-
logy and
identity
(notes
on video
producti-
on in the
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ties)

Writing about the pioneering works of Dalibor Martinis in fact means writing out the history of early video art, both in Croatia and in the entire cultural space of former Yugoslavia, starting from the 1970s – a time when video stepped onto the scene as a new medium in the international context as well, pointing to the practice of exploring it in the process of ever more complex innovations in art and society. Dalibor Martinis is an artist who has to a significant extent directed and defined the way we today understand and identify art in video and the processes of its neverending transformation, as well as changes in the social, institutional and aesthetic field. Martinis's many years of work, indirect or direct influences and echoes, span over a period of more than four decades and stretch across many stages of development, interests and explorations in the field of art, media and technology.

In the international context, video appeared in the early 1960s via Fluxus, the works of Wolf Vostel and Nam June Paik, media explorations, as well as researching the communication potential and critique of television; in New York City the milestone exhibition *TV as Creative Medium* was organised as early as in 1969. From a marginal start, video experienced a steady dispersion first in the period of evolution of portable video equipment, and later with the boom of digital technology. Its emancipation as a new technical, social and artistic medium bestowed on it the role of 'technology of society'. Evolution, commercialisation and availability turned video equipment into accessible mass market goods for individual use, leading to media democratisation and modification, as well as to a change of its cultural logic, making it the cultural mainstay of its social and economic system. Video appears as a candidate of the new 'cultural hegemony' in two opposing forms – on commercial television and in the experimental format of video art, claims Fredric Jameson.

Video as a continuation of the experimental process

Continuities and anticipations of the correlations between film club production and pioneering video work are traceable and identifiable across the entire cultural space of the former Socialist Federative Republic of Yugoslavia. Since the 1960s and 1970s, experimental, amateur and alternative film and video art have shared a similar history, being created in the same economic, social and cultural contexts, have shared much the same production conditions (film clubs or video workshops) developed within the scope of action allowed by the accessible cinema, TV or video equipment, and have resulted as a response to, on the one hand, representative and narrative film and, on the other, to television as a mass communication medium. Works structured as examinations of media self-awareness were formed. However, in that sense, it is important to point out the initial, original, status of video in relation to film – the dissonance occurred in the different ways they functioned. Video comports like a personal medium for individual use in public space or in art for documentary needs and artistic production of performative actions. Compared to film, video had the benefit of being made in real time, without editing, it was easy to transport and show on a TV or silver screen. On the other hand, film was a mass medium, it was shot in sequences, it involved editing and required special screening conditions.²

1 Fredric Jameson: *Video - Surrealism without the unconscious, in: Postmodernism, or the Cultural Logic of Late Capitalism*, Duke UP, 2005 (11th edition)

2 Biljana Tomić: *Brdo "druge linije"*, 56th Annual Exhibition (catalogue), Poreč, 2016.

Brzo prihvaćanje videa kao nove forme umjetničkog izražavanja entuzijastično prihvaćaju umjetnici, usprkos teškoćama u produkciji, definiranju i akademskom studiranju, odnosno prihvaćanju u službeni akademski program.

U vrijeme nastanka, video je potaknuo novi pristup suvremenoj umjetnosti i ubrzo preuzeo vodeću poziciju u eksperimentalnoj umjetničkoj praksi, pripremajući i antipirajući proboj novih medija kojem svjedočimo od 1990-ih godina. U tom smislu video se definira kao ključni aspekt eksperimentalnog procesa 1960-ih i 1970-ih godina, tvrdi Jackie Hatfeld.³

Kritička pozicija različitih umjetničkih praksi obilježila je svjetsku umjetničku scenu 1970-ih godina, a slične aktivnosti pronalazimo i na prostorima SFRJ. Inovativne umjetničke prakse šezdesetih i sedamdesetih pokrenule su alternativan način umjetničke produkcije i prezentacije umjetnosti, redefiniciju umjetničkog djela, mijenjanje umjetničkih konvencija te preispitivanje umjetničkih sustava. Jedna od važnijih promjena, koju je područje umjetničkog kritičkog djelovanja nadovezivanjem na prakse avangarde i neoavangarde izazvalo tih godina, pojava je inovativnih i alternativnih umjetničkih formi i modela produkcije i prezentacije umjetnosti.⁴ Sedamdesetih godina korištenjem tehnologije videa, zanimanjem za multimediju, "proširene medije", umjetnost performansa, govor u prvom licu, dolazi do promjene umjetničke kartografije. U kontekstu Nove umjetničke prakse tada novi mediji – fotografija, film i video ulaze na umjetničku scenu, razvijajući se iz konteksta konceptualne umjetnosti, a različiti izričaji, postupci, eksperimenti, interes za medijska istraživanja, performativnost, analitičko-kritički interes u odnosu na jezik umjetnosti i društveni kontekst preokupacije su generacije. U središtu je ponašanje umjetnika vezano uz njegovu egzistenciju, tijelo ili okolinu. Medij videa je u početku odgovarao umjetnicima koji se bave *body artom* i performansom, konceptualnim umjetnicima i umjetničkim praksama, *land arta* i *arte povera* i svim analitičkim, minimalnim, jezičnim, vizualnim i političkim i kritičkim praksama.⁵

Zbog nedostatka video opreme, rani video radovi hrvatskih umjetnika mahom nastaju u inozemstvu, na izložbama poput *Trigon* u Grazu (1973) ili video radionicama koje suorganiziraju međunarodne galerije, te tehničkom opremom koju omogućavaju. Iz tog se razloga težnja stanovitog broja umjetnika u Jugoslaviji za radom u video mediju mogla realizirati tek sporadično, a samo su dvije institucije pratile njegov razvoj – Galerija suvremene umjetnosti u Zagrebu i Studentski kulturni centar u Beogradu.⁶ Analizirajući društvenu i kulturnu situaciju krajem sedamdesetih u SFRJ, Davor Matičević precizno ističe institucije i osobe koje su utjecale na razvoj video-umjetnosti i razmjenu iskustava sa stranim umjetnicima (Studentski kulturni centar u Beogradu s Dunjom Blažević i Biljanom Tomić, Galerija suvremene umjetnosti u Zagrebu s Radoslavom Putarom, Dimitrijem Bašičevićem i Marijanom Susovskim, Multimedijalni centar Studentskog centra u Zagrebu s Ivanom Ladislavom Galetom), omogućivši stvaranje prvih video radova u toj sredini.⁷ Dva ključna primjera takvih video-radionica organiziranih na području Hrvatske datiraju iz iste godine – 1976. To je "motovunski video susret" organiziran u okviru manifestacije Motovunski likovni susreti, kojeg su suorganizirali Etnografski muzej iz Pazina, Galerija suvremene umjetnosti iz Zagreba i Galerija del Cavallino iz Venecije, te video radionica u mjestu Brdo također u Istri koju je organizirala Galerija Krinzinger iz Innsbrucka.

3 Jackie Hatfeld: *Video: resisting definition*, u: S. Cubitt, S. Partridge (ur.): *Rewind: British Artists' Video in the 1970s & 1980s*, University Indiana Press, Bloomington 2012.

4 Branka Benčić: *Sve je povezano: Splitska škola filma – 60 godina Kino kluba Split*, Kino klub Split, Hrvatski filmski savez, Split-Zagreb 2012.

5 Tomić, 2016.

6 Marijan Susovski, IV. susret u Motovunu (katalog), Galleria del Cavallino, Motovun 1977.

7 Nada Beroš: *Dalibor Martinis – Javne tajne*, MSU, Zagreb, 2006. (str. 66)

A quick adoption of video as a new form of artistic expression was enthusiastically accepted by artists, despite the difficulties in production, definition and academic study, i.e. inclusion in the official academic curriculum.

At the time it originated, video inspired a new approach to contemporary art and soon took over the leading role in experimental art practice, preparing and anticipating the rise of new media, to which we testify since the 1990s. In that sense, video is defined as a key aspect of experimental process in the 1960s and 1970s, claims Jackie Hatfeld.³

The critical position of different art practices marked the 1970s art scene, and similar activities can be traced in Socialist Federative Republic of Yugoslavia as well. Innovative art practices in the 1960s and 1970s set in motion an alternative method of artistic production and art presentation, a redefinition of a work of art, changes in artistic conventions and examinations of artistic systems. Among the more significant changes, caused by activities in art criticism linked to avant-garde and neo-avant-garde practices in that period, is the advent of innovative and alternative art forms and models for the production and presentation of art.⁴ A change in mapping art came in the 1970s with the use of video technology, interest in multimedia, 'expanded media', performance art, first person speech. In the context of New Art Practice, photography, film and video – at that time considered new media – enter the art scene, evolving from the context of conceptual art, while different expressions, procedures, experiments, interest in media research, performativity, analytical and critical interest regarding the language of art and the social context, are the central preoccupations of the generation. The focus is on the behaviour of artists in relation to their existence, bodies or environment. The video medium initially suited the artists doing body art and performance, conceptual artists and art practices, land art and arte povera, and all the analytical, minimal, linguistic, visual, political and critical practices.⁵

In view of the lack of video equipment, Croatian artists' early works were mostly made abroad, at exhibitions like *Trigon* in Graz, Austria (1973), or at video workshops co-organised by international galleries, using technical equipment they had at their disposal. For that reason, desires of a certain number of artists in Yugoslavia to work in the video medium could be realised only sporadically, and there were only two institutions to keep track of their development – the Zagreb Gallery of Contemporary Art and the Belgrade Student Cultural Centre.⁶ Analysing the social and cultural situation in the late 1970s in Yugoslavia, Davor Matičević quite specifically lists the institutions and individuals which influenced the development of video art and exchange of experiences with foreign artists (Belgrade Student Cultural Centre with Dunja Blažević and Biljana Tomić, Zagreb Gallery of Contemporary Art with Radoslav Putar, Dimitrije Bašičević and Marijan Susovski, Zagreb Student Centre's MM Centre with Ivan Ladislav Galeta), and made the first video works on this territory possible.⁷ Two key examples of such video workshops organised in Croatia date back to the same year – 1976. These were the 'Motovun video meeting' organised as part of the event called Motovun Art Meetings, co-organised by the Pazin Museum of Ethnography, the Zagreb Gallery of Contemporary Art, Galleria del Cavallino from Venice, Italy, and the video workshop in Brdo, another village in Istria, organised by the Krinzinger Gallery from Innsbruck.

3 Jackie Hatfeld: *Video: resisting definition*, in: S. Cubitt, S. Partridge (eds.): *Rewind: British Artists' Video in the 1970s & 1980s*, University Indiana Press, Bloomington 2012.

4 Branka Benčić: *Sve je povezano: Splitska škola filma – 60 godina Kino kluba Split*, Split Film Club, Croatian Film Association, Split-Zagreb 2012.

5 Tomić, 2016.

6 Marijan Susovski, IV Meeting in Motovun (catalogue), Galleria del Cavallino, Motovun 1977.

7 Nada Beroš: *Dalibor Martinis – Javne tajne*, Museum of Contemporary Art, Zagreb, 2006 (p. 66).

Neki od ključnih antologijskih video radova Dalibora Martinisa sedamdesetih godina – poput videa *Otvoreni kolut* (1976), *Video imunitet* (1976), nastaju upravo u okviru motovunskog video susreta u produkciji Gallerije dell Cavallino. Motovunski video susret iz 1976. godine organiziran oko teme “Identitet – Identità”, u okviru video produkcije u Hrvatskoj i SFRJ, zauzima značajno mjesto kao prva video radionica, stvarajući prije svega novu mogućnost za umjetnike i podršku produkciji video umjetnosti kao novog i nadolazećeg medija.⁸

Tema identiteta okupirala je umjetnike od samog početka rada s videom, a u literaturi se često ističe da “odnos umjetnosti, tehnologije i identiteta nije ni u jednom drugom mediju istraživan takvom kritičkom sviješću, dosljednošću i kontinuitetom, kao što je to slučaj s videom.”⁹ Ističe se široka mogućnost primjene videa u umjetnosti, odnosno velika mogućnost osobnog izraza pojedinca, bez obzira na to je li riječ o estetskoj, društvenoj ili nekoj drugoj poruci. “Bliža formatu fotografije ili amaterskoj super osmici video-slika je komornijega karaktera i osobnije se prihvaća, snažnije se uz nju emocionalno vezemo i identificiramo s autorom, ističući spontanost video medija.”¹⁰

Rani video razvija se u tri smjera, uz brojna mjesta u kojima se putanje susreću i preklapaju. Analiza medija, društveni komentar i bilježenje procesualnog, oblici su primjene videa kod naših umjetnika, ističe Marijan Susovski u osvrtu na ranu video produkciju u Jugoslaviji, objavljenom u br. 10 časopisa Spot iz 1977. godine, isključivo posvećenom video umjetnosti. Danas prepoznat kao kulturni, 10. broj časopisa Spot predstavlja jedno od prvih mjesta u kojem je artikulirana i anticipirana važnost videa i njegova uloga u umjetničkom sustavu.¹¹

Upravo su pionirski rani video radovi Dalibora Martinisa – poput *Otvorenog koluta* i *Video imuniteta*, realizirani u Motovunu 1976. godine mjesta u kojima možemo pratiti odnose tijela, identiteta, medijskih istraživanja i pripadajuće tehnologije.

Oni s jedne strane polaze od medijskih istraživanja materijala i tehnološkog “aparata”, kamere, trake monitora, kao novih mogućnosti magnetskog okruženja, koncentrirajući se na njegove posebnosti, poput procesa produkcije i reprodukcije ili vremena, odnosno trajanja. Baveći se formalnim svojstvima medija, formiraju se oko refleksivnosti medija, preispitivanja medijske samosvijesti. S druge strane nalazi se karakter videa kao individualnog, gotovo privatnog medija, koji umjetnicima omogućava, za razliku od objektivnih mogućnosti medija i istraživanja njegove tehničke i fizičke prirode, drugačiji prostor, prostor za subjektivna, psihološka, estetska istraživanja, onoga što Rosalind Kraus naziva “estetikom narcizma”.¹² Zanimanjem za prakse performansa, strategije samoreprezentacije, video omogućava umjetniku usmjeravanje pažnje na vlastito tijelo, a radovi se formiraju kao video-performansi, odnosno “performansi za kameru”, pretpostavljajući izvođača koji istodobno postoji kao subjekt i objekt izvedbe.

Odgovarajući na temu identiteta, video produkcija Dalibora Martinisa u Motovunu 1976. i nakon njega, formira se oko istraživanja problema identiteta u korelaciji s videom kao novim komunikacijskim i umjetničkim sredstvom, obuhvaćajući nekoliko aspekata: pitanja reprezentacije i samoreprezentacije, portreta i autoportreta, teme

8 Organiziran u suradnji Gallerije del Cavallino iz Venecije, Etnografskog muzeja u Pazinu i Galerije suvremene umjetnosti iz Zagreba, video susret u Motovunu organiziran je u okviru šire zamišljenog likovnog susreta na kojem je sudjelovalo 15 umjetnika

iz Hrvatske i Italije, od kojih je 8 sudjelovalo i u video susretu: Claudio Ambrosini, Sanja Iveković, Živa Kraus, Dalibor Martinis, Zdravko Milić, Michele Sambin, Goran Trbuljak i Luigi Viola, a realizirali su 24 video rada.

9 Dejan Sretenović: *Video umetnost u Srbiji*, Video umetnost u Srbiji, Centar za savremenu umetnost, Beograd 1999.

10 Susovski, 1977.

11 Marijan Susovski: *Video umjetnost u Jugoslaviji*, Spot br. 10, Zagreb, 1977.

12 Rosalind Krauss: *Video: The Aesthetics of Narcissism*, October, Vol. 1 (Spring, 1976), str. 50-64,

Some of Dalibor Martinis's seminal anthology video works from the 1970s – like the videos *Open Reel* (1976) and *Video Immunity* (1976) – were made at the Motovun video meeting and produced by Galleria del Cavallino. The 1976 Motovun video meeting, revolving around the subject of *Identity – Identità*, in the context of video production in Croatia and Yugoslavia plays an important role as the first video workshop, creating primarily a new platform for artists and support to video art production as the new and up-and-coming medium.⁸

The issue of identity has been intriguing artists since the beginning of video-related activities, and literature often stresses that “the relationship between art, technology and identity has been in no other medium explored with such critical awareness, consistency and continuity as in video.”⁹ The broad use of video in art is highlighted, i.e. all the possibilities for individual expressions, be it an aesthetic, social or other statement. “Closer to the format of photography or an amateur Super 8, a video image is subtler in character and taken more personally, we form stronger emotional connections with it and we identify with the author, stressing the spontaneity of the video medium.”¹⁰

Early video evolved in three directions, meeting and overlapping many times along the way. Medium analysis, social commentary and registering the process-orientation are the forms video was used in by our artists, claims Marijan Susovski in an essay about early video production in Yugoslavia, published in the 10th issue of Spot magazine (1977), dedicated exclusively to video art. Today considered the iconic issue, Spot no. 10 was one of the first places to articulate and anticipate the importance of video and its role in the art system.¹¹

It was the pioneering works of Dalibor Martinis – like *Open Reel* and *Video Immunity*, made in Motovun in 1976 – that were the places to follow the correlations between body, identity, media explorations and accompanying technology. On the one hand, their starting point was media research of the material and the technical ‘apparatus’, camera, film stock, as well as new possibilities of the magnetic environment, with a focus on its specifics, like the process of production and reproduction, or time, i.e. duration. Focusing on the formal properties of the medium, they formed around the medium’s reflexivity, the examination of media self-awareness. On the other hand, there was the character of video as an individual, almost private medium, which, unlike objective possibilities of the medium and examination of its technical and physical nature, gives artists a chance for a different space, a space for subjective, psychological, aesthetic research, what Rosalind Kraus calls “the aesthetics of narcissism”.¹² With its interest in performance practices and strategies of self-representation, video makes it possible for artists to focus on their own body and the works appear as video-performances, more accurately ‘performances for the camera’, involving a performer who simultaneously coexists as both the subject and the object of the performance.

Corresponding to the matter of identity, Dalibor Martinis’s video production in Motovun in 1976 and afterwards revolved around explorations of the issue of identity in a correlation to video as a new means of communication and art, encompassing several aspects: the issues of representation and self-representation, portrait and

8 Organised in association with Galleria del Cavallino from Venice, Ethnographic Museum from Pazin and Contemporary Art Gallery from Zagreb, the Motovun video meeting took place as part of a broader encounter of artists, attended by 15 artists from

Croatia and Italy, eight of which partook in the video meeting: Claudio Ambrosini, Sanja Iveković, Živa Kraus, Dalibor Martinis, Zdravko Milić, Michele Sambin, Goran Trbuljak and Luigi Viola. Altogether they made 24 works.

9 Dejan Sretenović: *Video umetnost u Srbiji*, Video umetnost u Srbiji, Centre for Contemporary Art, Belgrade 1999.

10 Susovski, 1977.

11 Marijan Susovski: *Video umjetnost u Jugoslaviji*, Spot no. 10, Zagreb, 1977.

12 Rosalind Krauss: *Video: The Aesthetics of Narcissism*, October, Vol. 1 (Spring, 1976), pp. 50–64.

tijela i prakse performansa, odnosa identiteta i (video) tehnologije, istraživanja medija, montaže, vremena, utjecaja masovnih medija, te aparata produkcije i reprodukcije slike. Analitičnost i tautologija ističu se kao temeljna obilježja umjetničke produkcije, dok svojstva videa postaju vodećim odrednicama, gotovo matricama za preispitivanje, a demistifikacija novog medija kao i upoznavanje samog sebe, sadržaj su Martinisovog djela.¹³

Upravo su analitičnost i tautološki princip, kroz interes za tehnologiju produkcije i reprodukcije, kao reference na tehnološki aparat produkcije vlastitog djela i aparaturu "otvorenog koluta" kao sredstva realizacije i naziv rane video tehnologije, prisutni u videu istoimenog naziva *Otvoreni kolut / Open Reel* Dalibora Martinisa. Rad nastaje na mjestu susreta umjetnika i tehnologije koju koristi, ukazujući na odnos tehnologije i identiteta, te identifikaciju umjetnika i sredstva za rad. *Open Reel* artikulira iskaz o materijalnosti medija u kojoj nestaje granica između biološkog i tehnološkog tijela. Kamera snima Martinisa koji izvodi performativnu aktivnost, omatajući magnetsku vrpču oko glave. Dok glava umjetnika poprima ulogu drugog (otvorenog) koluta, lik umjetnika postupno nestaje namatanjem videovrpce.

U procesima reprodukcije djela, slično kao i kod Trbuljakova videa *Bez naziva (Rez)* također realiziranog na motovunskom susretu, pomoću reza škarama, proizvodi se greška u zapisu kao posljedica izravne intervencije i rukovanja vrpcom. Leonida Kovač prepoznaje *Otvoreni kolut* kao mjesto susreta umjetnika s idejom beskonačnog: "magnetska vrpca u Martinisovoj izvedbi hotimice otvara proces beskonačne reprodukcije."¹⁴ Sredstvo njezine muzejske ili galerijske reprezentacije je *loop*, beskonačna petlja, cirkularna struktura, zatvoreni krug.¹⁵

U vrijeme nastanka Martinisovih radova, teorija filma J.-L. Baudryja prepoznaje dva termina *basic apparatus* i *dispositiv*. Prvi se referira na kompleksan sustav produkcije i reprodukcije pokretnih slika, dok drugi naznačava nematerijalni, konceptualan ustroj usmjeren na subjekta, kao kategoriju koja je konstituirajuća za ideologiju reprezentacije.¹⁶ Baudry je 1975. upotrijebio pojam dispozitiva (*dispositif*) da bi istodobno označio: raspored tehničkih uređaja za distribuciju određenih medijskih ostvaraja, medijske ostvaraje prilagođene tom rasporedu, i mentalni ustroj publike što ga proizvode ti ostvaraji.¹⁷ Iako nije realiziran u kontekstu produkcije filma, metanarativne strategije ranih Martinisovih radova dovodimo u vezu s pretpostavljenim idejama o razotkrivanju medija i struktura njihove (re)produkcije.

U procesu vraćanja budućnosti videu, otkrivanju tada anticipiranog, a danas aktualnog potencijala primjećujemo da se u okviru Martinisove ideje *Data Recovery* – govoreći o aproprijaciji medija, radi o specifičnom obliku *preoblikovanja* medija. Novi mediji istovremeno redefiniraju stare kao što su i sami oblikovani u odnosu na stare. U tom smislu preoblikovanje jednog medija drugim razmatra se u širokom luku odnosa koje možemo smatrati reprezentacijskim strategijama jer je riječ o reprezentaciji jednog medija drugim, a reprezentacija medija uz odnos tehnologije i identiteta, predstavlja jednu od konstanti umjetničkog djelovanja Dalibora Martinisa.

Listopad, 2016.

13 Davor Matičević: *Dalibor Martinis. Instalacije i videovrpce*, u: *Suvremena umjetnička praksa*, Durieux, AICA, MSU Zagreb, 2011 (str. 328)
14 Leonida Kovač (bez naslova), katalog (u tisku), Kontakt. Umjetnička zbirka Erste grupe i ERSTE fondacije.

15 Video/televizija zatvorenog kruga (closed – circuit) pronalazi mjesto u produkciji Dalibora Martinisa u nekoliko navrata tijekom sedamdesetih, u videu *Mrtva priroda* (1974) i *Video in – video out* (1977) realiziran u MM Centru u Zagrebu.

16 Jean Louis Baudry: *Ideological effects of the basic cinematographic apparatus*, u: *Film Theory Reader*, Columbia University Press, NY (1985), str. 295 – 296.
17 Vladimir Biti: *Pojmovnik suvremene književne teorije*, Matica hrvatska, Zagreb, 1997.

self-portrait, body and performance practices, identity vs. (video) technology, explorations of media, editing, time, mass media influence, as well as apparatuses for image production and reproduction. Analyticity and tautology stand out as the essential traits of artistic production, and video's qualities become the leading defining traits, almost patterns for the exploration, and it is the demystification of the new medium and self-cognition what Martinis's works are all about.¹³

Analyticity and tautology, complete with an interest in the technology of production and reproduction, as references to the technological apparatus of creating his own works and the 'open reel' apparatus as a means of realisation and the name of early video technology, are precisely what is present and dominant in the namesake video, *Open Reel*, by Dalibor Martinis. The work is created at the point where the artist meets the technology he uses, pointing to the correlation between technology and identity, as well as identification of the artist and the tools he uses. *Open Reel* articulates a statement on the materiality of the medium, blurring the boundary between the biological and the technological body. The camera films Martinis as he conducts a performative activity, wrapping a magnetic tape around his head. As the artist's head takes the role of the second (open) reel, the artist's character gradually disappears as the video tape rolls on. In the processes of reproducing the work, similarly to Trbuljak's video *Untitled (Cut)*, also made at the Motovun event, a cut of the scissors creates an error in the recording as a consequence of direct intervention and tape manhandling. Leonida Kovač acknowledges *Open Reel* as a place of encounter between the artist and the idea of the infinite: "The magnetic tape in Martinis's performance deliberately opens up the process of infinite reproduction."¹⁴ The means of its representation in a museum or gallery is a loop, an endless loop, a circular structure, a closed circuit.¹⁵

At the time Martinis's works were made, J.-L. Baudry's theory of film acknowledged two terms, *basic apparatus* and *dispositive*. The former refers to a complex moving image production and reproduction system, while the latter denotes the intangible, conceptual structure focused on the subject, as a constitutive category for the ideology of representation.¹⁶ In 1975, Baudry used the term *dispositive (dispositif)* to simultaneously denote: the arrangement of technical devices for the distribution of a certain number of media-related realisations, media realisations adapted to this arrangement, and the mental structure of the audience produced by these realisations.¹⁷ Although he has never accomplished himself in the context of video production, the meta-narrative strategies of Martinis's works are relatable to the assumed ideas of the disclosure of the medium and of the structures of their (re)production. In the process of giving video its future back, in the revelation of the then anticipated and now present potential, it is noticeable that Martinis's *Data Recovery* idea – focusing on media appropriation – indeed entails a very specific form of medium *transformation*. New media simultaneously redefine the old, just as they themselves are redefined in comparison to the ones before. In that sense, transformation of one medium by way of another is considered within the broader scope of correlations that could be taken as representational strategies because this, in fact, is a representation of one medium by way of another, and the representation of media, aided by technology and identity, represents one of the constant backbones of Dalibor Martinis's artistic activity.

October, 2016

13 Davor Matičević: *Dalibor Martinis. Instalacije i videovrpce*, in: *Suvremena umjetnička praksa*, Durieux, AICA, MSU Zagreb, 2011 (p. 328)

14 Leonida Kovač (untitled), catalogue (in print), Contact. ERSTE Group and ERSTE Foundation's art collection.

15 A closed circuit video/television found itself on several occasions in Dalibor Martinis's production in the 1970s, in his videos *Still Life* (1974) and *Video In – Video Out* (1977), performed at the MM Centre in Zagreb.

16 Jean Louis Baudry: *Ideological effects of the basic cinematographic apparatus*, in: *Film Theory Reader*, Columbia University Press, NY (1985), pp. 295 – 296.

17 Vladimir Biti: *Pojmovnik suvremene književne teorije*, Matica hrvatska, Zagreb, 1997.

Leonida
Kovač

Dalibor
Martinis
— Open
reel

U svojevrsnoj paradoksalnoj doslovnosti rad Dalibora Martinisa naslovljen *Open Reel* (1976) suočava nas s idejom beskonačnog. Beskonačno tu postaje označeno metaleptičkim odnosom slike i tijela. U kratkom opisu na umjetnikovoj službenoj internet-skoj stranici navodi se sljedeće: “Kamera na stativu povezana je s video-rekorderom. Umjetnik sjedi ispred kamere. Nakon što uključi snimanje, prihvaća video-vrpca koja se odmata s prvog koluta i prolazi preko magnetne glave video-rekordera i, umjesto na drugi kolut, obmata je oko svoje glave okrećući se na rotirajućem stolcu. Njegovo lice s vremenom je potpuno pokriveno video-vrpcom na kojoj je snimka njegova lica oko kojega se obmata video-vrpca na kojoj je snimka njegova lica oko kojega se obmata video-vrpca na kojoj je snimka njegova lica oko kojeg...”

Posve je jasno da se u ovoj “beskonačnoj slici” generiranoj tijekom izvedbe, radi o nečem posve različitom od beskonačne slike proizvedene pozicioniranjem tijela u međuprostor dvaju ogledala, što primjerice, konotira i odnos dobro poznate Magritte-ove slike i njezinog naslova: *La reproduction interdite* (1937). Za razliku od Magritteovog ogledala, magnetska vrpca u Martinisovoj izvedbi hotimice otvara proces beskonačne reprodukcije. Pritom se ovdje se nameće pitanje o objektu podložnome reprodukcij-skom procesu, a to nadalje za sobom povlači i problem značenja samog termina medij, uključujući i (ne)mogućnost svrstavanja rada *Open Reel* u neku od kategorija umjet-ničkih medija. Možemo li sa sigurnošću odgovoriti radi li se ovdje o video-radu ili o performansu? To nas pitanje vodi problemu (ne)svodivosti događaja na video-sliku toga događaja, što ukazuje na problem odnosa, s jedne strane vremenitosti, a s druge vjerodostojnosti i načina uporabe arhiva.

Gledajući video-zapis *Open Reel* gotovo četrdeset godina nakon izvedbe omatanja video-vrpce sa snimkom umjetnikova lica preko umjetnikovog lica u trenutku dok to lice, odnosno proces njegovog omatanja vlastitom snimkom biva dokumentirano vi-deo-zapisom, važno je imati na umu da je početkom 2000tih Martinis za označavanje svojih radova, odnosno za vlastiti umjetnički postupak, počeo koristiti krovni naziv *Data Recovery*. Sam termin potječe iz jezika informatičkih i digitalnih tehnologija, a u činu Martinisove apropijacije nedvojbeno konotira to da u njegovom umjetničkom djelovanju, od 1970ih do danas, odnos tijela i tehnologije postoji kao temeljni umjet-nički problem. U knjizi koja je dalekosežno utjecala na metodologiju akademske disci-pline povijesti umjetnosti, *Temeljni pojmovi povijesti umjetnosti* objavljenoj 1915. godine, Heinrich Wölfflin zaključuje kako nije sve moguće u svako vrijeme. Stoga ne čudi da *Open Reel* nastaje baš 1976. godine. Utoliko ga je moguće shvatiti i kao svojevrsnu re-semanticizaciju Wölfflinovog verbalnog iskaza učinjenu vlastitim tijelom, jer Martinis se ovdje doslovce poduhvaća formalne analize. Posrijedi je analiza koja polazi od hipo-teze o istovjetnosti forme, sadržaja i medija, pri čemu se na razini vidljivoga i čujnoga događa dekonstrukcija tada aktualne tehnologije proizvodnje reproducibilne slike. Za razliku od današnjih uređaja koji koriste video-vrpca zatvorenu u kasetu, prvi video-rekorderi koji su se pojavili sredinom 1950ih godina koristili su magnetsku vrpca koja se, prolazeći kroz glavu uređaja prematala s jednog otvorenog koluta na drugi. Shodno tome, tehnologija snimanja nazivala se *reel-to-reel* ili *open reel*. 1965. godine proizveden je prvi takav rekorder za kućnu, odnosno masovnu uporabu, *Sony CV-2000 Open Reel*. U tjelesnoj interakciji s nešto novijim modelom toga uređaja, Martinis 1976. izvodi svoj *Open Reel*, apostrofirajući naslovom rada djelatni proces identifikacije s medijem. Jer, odmotavši se s koluta pričvršćenog za uređaj za snimanje i prošavši kroz glavu istoga, magnetska se vrpca nastavlja omotavati oko glave umjetnika koja poprima funkciju onog drugog otvorenog koluta. I pritom lice beskrajno reproducibilne slike nevidljivim čini ono drugo, tjelesno lice. *Open Reel* tako implicite artikulira i iskaz o materijalnosti medija u kojoj nestaje granica između biološkog i tehnološkog tijela.

Leonida
Kovač

Dalibor
Martinis
— Open
Reel

In a sort of paradoxical literality, this work by Dalibor Martinis bears the title *Open Reel* (1976), forcing us to deal with the idea of endlessness. The endless is here transmitted through a metaleptic relationship between image and body. A brief description on the artist's official webpage reads as follows: "The camera on a tripod is connected to a video-recorder. The artist is sitting in front of the camera. After starting the recorder, he gathers up the videotape uncoiling from the first reel and passing through the magnetic head, and instead of coiling it on the second reel, he winds it around his head, turning around on his chair. In the end his face is completely swathed in videotape, on which his face is recorded over which is coiled the video tape on which his face is recorded over which".

It is quite clear that this "endless image" generated through the performance is something entirely different from an endless image generated by positioning one's body between two mirrors, which evokes, among other things, the relationship between Magritte's famous painting and its title *La reproduction interdite* (1937). Unlike Magritte's mirror, the magnetic tape in Martinis' performance intentionally starts a process of endless reproduction. Thereby it raises the question of the object subjected to this reproduction process, as well as the meaning of the very term "medium," including the (im-)possibility of classifying *Open Reel* into a specific category in terms of artistic medium. Can we argue with conviction that it is a video or a performance? This question brings us to the issue of the (non-)reducibility of an event to a video image of that event, which points to a problematic of the relationship—on the one hand the notion of temporality, on the other credibility and ways of using the archive.

While watching the video recording of *Open Reel* almost 40 years after the performance in which the artist's face was wrapped with a recording of the artist's face over the artist's face, in a moment in which that face, or rather the process of its being wrapped with its own image, was documented on video, one should be aware of the fact that in the early 2000s Martinis began describing his work, or rather his specific artistic procedure, with the umbrella term "data recovery." The term originates in the language of informatics and digital technologies, and when appropriated by Martinis it no doubt references such, since from the 1970s onward the relationship between the body and technologies has represented the basic problem discussed in his art. In his book *The Principles of Art History*, published in 1915, which has had a crucial impact on the methodology of art history as an academic discipline, Heinrich Wölfflin concluded that not everything could be done at any given time. It is therefore no wonder that *Open Reel* was made precisely when it was in 1976. In this sense, it can even be understood as a sort of re-semantization of Wölfflin's verbal statement, only using the artist's own body, as Martinis was here literally undertaking a formal analysis. This analysis started from a hypothesis on the identity of form, content, and medium, whereby the then modern technology available for producing a reproducible image was deconstructed on the visible and audible levels. Unlike today's devices, which use digital data, the first video-recorders, which appeared in the mid-1950s, used an analog magnetic tape that was transferred from one open reel to another, passing over the magnetic head of the device between the two. In accordance with this process, the recording technology was called "reel-to-reel" or "open reel." In 1965, the first such recorder was produced for home use, that is, for mass consumption: the *Sony CV-2000 Open Reel*. It is in his bodily interaction with a very similar device that Martinis performed his *Open Reel* in 1976, underlining with this title the active process of identifying with the medium. Unwinding from a reel attached to the device and passing across its head the magnetic tape continued its travel by being wrapped around the head of the artist, who thus took on the role of that other open reel. In the process the face of the endlessly reproducible image rendered the other, bodily face invisible. *Open Reel* thus also makes an implicit statement about the materiality of the medium, in which the border between the biological and the technological body is blurred.

Iste godine kada Martinis izvodi *Open Reel* Peter Gidal definira strukturalni/materijalistički film kao film koji nastoji biti neiluzionističkim. Tvrdi kako je mentalno aktiviranje promatrača neophodno za postojanje filma, on zaključuje da svaki film nije samo strukturalan nego i strukturirajući, zato što promatrač/ica jednako tako stvara, možda čak i manje-više suprotni "film" u svojoj glavi, neprestano anticipirajući, korigirajući i iznova korigirajući, dakle konstantno intervenirajući u području dane stvarnosti, tj. u izoliranom području rada svakog filma i svake filmske proizvodnje¹.

Rekla bih da je ta svjesnost o mentalnom aktiviranju promatrača slijedom pokretnih slika i razlog zbog kojeg Martinis magnetsku video-vrpcu obmota upravo oko vlastite glave. Time u strukturalni, ne-narativni film uvodi dijegetičku situaciju koja promatrače navodi na pitanje o učincima procesa beskonačne reproducibilnosti. Što to biva re-producirano, iznova proizvedeno?

Nije slučajno da Martinis pogledu kamere izlaže vlastito golo tijelo, i da u procesu izvedbe magnetsku vrpcu dodiruje prstima koji će na njoj ostaviti neuklonjive tragove. Znamo da je otisak prsta svake osobe jedinstven i neponovljiv, kao i događaj uostalom. Međutim, premda jedinstven, u procesu reproduciranja video zapisa obmatanja video-vrpce preko lica izvođača koji istodobno postoji kao subjekt i objekt izvedbe, taj se otisak prsta transformira: iz registra slikovnog u registar zvukovnog. Trag – otisak tijela u postupku reprodukcije postaje zvuk, točnije šum slike koji vodi prema značenju termina *data recovery*, a koji Martinis obrazlaže kao "postupak djelomičnog povratka izgubljenih podataka iz memorije, bez konteksta koji im je prije nego što se gubitak dogodio davao informacijsko, društveno, ili neko drugo značenje"².

Vraćajući se Wölfflinovoj tvrdnji kako nije sve moguće u svako vrijeme, reći ću da je danas performativ Martinisovog rada *Open Reel* drugačiji od onoga iz 1976. godine kada se obmatanje video-vrpce oko umjetnikove glave za vrijeme snimanja istog događaja dogodilo. Skupa s vlastitim tijelom, Martinis tijekom izvedbe izlaže medij – video medij, ili tada još uvijek novu vrstu umjetnosti, *video-art*. Pritom je njegova identifikacija tijela i medija istodobno ne-identifikacijska praksa, čije značenje danas, podložni neprestanom video-nadzoru koji jest biopolitička praksa, možemo posve jasno shvatiti. Tijelo je - podsjeća nas Elizabeth Grosz - "nepotpuno"; neodređeno i amorfno, niz nekordiniranih potencijalnosti koje zahtijevaju društveni poticaj, uređenje, i dugoročno "administriranje" koje je u svakoj kulturi i u svakom razdoblju regulirano onime što Foucault naziva "mikro-tehnologijama moći"³. Suglasimo li se s Mitchellovom tvrdnjom prema kojoj medij nije samo niz materijala, aparat ili kod koji posreduje među pojedincima, nego ujedno sustav i okružje, kompleksna društvena institucija koja u sebi sadrži pojedince, a konstituira se poviješću praksi, rituala, običaja, vještina i tehnika, kao i nizom materijalnih objekata i prostora⁴, shvatit ćemo da je Martinisov *Open Reel* 1976. godine zapravo značio *data discovery*.

Tekst je izvorno objavljen u katalogu Zbirke Kontakt, ed. Kontakt. The Art Collection of Erste Group and ERSTE Foundation, Beč, 2016.

1 Peter Gidal, "Theory and Definition of Structural/Materialist Film", u *Structural Film Anthology*, British Film Institute, London, 1976.

2 http://videolectures.net/scca_martinis_dare/

3 Elizabeth Gross, *Bodies-Cities*, u Beatriz Colomina (ed.), *Sexuality and Space*, Princeton Papers on Architecture, Princeton, 1992, str. 244.

4 W. J. T. Mitchell, *What do Pictures Want?: The Lives and Loves of Images*, poglavlje "Addressing Media", The University of Chicago Press, Chicago and London, 2005, str. 213.

The same year Martinis performed *Open Reel*, Peter Gidal defined the Structural/Materialist film as a film that seeks to be non-illusionist. Claiming that the mental activation of the viewer is indispensable for the existence of a film, he concluded that every film is not only structural, but also structuring, as the “viewer is forming an equal and possibly more or less opposite ‘film’ in her/his head, constantly anticipating, correcting, re-correcting—constantly intervening in the arena of confrontation with the given reality, i.e. the isolated chosen area of each film’s work, of each film’s production.”¹

This awareness of the mental activation of the viewer, triggered by a sequence of moving images, can be then be understood as the very reason Martinis was wrapping a videotape around his head. In so doing, he introduced a diegetic situation into the structural, non-narrative film, thus forcing the viewers to properly consider the effects of the process of endless reproducibility. What is here, in fact, re-produced, or produced all over again?

It is hardly accidental that Martinis was exposing his naked body to the eye of the camera, or that he was touching the videotape with his fingers, which were to leave indelible traces on it. We know that the fingerprints of each and every person are unique and unrepeatable—and so is the event. However, although unique these fingerprints were transformed in the process of reproducing the video recording of the videotape covering the face of the performer who thus functioned as the subject and object of performance at the same time, passing from the register of the visible into that of the audible. The trace—an imprint of the body in the reproduction process—had become a sound; more precisely, the noise of the image that led to the meaning of the term *data recovery*, which Martinis explained as “the procedure of partly recovering lost data from the memory without the context used to lend them an informational, social, or other meaning before the loss occurred.”²

Coming back to Wölfflin’s statement that not everything can be done at any given time, one can argue that today the “performative” aspect of Martinis’ *Open Reel* is different than it was back in 1976, when the wrapping of the videotape around the artist’s head during the recording of the event actually occurred. During the performance Martinis was, together with his own body, exhibiting a medium—the video medium or the then still new kind of art: *video-art*. His identification of the body with the medium was thereby a non-identifying practice, the meaning of which one can well apprehend today, when one is constantly subjected to video-surveillance as part of a truly biopolitical practice. The body is—as Elizabeth Grosz reminds us—“incomplete,” indeterminate, amorphous, “a series of uncoordinated potentialities which require social triggering, ordering, and long-term ‘administration’, regulated in each culture and epoch by what Foucault called ‘the micro-technologies of power’.”³ If we agree with W. J. T. Mitchell’s claim that the medium is “not only just a set of materials, an apparatus device, or a code that ‘mediates’ between individuals,” but also a system and an environment, a “complex social institution that contains individuals within it, and is constituted by a history of practices, rituals, habits, skills, and techniques, as well as by a set of material objects and spaces,”⁴ then we see that Martinis’ *Open Reel* was, back in 1976, actually an act of *data discovery*.

Translated from the Croatian by Marina Miladinov

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¹ Peter Gidal, “Theory and Definition of Structural/Materialist Film,” in: Peter Gidal (ed.), *Structural Film Anthology* (London 1976, p. 3.

² http://videlectures.net/scca_martinis_dare/ (in Croatian).

³ Elizabeth Grosz, “Bodies—Cities,” in: Beatriz Colomina (ed.), *Sexuality & Space*. Princeton 1992, p. 243.

⁴ W. J. T. Mitchell, *What do Pictures Want? The Lives and Loves of Images*. Chicago/ London 2005, p. 213.

Boris
Greiner

Dalibor
Martinis

Eksperi-
mentalni
filmovi
(2013. –
2016.)

Premijerna projekcija filmova *U ime naroda/We The People* (crno-bijeli, 18", 2013.), *Odesa/Stairs/1925/2014* (crno-bijeli, 6"30", 2014.) i *Proba vijesti 4. 5. 1980. (Umro je Tito)* (boja, 11 min., 2016.) održana je, dakako, u okviru Martinisove retrospektivne izložbe *Data Recovery 1969-2077*. Bitna značajka koja objedinjuje sva tri prikazana filma, koja bi se za pravo mogla prepoznati i u svim filmovima Martinisova opsežna opusa, pa čak odrediti i kao ključna značajka formata eksperimentalna filma, jest izostanak narativne linije. To svakako ne znači da u filmovima nema sadržaja, kojeg bi se, uvjetno govoreći, čak moglo i nazvati narativom, nego se to prvenstveno odnosi na nepostojanje njegova razvoja, ne postoji pripovjedna linija koja je smještena u nekakav kontekst i koja se odvija od početka do kraja. Umjesto pripovijedanja u klasičnom smislu, u formalnom rasporedu ulogu sadržaja najčešće preuzimaju oni drugi, inače uobičajeni, elementi filma - traka, tretman slike ili kadra, zvuk, tekst, metraž, montaža, konačno i autorska ideja, dakle, dramaturgija se ostvaruje svime osim klasičnim sadržajem, inače neupitnim ili početnim elementom dokumentarna, igrana ili animirana filma.

Stoga se pozicija eksperimentalna filma i nalazi u prostoru vizualnih medija, to jest negdje između filmskog prostora koji uvijek težište stavlja na razvojnu liniju priče i takozvanog „likovnog“, koji se služi medijem filma za predstavljanje autorske ideje što formativno (a često i tematski) ne pripada onom filmskom, iako koristi njegov jezik.

Osim toga, ova tri filma povezuje i svojevrsna autoreferencijalnost, koja se međutim ne odnosi na autora nego na izražajni medij, na filmski prostor, u cijelosti se odvijajući unutar granica tog jezika. Autoreferencijalnost s obzirom na medij filma postaje siže, a ključan čimbenik tog sižea je redateljska koncepcija. Filmovi su posve u službi te koncepcije i tek u svom metaforičkom prijevodu otkrivaju realnu, izvanfilmsku stvarnost.

Pa je tako *U ime naroda/We The People* komponiran od isječaka dvadesetak filmskih klasika. Te su kratke sekvence strukturirane u nekoliko cjelina, a svaku od njih, poput proslava, najavljuje citat francuskog filozofa Guya Deborda. Citati su preuzeti iz scenarija za film *Društvo spektakla*, što ga je Debord napisao prema svojoj istoimenoj knjizi. Izbor teksta je, dakako, konceptualan, osim što je preuzet iz filma, pa s te strane formalno odgovara konceptu, budući je sve u ovom filmu preuzeto iz drugih filmova, Debordova knjiga, primjerice, započinje Feuerbachovim citatom što ga je moguće posve primijeniti i na fenomen filma: „Sadašnje vrijeme prednost daje znaku nad onim što je označeno, kopiji nad originalom, predstavi nad stvarnošću, pojavnosti nad suštinom...” Slijedeći takvo određenje Martinis preuzima prostor predstave i, ne izlazeći iz te domene, u njoj produbljuje stvarnost.

Sve izabrane kadrove prati i autentičan tonski zapis. Ali ono što je za ovaj film ključno jest to da se u isječcima ne vide protagonisti, glavne junakinje i junaci, nego samo statisti, inače prisutni tek da bi pružili iluziju stvarnosnosti, da bi popunili kontekst u kojem djeluju protagonisti. Statisti su taj „filmski“ narod, njega se ne identificira, nego tek percipira njegova prisutnost. Primjerice, mora biti prolaznika na pločniku dok kolnikom tetura teško ranjeni Belmondo na kraju filma *Do posljednjeg daha*, no fokusirani na glavnog junaka, uopće ne vidimo što oni rade. Njihove aktivnosti zamjećujemo tek kada Martinis crnim pravokutnikom prekrije Belmonda. U tom trenutku bezimena narod dolazi u prvi plan, biva identificiran, u tom trenutku se *Mi, narod* deklariramo, nastupamo iz pozadine, predlažemo filmskom svijetu svoj portret. Cijeli film, naime, ponajprije zahvaljujući Debordovim citatima, preuzima perspektivu prvog lica množine. Pa nas čak može malko i začuditi kako to idemo svojim putem uopće ne obraćajući pažnju na ranjenog čovjeka koji glavinja ulicom.

Martinis preuzima ulogu glasnogovornika filmskog naroda, koristi se pozicijom redatelja kao efikasnom polugom prosvjeda i pronalazi filmski način kako eliminirati dominaciju „glavnih“ - izborom scena u kojima ih nema, nego se samo mi pojavljujemo. Ili ostavlja tek uvodne situacije pojedinih prizora u kojima dolazimo i odlazimo,

Boris
Greiner

Dalibor
Martinis

Eksperi-
mental
Films
(2013 –
2016)

The films *We The People* (black and white, 18", 2013), *Odessa/Stairs/1925/2014* (black and white, 6"30", 2014) and *News Rehearsal (Tito died)* (technicolor, 11 min, 2016) premiered within the framework of Martinis's retrospective exhibition *Data Recovery 1969 – 2077*. An important feature that unites the three movies, which might actually be recognized in all of the films from Martinis's extensive opus, and even defined as the key characteristic of the format of experimental film, is the lack of a narrative line. This, of course, doesn't mean that the films lack content, which might, conditionally, be taken as a narrative. This refers primarily to its lack of development, the films do not possess a narrative line placed within a context and evolving from beginning to end. Instead of storytelling in a classic sense, the role of content is played by other elements of film – the tape, the treatment of the image or scene, sound, text, length, editing, the author's idea; the dramaturgy is achieved by everything but the classic content, otherwise an essential element of documentary, feature and animated films.

Thus, experimental film is positioned within the space of visual media, i.e. between film space which always emphasizes the developing storyline and the so-called "art" film, which uses the medium of film to present author concepts which use the language of film although they do not belong to film in terms of form (and often in terms of subject).

In addition to this, the three films are also connected by a certain autoreferentiality, which, however, does not refer to the author, but to the expressive medium, the film space, and which is developed in its entirety within the boundaries of this language. Given the medium of film, autoreferentiality becomes a summary, while the director's conception is its key factor. Films are entirely devoted to this conception and only in their metaphorical translation do they reveal the actual reality outside the film.

Thus, *We The People* is composed from segments from about twenty movie classics. These short sequences are structured into several units. Just like the introduction, each of the units is announced by a quote from French philosopher Guy Debord.

The quotes are taken from the script for the film *Society of Spectacle*, written by Debord and based on his book. Of course, in addition to being taken from a film, the choice of text is conceptual, so in that context it formally matches the concept, since everything in this film is taken from other films. For example, Debord's book begins with a quote by Feuerbach that can be wholly applied to the phenomenon of film: "The present time prefers the sign over the signed, the copy over the original, theatre plays over reality, appearance over essence...". Following this definition, Martinis takes over the space of the theatre play and deepens reality, while staying within this chosen domain.

All of the chosen scenes are accompanied by authentic recordings. But what's crucial for this film is the fact that the segments never show the protagonists, the heroes and heroines of the films, only the extras, who are usually present to give the illusion of reality, to fill the context in which the protagonists act. The extras are the "film" people, they are not identified, one merely perceives their presence. For example, the sidewalk must be full of people while the heavily wounded Belmondo staggers down the road in *Breathless*, but we are focused on the main character so we don't really see what all those other people are doing. We only notice their activities when Martinis covers Belmondo with a black rectangle. In that moment, the nameless people become important and are identified; in that moment, *We The People* declare ourselves, we act from the background, we propose our own portrait to the film world. The whole film, primarily owing to Debord's quotes, takes on the perspective of the first person, plural. We can even be mildly astonished at the fact that we are going our own ways, not paying any attention to the wounded man staggering along the street.

Martinis takes on the role of the spokesman for the film people. He uses the position of the director as an efficient lever for protest and finds a way, in the film, to

vozimo se u tramvaju i čekamo u koloni, i reže ih prije nego što se pojavi „glavni“. Ili montažnim postupkom crnom plohom prekriva prisustvo protagonista u kadru. Ili specijalnim efektom briše Gloriju Swanson iz slavne scene filma *Bulevar sumraka* u kojoj glumica silazi stubištem dok ju brojni fotografi prate u prolasku i ostavlja stubište samo s tim fotografima. Nije bitno pojavljujemo li se kao mnoštvo, u parovima ili pojedinačno, važno je da smo to uvijek mi, narod, koji je, zahvaljujući redateljskoj koncepciji, došao u prvi plan. Odnosno u priliku da se u glavnoj ulozi pokaže na filmskom platnu.

Za razliku od postfestumskog ustanovljenja paralele između „filmskog“ naroda i onog „pravog“ u drugom filmu, *Odessa/Stairs/1925/2014*, taj „pravi“ je doveden u izravnu vezu s „filmskim“ i zajedno ostvaruju rezultat. Za taj je slučaj bitno navesti i kronologiju proizvodnje: u prvoj je etapi Martinis uzeo slavnu sekvencu Eisensteinova nijemog filma *Krstarica Potemkin* i dodao mu zvuk - snimke glasova protagonista nedavne egipatske revolucije koji su *on-line*, služeći se *facebookom*, dogovarali strategiju iz trenutka u trenutak. U drugoj je etapi, prilikom izložbe u splitskom MKC-u projicirao te snimke na postojeće galerijsko stubište, pa onda to ponovo snimio iz nekoliko perspektiva. U međuvremenu su se dogodili i prosvjedi u Odesi, Martinis montira snimke projekcije odeskih stepenica na galerijskom stubištu i dodaje audio zapis odeske revolucije što ga je preuzeo s *YouTubea*.

Treći je film, *Proba vijesti 4. 5. 1980. (Umro je Tito)*, također autoreferencijalan, s time da umjesto filmskog koristi televizijski medij. Predložak je adekvatno informiranje javnosti o činjenici da je umro Tito. Tu su vijest u posebnoj emisiji trebale emitirati i zagrebačka i beogradska televizija. Martinis reinkarnira probu, odnosno izvodi performans te probe i preuzima ulogu spikera. Formativno gledajući, to, međutim, nije takozvani performans za video, budući scenografija filma uključuje i hodnike u televizijskoj zgradi, zatim studio, pa i redateljsku kabinu. Spiker isprobava mikrofona, glasu pokušava dati odgovarajuću intonaciju za tako važnu vijest, redatelj snimateljima određuje kadrovo, pa čas vidimo monitorsku snimku, čas realnu, a ponekad i blesimetar, pa i sve ostale elemente koje situacija probe uključuje. Svemu tome autor filma dodaje još jednu intervenciju: tih nekoliko rečenica spiker ne izgovara njihovim očekivanim slijedom, nego mijenja raspored riječi, pa informacija u konačnom dojmu postaje karikatura. Iako taj promijenjeni raspored sasvim funkcionira u kontekstu naslova filma - isprobava se izgovaranje pojedinih riječi, a nakon probe, u pravom emitiranju (do kojeg u filmu, dakako, ne dolazi), one će se već složiti kako treba.

Promatrajući vremenski razmak od gotovo trideset sedam godina, koji zapravo pretpostavlja saznanje o svim posljedicama Titove smrti, kroz optiku jedne od konceptualnih okosnica Martinisova opusa - *data recovery*, proizlazi kako upravo izmijenjeni redoslijed riječi ilustrira ideju „obnovljenih podataka“, to jest činjenicu kako su sve riječi na broju, ali im nedostaje kontekst. A u ovom slučaju, to su te konkretne okolnosti, u onom trenutku presudne, a u ovom već posve potonule u zaborav. U tom bi se postupku mogao pronaći i aktivan odnos spram temeljne značajke eksperimentalna filma, svi elementi su tu, nema jedino razvoja radnje, što će reći, nema tih nekoliko rečenica linearno predstavljena sadržaja.

eliminate the domination of the “leads” – choosing scenes where they are not present, where we are the only ones to appear. Or he leaves in only the introductory situations of certain scenes where we come and go, ride on trams and wait in lines, and cuts them before the “lead” appears.

He also uses editing procedures to cover the protagonist's presence in a certain scene with a black rectangle. Or he uses special effects to erase Gloria Swanson from the famous scene in *Sunset Boulevard* in which the actress descends a staircase while numerous photographers follow her, leaving only the photographers. It doesn't matter if we appear as a crowd, in pairs or as individuals, what's important is that it's always us, the people, who have, thanks to the director's conception, come to the forefront. We have been given an opportunity to play the lead roles on the movie screen.

Unlike the postfestum establishment of parallels between the “film” people and “real” people in the second film, *Odessa/Stairs/1925/2014*, a direct connection has been established between these “real” people and the “film” people, and they achieve their results together. In this case it's important to mention the chronology of production: in the first stage, Martinis took the famous sequence from Eisenstein's mute film *Battleship Potemkin* and added sounds – audio recordings of the voices of the protagonists of the recent Egyptian revolution who used Facebook to arrange their strategies, step by step. In the second stage, he projected the film recordings onto the staircase of the MKC in Split during an exhibition. He then filmed this from several perspectives. In the meantime, protests broke out in Odessa, Martinis edited the recordings of the projection of Odessa stairs on the gallery staircase and adds an audio recording of the Odessa revolution which he took from YouTube.

The third film, *News Rehearsal 4 May 1980 (Tito Died)*, is also autoreferential, and it uses the medium of television instead of film. The necessity of adequately informing the public of Tito's death serves as the template. This fact was to be broadcast by both the Zagreb and Belgrade television in a special news broadcast. Martinis reincarnates the rehearsal in his performance, where he plays the role of the newscaster. However, from a formative point of view, this is not a so-called video performance, since the film scenography includes the hallways in the television building, the studio and the director's booth. The speaker tests the microphone, then tries to achieve the appropriate intonation for such important news, the director determines the frames the cameramen are to shoot, so we see the monitor recording, then the real recording, sometimes even the prompter, as well as all the other elements included in the rehearsal. The author of the film adds one more intervention to all of this: the newscaster does not speak his lines in their expected order, but he changes the word order, turning the information into a caricature in its final impression. Although this altered order is completely functional in the context of the film title – the rehearsal of pronouncing individual words, while after the rehearsal, in the real broadcast (which, of course, does not happen within the film) they will be pronounced in the correct order.

The time lapse of almost thirty seven years, which actually presupposes the knowledge of Tito's death, is observed through the optics of one of the conceptual frameworks of Martinis's work – data recovery. Thus, it is precisely the changed word order that illustrates the idea of “recovered data”, that is, the fact that all of the words are there, but they're missing their context. In this case, the context includes specific circumstances, fundamentally important in that moment, which have since been completely forgotten.

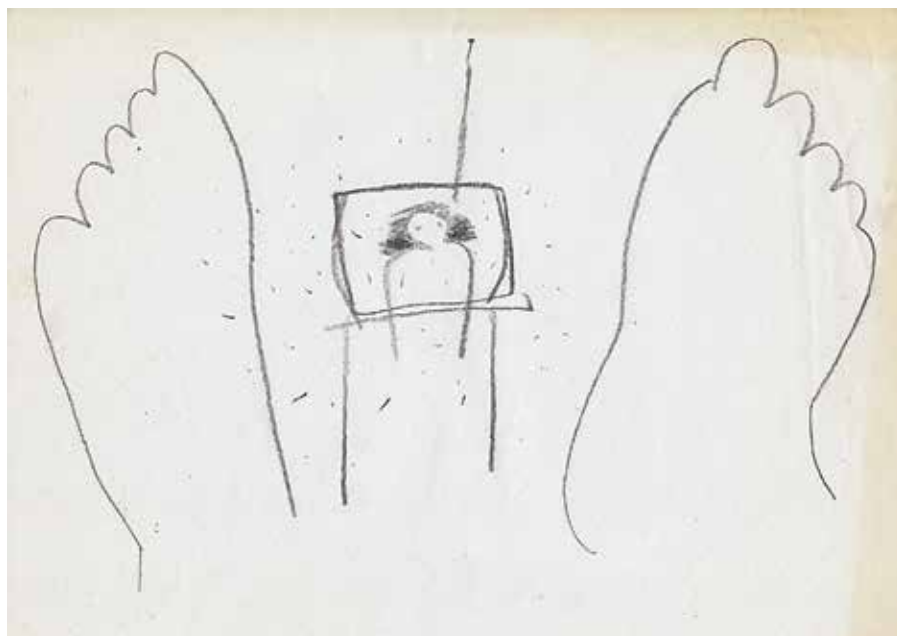
This procedure might yield an active attitude towards the basic characteristic of experimental film. All of the elements are here, the only thing that's missing is the active development of the narrative, that is, those several lines of linearly represented content.

Gledao sam i gledao TV program.
 Dvorac u crkvi bilan tom i Jerry. Kor
 i obično tom je puzanje Jerry je sli.
 U jednoj sceni
 Jerry je ušao u
 kabinu i tom
 je korekcijski puzanje
 u ruku i ruku
 korekcijski puzanje. Kako je
 Jerry upravo drugi ruke od elek. korekcijski
 i puzanje il na ruku korekcijski i korekcijski
 korekcijski spoj. U crkvi tom
 korekcijski je puzanje u sli i korekcijski
 se korekcijski puzanje.

5. 1. 1980. Fredy

Gledao sam TV
crtež, 1980.

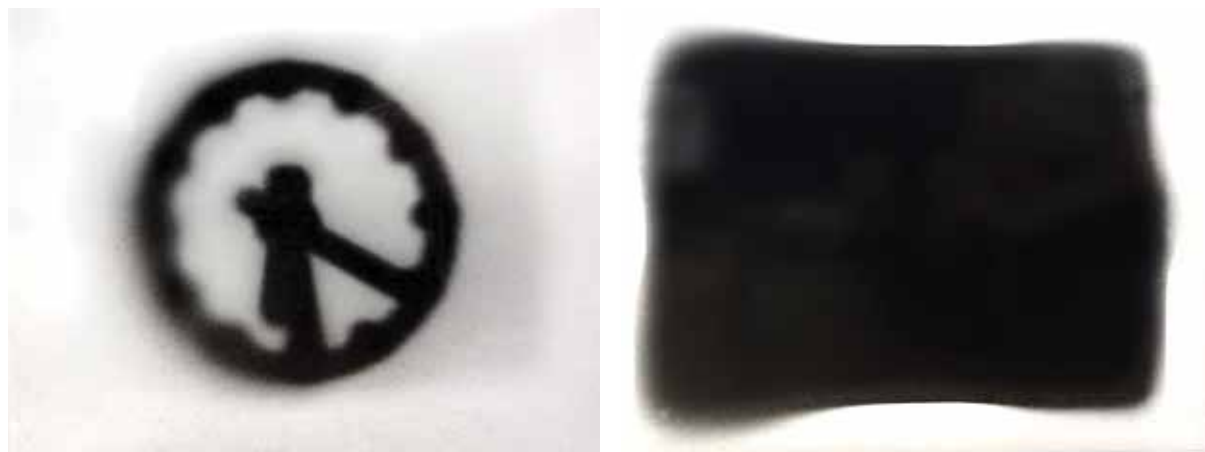
I Was Watching TV
drawing, 1980



Gledam TV
crtež, 1980.

I'm Watching TV
drawing, 1980





Izravni prijenos (TV programski radovi), foto papiri eksponirani na svijetlost TV ekrana, 1980.

Live Transmission (TV Program's Works), photo papers exposed to light of TV screen, 1980





Gledam televiziju
crteži (1978. – 1980.)

I'm Watching TV
drawings (1978 – 1980)



Otvoreni kolut
video, c/b, ton, 3,50 min., 1976.

Open Reel
video, b/w, sound, 3'50 min., 1976



Priručnik
video, c/b, ton, 1'20 min, 1978.

Manual
video, b/w, sound, 1'20 min., 1978



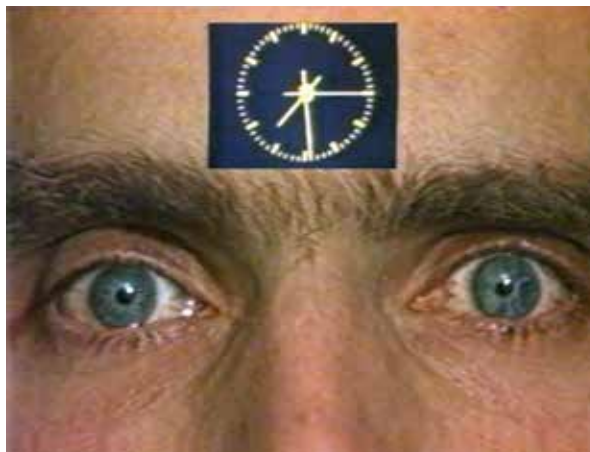
Video imunitet
video, c/b, ton, 3'30 min, 1976.

Video Immunity
video, b/w, sound, 3'30 min., 1976



Pogled na postav s 3 videa

Installation view with 3 videos



Slika je virus
video, boja, ton, 20 min, 1983

Image is Virus
video, colour, sound, 20 min., 1983



Chanoyu
video, boja, ton, 11 min, 1983.
(sa Sanjom Iveković)

Chanoyu
video, colour, sound, 11 min.,
1983 (with Sanja Iveković)



Riječi i glasovi, postaje i
stupnjevi
video, boja, ton, 17.30 min, 1990.
(produkcija TV Beograd)

Words and Voices, Stations and
Stages
video, colour, sound, 17'30 min.,
1990 (production TV Beograd)



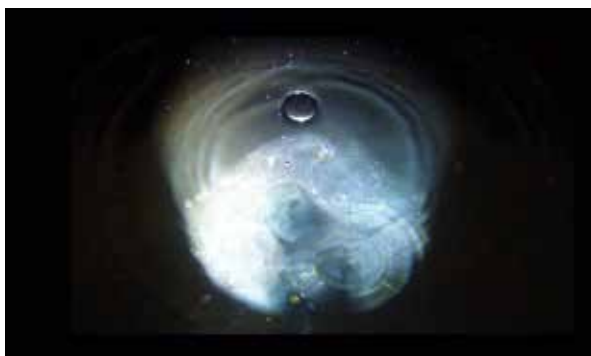
Tekući led
video, boja, ton, 12'30 min.,
1988. (produkcija TV Beograd)

Liquid Ice, video, colour, sound,
12'30 min., 1988 (production TV
Beograd)



Nevjesta, neženje – podjednako
video, boja&c/b, ton, 14'30 min,
1992 (sa Sanjom Iveković)

The Bride, The Bachelors – Even
video, colour&b/w, sound,
14'30 min., 1992 (with Sanja
Iveković)



Krugovi između površina
video instalacija, 1994/95.

Circles Between Surfaces
video installation, 1994/95



Hladni poljubac
video instalacija, 1977.

Cool Kiss
video installation, 1977



Kavez
video instalacija, 1990.

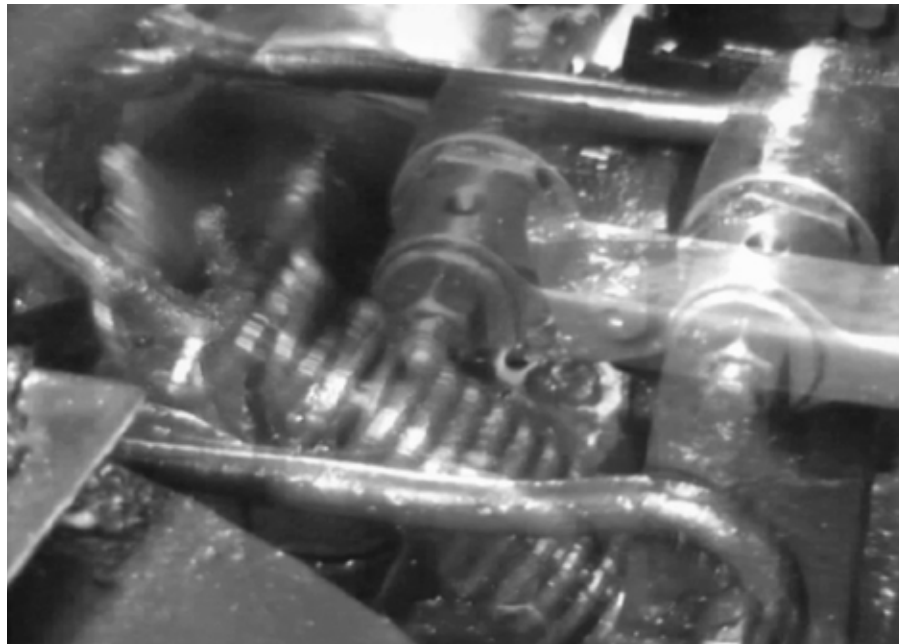
Cage
video installation, 1990



Fontane
zvučna instalacija, 1998.

Fountains
sound installation, 1998





Ballet machnistique
video, c/b, ton, 3'10 min.,
1999/2005.

Ballet machnistique
video, b/w, sound, 3'10 min.,
1999/2005



Koma
interaktivna video instalacija,
1997.

Coma
interactive video installation,
1997





King Kong To America I Say
(iz binarne serije)
film, ton, c/b, 95 min., 2002.

King Kong To America I Say
(from binary series)
film, sound, b/w, 95 min., 2002



U malteškom sokolu
film/instalacija, ton, c/b, 95 min,
2003.

Inside Maltese Falcon
film/installation, b/w, 95 min,
2003



Zapamti i zapjevaj
video, Betamax, boja, ton, 2'40
min., 1982.

Remember and Sing
video, Betamax, colour, sound,
2'40 min., 1982



Talk Show
video, boja, ton, 17 min., 2004.

Talk Show
video, colour, sound, 17 min.,
2004



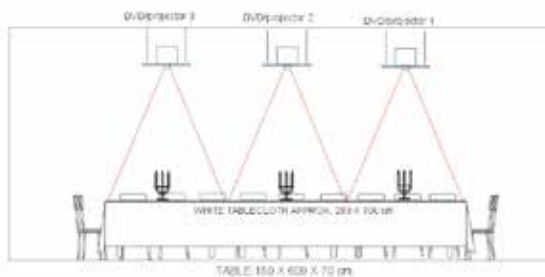
Paysage perdue
video instalacija (posljednji
ratni snimci snimatelja Gordana
Lederera i Žarka Kajića), 1991

Paysage perdue
video installation (last war-shots
by Gordan Lederer i Žarko Kajić),
1991



Vatrena linija
video instalacija, 1994.

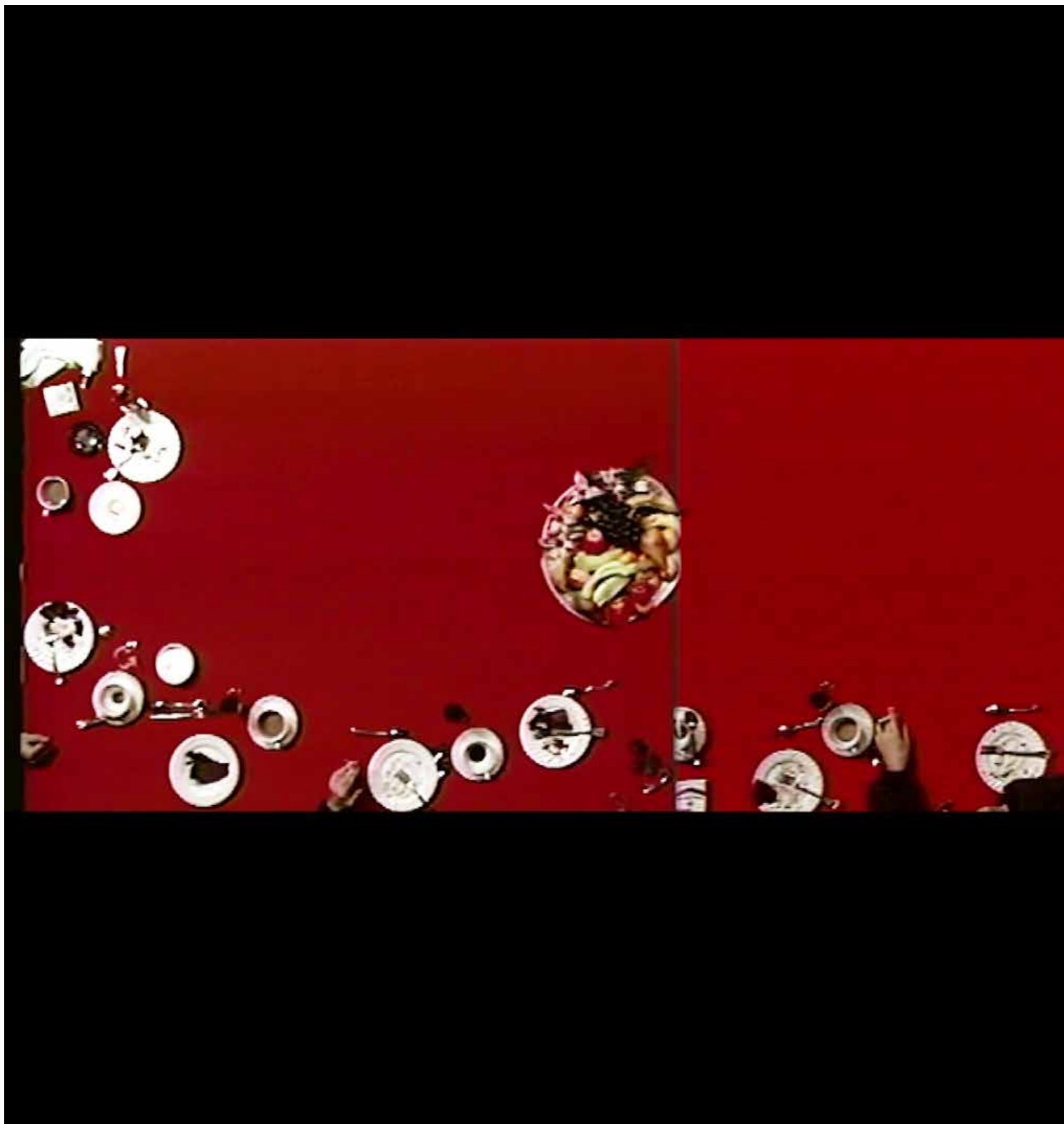
Line of Fire
video installation, 1994



Večera napokon
video instalacija, 1990/92.

Supper at Last
video installation, 1990/92





Večera napokon
video instalacija, 1990/92.

Supper at Last
video installation, 1990/92





Obraćam vam se kao majmun
majmunu, video/instalacija,
boja, ton, 6 min., 2012.

I Am Addressing You Monkey
to Monkey, video/installation,
colour, sound, 6 min., 2012







U ime naroda
film, c/b, ton, 17'50 min., 2013.

We The People
film, b/w, sound, 17'50 min., 2013



Proba TV vijesti 4.5.1980.
film, 2016.

Rehearsal of TV News of 4.5.1980
film, 2016



Kod
(Binarna
serija)

The Code
(Binary
Series)





Nada
Beroš

Martini-
sovi
javni
binarni
radovi
2000 –
2002 .

Krajem devedesetih Dalibor Martinis, začetnik medijske umjetnosti u Hrvatskoj, započinje ciklus radova pod zajedničkim nazivom *Binarni niz*. Sačinjavaju ga instalacije, video i audioinstalacije u javnom i galerijskom prostoru, koje, koristeći visoku tehnologiju ili pak siromašne 'nađene predmete', nastoje gledateljima prenijeti kodiranu poruku, izričući na posredan, a često puta i zakulisan način, autorovo stajalište o gorućim problemima društva i zajednice.

U *Binarnom nizu* važno mjesto pripada radovima zamišljenima i realiziranim u javnom prostoru. Najnoviji je rad iz te serije *S.O.S Slavonski Brod*, 2002., instalacija od 13 bicikla postavljenih u javnom prostoru Slavanskog Broda, koja je sada u galerijskom prostoru predstavljena fotografskom dokumentacijom.

Pripadajući generaciji umjetnika koja se formirala u duhu 68' bunta i kritičkog odnosa spram stvarnosti, Martinis već u svojim najranijim radovima, nastalim krajem šezdesetih i početkom sedamdesetih, propituje javni prostor, njegov specifičan sustav znakova kao i mogućnost komunikacije s neumjetničkom publikom. U njegovu radu, kao i u radu mnogih inozemnih umjetnika, radikalnih kritičara društva u sedamdesetima, javni prostor nije tek značio otvoreni prostor trga ili ulice, dakle fizički prostor određenih dimenzija i karakteristika, već prije svega mentalni prostor čije se zakonitosti i ustaljena pravila pokušavaju potkopati i destabilizirati, ne bi li se stvorili uvjeti za konstrukciju novih odnosa i značenja.

U devedesetima pojam *Public Art* (umjetnost u javnom prostoru) dobiva prošireno značenje, a pojedini se kritičari zalažu da sva tzv. kritička umjetnost (*Critical Art*) bude označena pojmom Public Art-a. Poznato je kako suvremena umjetnost nema osobito veliku publiku, između ostalog i stoga jer se u prvom redu obraća upućenima i stručnjacima... drugim riječima, potrebno je predznanje kako bi se moglo s njome komunicirati. Kada je smještena u javni prostor, a time upućena i na veći broj promatrača, uvećavaju se potencijalni 'korisnici', djelo postaje dostupnije širokoj publici, premda nužno ne i pristupačnije. Stoga je kontekst javnog prostora dvosjekli mač, često okrenut na štetu i publike i djela..

U najnovijoj seriji radova za javni prostor Dalibor Martinis svjesno ide usuprot dominantnoj struji velikog broja umjetnika koji, proizvodeći radove za javni prostor, koriste poznate modele i jezik reklame, uličnih plakata, city-lights i sl., ne bi li, pomoću kamuflaže, prenijeli nova značenja u stare forme dobro poznate širokoj publici. Martinisove najnovije radove iz *Binarnog niza*, naprotiv, u cijelosti mogu dešifrirati tek specijalisti za kodirane poruke. To, međutim, ne znači da 'obična publika', 'slučajni prolaznici', ne mogu doživjeti, odnosno uživati u njegovim instalacijama u javnom prostoru.

Bez obzira je li riječ o urbanom (*Vijesti*, Zagreb, 2001., *Parken Verboten*, Rosenheim, 2000.) ili ruralnom prostoru (*Conférence Call*, Friuli, Sjeverna Italija, 2000.), kombinirajući i konfrontirajući low-tech medije s postupcima high-techa – digitalno kodiranom porukom – Martinis propituje ambigvitet javnog i privatnog prostora, stvarnog i virtualnog, angažmana i distance, potrebe za komuniciranjem i nestašice komunikatora.... Primjenjujući matematičku pojavu binarnog sustava, informacija je pretvorena u numerički niz koji se sastoji od brojki 1 i 0, koju sada prenose low-tech sredstva, kao što su crkvena zvona, kante, automobili, bicikli.

Dok u audio-performansima autor ne ostavlja publici odviše prostora za fizičko uključivanje, u akciji, točnije, *site-specific* instalaciji *Zabranjeno parkiranje* (*Parken verboten*) umjetnik odlučuje iskoristiti najjavniji od svih trgova u njemačkom gradu Rosenheimu, Max-Josephs-platz, kao i slučajne prolaznike na njemu. U toj pješačkoj zoni, umjetnik je uz pomoć suradnika parkirao pedesetak posve novih automobila po vrlo preciznom redu – crne i bijele VW Golfove – stvarajući svojevrsnu gigantsku klavijaturu opterećenu binarno kodiranom porukom.

Nada
Beroš

Martiniš's
Public
Binary
Works,
2000 –
2002

At the end of the nineties, Dalibor Martinis, originator of media art in Croatia, started off a cycle of works under the group name of *Binary Sequence*. It comprises installations, video and audio installations in public space, in a gallery, which, making use of high technology or “poor” objets trouvées, attempt to send the viewers a coded message, giving a statement in an indirect, often behind-the-scenes, manner of the author's viewpoint about the burning issues facing society and the community.

In the *Binary Sequence* an important place belongs to works conceived and put on in public space (or in a public space). The latest work from this series is *S.O.S. Slavonski Brod 2002*, an installation of 13 bicycles put in the public space in Slavonski Brod, now represented in the gallery by photographic documentation.

Belonging to the generation of artists that had their formative years in the spirit of rebellion of 1968 and of a critical attitude towards reality, Martinis in his earliest works, created at the end of the sixties and the beginning of the seventies, investigated public space, its specific system of signs and the possibility of communicating with an audience not usually disposed towards art. In his work, and in the work of many foreign artists, radical critics of society in the seventies, public space did not mean just the open space of a square or street, that is, physical space with given dimensions and characteristics, but above all a mental space, an attempt being made to undermine and destabilise the laws and settled rules of this space, in order to create the conditions for a new set of relations and meanings.

In the nineties, the concept *Public Art* had its significance enlarged, and some critics urged that all so-called Critical Art should be designated by the concept Public Art. It is well known that contemporary art does not have a very large audience, because, among other things, of its tendency primarily to address the initiated, the experts... in other words, a certain amount of prior knowledge is required to be able to communicate with it. When it is located in public space, and hence addressed to a large number of observers, the potential users of it are increased, the work becomes more available to the general public, though not necessarily more accessible. For this reason the concept of public space is a two-edged sword, often working to the disadvantage of both audience and work.

In the latest series of works for public space Dalibor Martinis is consciously working against the dominant current of a large number of artists who, producing public space works, make use of the well known models and language of adverts, street posters, neon lights and so on, in order, through this camouflage, to put new meanings into old forms well known to the wider public. Martinis's most recent works from the *Binary Sequence*, on the other hand, can as a whole be decoded only by specialists in coded messages. This does not mean, however, that the ordinary public, the casual passer-by, cannot experience, or enjoy, his installations in public space.

... Irrespective of whether this is an urban space (*News*, Zagreb 2001, *Parken Verboten*, Rosenheim 2000) or a rural space (*Conference Call*, Friuli, North Italy, 2000), combining and confronting low-tech media with the procedures of high-technology – the digitally coded message – Martinis interrogates the ambiguity of public and private space, the real and the virtual, commitment and distance, the need for communication and the shortage of communicators... With the application of the mathematical phenomenon of the binary system, information is turned into a numerical sequence consisting of either 1 or 0, now transmitted by low-tech means, such as church bells, buckets, cars, bikes.

... While in audio performances the artist does not give the public too much room for physical involvement, in his actions, more accurately, his site-specific installations, such as *Parken verboten*, the artist has resolved to make use of the most public of all the

Prolaznici su u toj stupici od automobila bili nakratko zaustavljeni i onemogućeni u svojim svakodnevnim aktivnostima i šetnji. Neki su bijesno reagirali, mnogi su bili znatiželjni, iznenađeni, drugi su pak bili ravnodušni. Ubrzo je instalacija pokrenula cijelu lokalnu zajednicu. Možemo tek pretpostaviti kakav bi bio intenzitet njezinih reakcija da su automobili nekim slučajem bili marke Ford!

Ako je u šezdesetima i sedamdesetima većina avangardnih umjetnika težila 'šokirati građanina', potaknuti ogorčenje, stvoriti dva suprotstavljena pola – 'mi' i 'oni', čini se kako je umjetnost devedesetih, i ona na prijelazu tisućljeća, znatno pomirljivija. Komunikacija s publikom sada je ključna riječ, a umjetnici se trude uspostaviti čvrstu vezu s publikom, pretvarajući je vrlo često u glavnog protagonista svoga rada. Zbog toga ponekad je vrlo teško razlikovati umjetničko djelo devedesetih od, primjerice, aktivističkog rada, akcije koja služi nekom općem dobru. Slično tome, Martinisovi projekti iz *Binarnog niza* tek su djelomično provokacija. Prije svega umjetnik je zainteresiran za komunikaciju, pa čak i kad njegove poruke nisu u cijelosti čitljive, ili su krivo shvaćene, umjetnik s pravom računa na snagu slika i zvukova samih. Međutim, kao pravi baštinik umjetnosti kasnih šezdesetih, Martinis duboko vjeruje u moć fizičkog uključivanja, podjednako publike kao i samog umjetnika. U današnjem svijetu premoći virtualnog, njega itekako impresionira fizičnost – i pokret i mirovanje, i težina i lakoća, i brzina i sporost – ispunjavajući svoje slike ljepotom i emocijama. Međutim, potreban je oprez: Martinisov pristup ljepoti uvijek je dvostruko kodiran, kao u njegovim nedavnim radovima, instalaciji *Koplj i kugle* (2001.) i videu *Inside The Maltese Falcon*, (2002.).

Martinisovu potragu za ljepotom možemo tumačiti kao autorov osobni obračun s modernističkim tabuom ljepote, ali isto tako i kao efikasnu kamuflažu ili rafiniranu subverziju. Stoga ne čudi što crno-bijeli niz automobila u rosenheimskoj instalaciji *PARKEN FERBOTEN*, ispisuje poruku: IST MANCHMAL SCHÖN (Zabranjeno parkiranje – Ponekad je lijepo).

S.O.S. S.B. 2002.

Sedam neuralgičnih točaka koje Dalibor Martinis detektira u Slavonskom Brodu, 9. 10. 2002. godine, postaju polazište za instalaciju u javnom prostoru grada, još uvijek prepunom ratnih ožiljaka devedesetih. U suradnji s Ivanom Šeremetom i fotografom Danijelom Soldom, kao i prijateljski raspoloženim žiteljima Broda i susretljivom policijom, umjetniku polazi za rukom 'kadrirati' crne točke grada. To su istodobno 'teška mjesta' kao i mjesta puna neke opore ljepote. Nije ih pošteđeno ni središte ni periferija, nalaze se na reprezentativnim mjestima, kao što je središnji trg, ali i u zabačenim kutcima u kojima se skupljaju mladi narkomani. Ona uvelike podsjećaju na prizore iz neorealističkih filmova pedesetih godina. Vrijeme kao da je stalo, sve je zamrznuto, hibernirano. Odjednom se nalazimo u prošlosti, na rubu nekog svijeta u kojemu prepoznajemo detalje, ali više ne razumijemo cjelinu.

Nastojeći ne narušiti taj 'mir' nečim spektakularnim, Martinis na kritičnim točkama u gradu postavlja 13 starih bicikla, smještenih uspravno na 3 stalka na način da raspored i razmaci među njima šalju poruku ispisanu binarnim sustavom, a ona glasi: "S.O.S.". Poruka, premda jednostavna, ostaje zagonetkom za većinu promatrača.

Rabljeni bicikli odavno su ukradeni vlasnicima, a brodska policija posudila ih je umjetniku za njegovu intervenciju u gradu. Kako ih vlasnici više ni ne traže, čini se da su ta jeftina prijevozna sredstva ostatak nekog vremena koje svi žele zaboraviti. Vizualno, Martinisova instalacija od 13 bicikala podsjeća na umjetnost pop-arta i arte povera, vraćajući nas u povijest nedavne umjetnosti, istodobno spajajući dva vremena, vrijeme

squares in the German town of Rosenheim, Max-Josephs-platz, as well as the casual passers-by in it. In this pedestrian zone, the artist, with the help of associates, parked some fifty brand-new cars in a very precise order – black and white VW Golfs – creating a kind of giant keyboard loaded with a binary coded message.

In this car-trap, the passers-by were momentarily halted and stopped from going about their everyday activities and walks. Some reacted with rage, many were curious, surprised, while others were indifferent. Soon the installation set the whole local community in motion. We can just imagine the intensity of its reactions if the cars had happened to be Fords.

If in the sixties and seventies most avant-garde artists tended to want to *épater les bourgeois*, to bring about indignation, to create two opposed fields – us and them – it would seem that the art of the nineties and at the turn of the centuries is much more conciliatory. Communication with the public is now the key phrase, and artists do their level best to set up a firm link with the audience, often turning it into the main protagonist of their work. For this reason is it sometimes very difficult to distinguish between the nineties work of art and some work or action that is aimed at the general good. In a similar way, Martinis's projects from *Binary Sequence* are only partially provocations.

Above all, the artist is interested in communication, and even when his messages are not entirely to be read, or are read wrongly, the artist counts reasonably upon the very power of the images of the sounds. However, as a real heir of the art of the late sixties, Martinis deeply believes in the power of physical involvement, of both the public and the artist. In today's world of the domination of the virtual, he is very much impressed by things that are physical – by movement and rest, gravity and lightness, speed and slowness – filling out his images with beauty and emotions. However, caution is necessary: Martinis's approach to beauty is always double-coded, as in his recent works, the installations *Spears and Balls* (2001) and the video *Inside the Maltese Falcon* (2002).

Martinis's search for beauty can be interpreted as the artist's personal settling of accounts with the modernist taboo of beauty, but also as efficient camouflage or sophisticated subversion. For this reason it is not surprising that black and white row of cars in the Rosenheim installation *Parken verboten* writes out the message: Is sometimes nice.

S.O.S. S.B. 2002.

The seven sore points that Dalibor Martinis detects in Slavonski Brod, on 9 October 1991, become the starting points for an installation in the public space of the city, still full of the war-wounds of the nineties. In collaboration with Ivan Šeremet and photographer Danijel Soldo, as well as with the amicably disposed inhabitants of Brod and the courteous police, the artist found it relatively easy to "frame" the black spots of the city. These are at once "black spots" and spots full of a harsh beauty. Neither centre nor outskirts are spared them; they are in the more prestigious spots, as in the central square, and in the backwaters where the young junkies gather. They very much recall scenes from the neo-realist films of the fifties. Time seems to have stopped, everything is frozen, in hibernation. Suddenly we are back in the past, on the edge of a world in which we recognise the details, but can no longer understand the whole.

Endeavouring not to affront this peace with something spectacular, Martinis placed 13 old bicycles at these critical places in the town, placed upright on three stands in

poraća drugog svjetskog rata s vremenom zacijeljivanja ratnih rana u novom tisućljeću.

Poput kakva intuitivna analitičara, umjetnik izdvaja mjesta koja su nekada značila život i živost (Trg Ivane Brlić Mažuranić, na kojemu su se odužila arheološka iskapanja, onemogućujući primarnu funkciju trga – okupljanje – kao i ulaz u Umjetničku galeriju), privredni prosperitet grada (nekadašnji socijalistički gigant Đuro Đaković sada je poznat po otpuštanju 10.000 radnika od sredine devedesetih), mjesta zabave i rekreacije (Tribina NK Marsonije i granik na Savi) koja podsjećaju na srpsko granatiranje s druge obale Save, na nekad bučno dvorište Strojarskog fakulteta, danas poznatije kao nar-komansko okupljalište, na započetu i nikad završenu gradnju Sportsko-rekreacijskog centra Vijuš, kao i na crnu prometnu točku na križanju Gupčeve i Zrinske ulice. Bez sumnje, takvih mjesta ima još, a mogu se naći u svakom gradu. Većini Brođana ona predstavljaju uobičajen prizor, na koje se oko naviklo i postalo na neki način nezainteresirano, pa čak i ravnodušno. Umjetnik, naprotiv, kao 'stranac', 'outsider', vidi takva mjesta kao otvorene rane grada. U želji da ih otrgne zaboravu, pokrene iz letargije, pomogne u njihovu 'liječenju', Martinis šalje svoju kodiranu poruku s pomoću 13 rabljenih bicikla. Kakav je doseg njegove poruke? Vjeruje li umjetnik u mogućnost promjene?

Problem socijalne amnezije karakterističan je problem kojim se bave konceptualni i post-konceptualni umjetnici od sedamdesetih godina do danas. Premda se Martinis formirao u sedamdesetima, kada je većina umjetnika istinski vjerovala u korjenitu promjenu društva, ono što dijeli s umjetnicima koji započinju djelovati u posljednjem desetljeću, radikalna je skepsa. Kao što reče francuski teoretičar mlađe generacije, Nicolas Bourriaud, oni su svjesni kako umjetnost više ne želi predstavljati utopije, nego graditi konkretan prostor. Današnji umjetnici nisu ni naivni, ni cinični da bi vjerovali kako su moguće radikalne, univerzalističke utopije. Oni radije iskušavaju otpor koji umjetnost pruža unutar globalnog društvenog polja, boreći se za svoje mikro-utopije.¹ Martinisov otpor, nimalo slučajno, nosi sa sobom izrazitu crtu opore ljepote.

(Iz kataloga "s.o.s. Slavonski Brod"

samost. izložba D.M. u Art radionici Barutana/Galeriji umjetnina Sl.Brodu

od 15. 10. 2002.

¹ Nicolas Bourriaud, *Esthétique relationnelle*, Les presses du réel, 2001, p. 31-32

such a way that the pattern and their spacing send a message written in the binary system, and spelling out: S.O.S. The message, though simple, remains enigmatic to most of the observers.

The used bicycles had long since been stolen from their rightful owners, and the Brod police loaned them to the artist for his intervention into the city. Since the owners were no longer looking for them, it would seem that this cheap means of transport is the leftover of some time that everyone wants to forget. Visually, the Martinis installation of 13 bikes recalls pop art and *arte povera*, taking us back to the history of recent art, linking two times – the time of the post-war period of the forties with the time of the healing of the wounds of war in the new millennium.

Like some intuitive analyst, the artist has picked out the places that once meant live and liveliness (Trg Ivana Brlić Mažuranić, on which archaeological excavations have gone on too long, stopping the primary function of a square – gathering – as well as the entry into the Art Gallery), the economic prosperity of the town (the one-time socialist giant Đuro Đaković, now only known for having laid off 10,000 workers since the mid-nineties), places of sport and recreation (the stands of Marsonija soccer club and the old crane on the Sava River), recalling the Serbian shelling from the other bank of the river, the one-time noisy yard of the Mechanical Engineering Faculty, today better known as a hang-out for addicts, the started but never finished construction of the Vijuš Sports and Recreation Centre, as well as the traffic black-spot at the crossing of Gupčeva and Zrinska streets. There are doubtless other such spots, and they can be found in any city. They are a common sight for most people of Brod, which the eye has become used to, bored with, indifferent to. The artist, however, as stranger, outsider, sees such places as the open wounds of the city. In the wish to retrieve them from oblivion, to move them from their lethargy, to help in their healing, Martinis sends his coded message with the help of 13 used bikes. What effect does his message have, does the artist believe in the possibility of change?

The problem of social amnesia is a characteristic problem dealt with by conceptual and post-conceptual artists since the seventies. Although Martinis was formed in the seventies, when most artists genuinely believed in the possibility of radical changes in society, what he shares with the artists who started working in the last decade is radical scepticism. As the French theoretician of the younger generation Nicolas Bourriaud says, they are aware that art no longer wants to represent utopia, but to build a concrete space. Today's artists are not naïve, or cynical enough to believe that radical and universal utopias are possible. They would sooner try the resistance that art can provide within the global social field, fighting for their own micro-utopias¹. Martinis's resistance, not at all accidentally, carries with it a marked line of rough beauty.

¹ Nicolas Bourriaud, *Esthétique relationnelle*, Les presses du réel, 2001, p. 31-322 Davor Matičević, *Dalibor Martinis*, pref.cat., Museum of Contemporary Art Zagreb, 1990, pp. 19-20

Roxana Marcoci

Ometeni globali- zam: između filma noira i Silicij- ske doli- ne

Kao što je već utvrđeno, Fukuyamin koncept “kraja povijesti” uključuje *de facto* kraj geografskog svijeta, kao posljedicu globalnog utjecaja kibernetičke i informatičke revolucije. Ne iznenađuje da urbanisti i filozofi, kao Paul Virilio, također tvrde da je geofizički okoliš, do sada sinkroniziran s vremenom i prostorom newtonovske ere, sada konfiguriran u skladu s brzinom svjetlosti Einsteinovog zakona. Takve promjene u koordinatama svijeta mogu se objasniti činjenicom da virtualni prostor interaktivnih tehnologija, također poznat kao telematički, udvostručuje stvarni prostor koji je nekada odvajao nacije jednu od druge. S pojavom kamere, kompjutora i satelitskog tanjura, ušli smo u krug simulacije i brzih informacija i, neminovno, u nove susjedske odnose. Vratimo se u 1964, kada Marshall McLuhan, kanadski profesor književnosti, u svojoj razvikanoj knjizi *Razumijevanje medija* tvrdi da je tehnologija uspjela elektronički proširiti ljudsko tijelo i da su kao posljedica toga umreženi mediji postali glavni katalizator koji povezuje svijet u globalno selo. Nestale su udaljenost, granice, sve ostale teritorijalne i prostorne koordinate. Drugim riječima, kultura televizijskog i kompjuterskog ekrana sadrži paradigmatički pomak od eksplozije do implozije, od fizičke raspršenosti do virtualne skupljenosti. Umjesto izoliranih pojedinaca, tehnosfera ima snagu stvaranja zajednica; ili, kako je primijetio jedan povjesničar, njezina snaga sadržana je u “oplemenjivanju” svijeta preko televizije ili kompjutorske mreže, suvremenih *doppel gänger*a plemenskog bubnja.¹ S knjigom koja je prodana u više od 100.000 primjeraka, McLuhanova teorija postala je trenutni medijski kult.

Ubrzo nakon toga, francuski sociolog Jean Baudrillard razvio je svoju teoriju simulacije, zamjenjujući McLuhanove pozitivne poglede o posljedicama elektroničke komunikacije s distopijskom vizijom koja se odnosi na smrt svake referencije, uključujući stvarnost. U knjizi *Simulations*, koju je 1983. objavio Semotext(e), Baudrillard tvrdi da kod (izumljen u kompjutorizaciji i digitalizaciji) zaobilazi stvarnost, otvarajući područje hiperstvarnosti. Ukratko, njegov koncept hiperstvarnosti odredio je iskustvo u kojem se znakovi i simulacije, nađeni u svakodnevnom svijetu, uzimaju kao stvarni, u kojem mapa prethodi teritoriju, i u kojem je čitanje poruke samo neprekidno ispitivanje koda. Usprkos razlici u pristupu između McLuhana i Baudrillarda, obojica smatraju da je medij (kodirana) poruka.

Upotrebljavajući binarni kod svojstven globalnoj tehnologiji, Dalibor Martinis čiji prvi eksperimentalni video radovi potječu s kraja šezdesetih, u posljednje tri godine producirao je novu seriju multimedijalnih instalacija i video filmova, poznatih kao *Binary Series*, koji istražuju hirove percepcije i komunikacije. *Binary Series* sadrže slike, objekte i situacije s kodiranim porukama - obično političkim - zasnovanim na Morseovoj abecedi, ili na digitalnome kodnom sustavu 1 i 0. Proučavajući taj postupak, Martinis primjećuje, “to je poput špijunskih slika s usađenim drugim slojem koji ispituje prvi da bi se stvorio nestabilan odnos.”² U radu *To America I Say* iz 2001, Martinis je montirao naslov holivudskog filma *King Kong* iz 1933. tako da se jednaki oblici nižu u promjenjivom ritmu. *King Kong* prvi je znanstveno-fantastični film koji uvodi izmišljeno stvorenje, divovskog gorila koji nadvisuje obrise njujorških nebodera. Naslovna scena Martinisove jednogminutne verzije *King Konga* kodira zloglasnu poruku koju je Osama Bin Laden poslao nakon terorističkog napada na World Trade Center: “Neće biti mira i sigurnosti u Sjedinjenim Državama sve dok nema mira i sigurnosti u Palestini.” Potpuno u igri riječima, Martinisov rad ne samo “što s umetanjem poruke Bin Ladena (King Kongova suparnika) mijenja jednu američku ikonu, nego se također igra sa sumnjom američke obavještajne službe da Bin Ladenova poruka sadrži između redaka skrivenu informaciju, ili poruku unutar poruke. Ovdje leži tautologija koda - njegova hiperstvarnost.

¹ Vidi Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia*, New York and London; Routledge, 1995

² Dalibor Martinis u razgovoru s autoricom, 26. travnja 2002, Zagreb

Roxana
Marcoci

Perturbed
Global-
ism:
Between
Film Noir
and
Silicon
Valley

As already argued, Fukuyama's concept of the "end of history" involves the defacto end of the geographical world, as a result of the global impact of cybernetic and informational revolutions. It is not surprising that urbanists and philosophers like Paul Virilio also assert that the geophysical environment hitherto synchronic with the time and space of Newtonian era is presently configured in accord with the speed of light of Einsteinian law. Such changes in the world's coordinates can be explained by the fact that the virtual space of interactive technologies, otherwise known as telematics, doubles the real space which once separated nations from one another. With the advent of the camera, the computer, and the satellite dish, we have entered into the circuit of simulation and fast speed information, and imminently into a new condition of neighborliness.

Going back to 1964, Marshall McLuhan postulated in his notorious book, *Understanding Media*, that technology has succeeded to extend the human body electrically and that consequently the networking media became the major catalyst connecting the world into a global village. Distance, frontiers, any other territorial and spatial coordinates have dissolved. In other words, the culture of the television and computer screen involved a paradigm shift from explosion to implosion, from physical dispersal to virtual inclusiveness. Instead of isolating individuals, the technosphere had the power to create communities; or, as one historian notes, its power consisted in "retribalizing" the world via the television or the computer net, the contemporary doppelgangers of the tribal drum.¹ With his book selling well over 100,000 copies, McLuhan's theory became an instant media cult.

Shortly afterwards, the French sociologist Jean Baudrillard developed his theory of simulation, replacing McLuhan's positive views about the effects of electronic communication with a dystopic vision concerning the death of every reference, including the real. In *Simulations*, published in 1989 by Semiotexte(e), Baudrillard argued that the code (devised in computerization and digitalization) bypasses the real, opening up the field of the hyperreal. In short, his concept of hyperrealism designated an experience in which signs and simulations found in the quotidian world were taken for real, in which the map preceded the territory, and in which the reading of the message was only a perpetual examination of the code. Notwithstanding the difference in approach between McLuhan and Baudrillard, both asserted that the medium is the (coded) message.

Using the binary code intrinsic to global technology, Dalibor Martinis, whose first experimental video works date back to the late 1960s, produced in the last three years a new corpus of multimedia installations and video films, known as the *Binary Series*, which probe the vagaries of perception and communication. The *Binary Series* includes images, objects, and situations with encoded messages -often political- based on the Morse alphabet or the digital code system of 1 and 0. Discussing this device, Martinis notes, "It's like spy images imbedded with a second layer questioning the first one to create an unstable relation."² In *To America I Say* of 2001 Martinis edited the title of the 1933 Hollywood release *King Kong* so that identical frames concatenate at varying paces. *King Kong* is a pioneering science fiction film involving the discovery of a fantastic creature, a colossal gorilla that overshadowed the skyline of New York. Martinis's 1-minute long version of *King Kong*'s opening title encodes the notorious message that Osama Bin Laden sent in the aftermath of the terrorist attack on the World Trade Center: "There will be no peace and security in the United States as long as there is no peace and security in Palestine." Utterly punning, Martinis's piece not only alters an American icon by interpolating the message of Bin Laden (*King Kong*'s nemesis), but also plays with the suspicion of American intelligence that Bin Laden's dispatch contained within its lines hidden information, or messages within the Message. Here is where the tautology of the code—its hyperrealism—lies.

¹ See Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia* (New York and London: Routledge, 1995).

² Dalibor Martinis in conversation with the author, April 26, 2002, Zagreb.

Inside the Maltese Falcon, iz 2001. 90-minutni je video-film čija konceptualna oprema uključuje premontiranje prvog filma *noira* u povijesti filma, redateljskog debija Johna Hustona iz 1941. zasnovanog na priči *Malteški sokol* Dashiella Hammetta. Kao u Trećem kinu "užitka i pouke"³, Martinisova verzija u priču originalnog filma kodira revolucionarni tekst *Chiapas: The Southeast in Two Winds a Storm and a Prophecy*, koji je 1992. napisao pobunjenički potkomandant Marcos, glasnogovornik Zapatističke nacionalne oslobodilačke vojske. Pri vizualnom čitanju, stroboskopsko treptanje koje ometa tijekom slika na ekranu proizlazi iz kodiranog teksta u kojem su brojevi o upotrebljeni u formi crnih kvadrata, a brojevi 1 čine ostatak filma. Taj efekt treptanja pojačava mračni, hladni i nezainteresirani pogled na svijet karakterističan za *film noir*, žanr koji se pojavio početkom četrdesetih, tijekom Drugoga svjetskog rata, dok naknadne slike stvorene u oku gledatelja - jedini znak da je film kodiran - podsjećaju na eksperimentalne treptajuće slike Isidora Isoua iz pedesetih, i Petera Kubelke i Brucea Connera iz šezdesetih. Pri strukturalnom čitanju, film se sastoji od preklapanja špijunske priče o pronalaženju Malteškog sokola, dragocjenog ukrasa koji su Rodski vitezovi poslali na Maltu kao dar španjolskom kralju Karlu, i poruke protiv globalnog kapitalizma meksičkog oružanog revolucionarnog pokreta poznatog kao zapatističi. Zapatisti su 1996. organizirali međunarodni skup u La Realidadu, Chiapas, jednoj od najsiriomašnijih pokrajina u Meksiku, da bi objavili deklaraciju protiv globalizma i centralizirane moći. Njihova deklaracija zalagala se za mrežu pokreta otpora za dobrobit čovječanstva: "Ova interkontinentalna mreža pokreta otpora koja prepoznaje razlike i priznaje sličnosti nastojat će se naći s ostalim pokretima otpora iz cijelog svijeta. Ova interkontinentalna mreža pokreta otpora nije organizirana struktura; nema glavnog vođu ili donositelja odluka; nema središnju vlast ili hijerarhiju. Mi smo mreža, svi mi koji pružamo otpor."⁴

Kako pokazuje ta deklaracija, pokret otpora nije ništa drugo nego globalna mreža, preokrenuta naopako. Zaista, svijet u kojem danas živimo neobično je ne samo zatvoren i globalan, nego također sjedilački i transnacionalan; s jedne strane traži teorije o neukorijenjenosti, razmještenosti i postkolonijalnim migracijama, a s druge o elektroničkim granicama. Rastući broj zajednica u dijaspori, kao i multinacionalnih i subnacionalnih grupiranja može se smatrati načinom poticanja veza s više nego jednim mjestom ili političkom strukturom, otkrivanja novih geografskih matrica i necentraliziranih poredaka, odbijanja smještanja na određeno područje ili, da parafraziramo Jamesa Clifforda, odustajanja od apsolutističkih oblika građanstva. Ključ za formiranje posthladnoratovskoga globalnog poretka je napuštanje svakoga prisilnog, autokratskog sustava zastupanja - bilo teritorijalnog, religioznog, rasnog i etničkog - koji odbija ostaviti prostor za intervencije u korist onih koje zastupa. To je također vrijedi za kulturne sustave. Zbog toga, globalnu kulturu ne treba miješati s ranijim oblicima imperijalne kulture. Dok je kultura carstva bila po definiciji isključiva, nastojeći potpuno uništiti i razvlastiti društvo koje je kolonizirala, globalna kultura je mjesto određeno različitim činiocima, svaki s vlastitim programom i skupom vrijednosti, mjesto čije su granice stalno u pokretu. Zatim, globalizacija se može preokrenuti: umjesto da djeluje kao homogenizirajući lonac za taljenje (amerikanizacijski efekt) u kojem su manji državni sustavi apsorbirani većima, može djelovati kao platforma za nadmetanje, razilaženje među raznolikim tijelima koja je nastanjuju, i stalno prelaženje granica.⁵

Odlomak iz teksta *Here Tomorrow* objavljenog u katalogu istoimene izložbe, MSU, 2002.

3 Mark Nash, *Art and Cinema: Some Critical Reflections, Documenta 11 Platform 5: Exhibition* Ostfildern-Ruit: Hatje Cantz Publishers, 2002, 131.

4 *Fourth Declaration of the Lacandon Jungle* (1. siječnja 1996), <http://www.struggle.ws/mexico/ezin/jung4.html>.

5 Za pronicavu analizu ovog pitanja vidi Arjun Appadurai, *Modernity at Large*, Minneapolis: University of Minnesota Press, 1996.

Inside the Maltese Falcon, of 2001, is a full-length 90-minutes video installation whose conceptual engineering involves the reediting of the first *film noir* in the history of cinema, Huston's directorial debut of 1941 based on Dashiell Hammett's story *The Maltese Falcon*. As in the Third cinema of "pleasure and instruction,"³ Martinis version encodes in the original film's narrative the revolutionary text "Chiapas the Southeast in Two Winds a Storm and a Prophecy," written in 1992 by the Insurgent sub commander Marcos, the main spokesperson of the Zapatista National Liberation Army. On a visual reading, the stroboscopic flicker that disrupts the flow of images on screen results from the coded text in which 0 digits are deployed in the form of black squares and 1 digits constitute the rest of the film. This flickering effect intensifies the dark, cold, and detached view of the world characteristic to *film noir*, a genre that emerged in the early 1940s during World War II while the afterimages produced in the viewer's eye—the only clue that the film is coded—nod to the experimental flicker pictures of Isidore Isou of the 1950s and of Peter Kubelka and Bruce Conner of the 1960s. On a structural reading, the film consists of a layering between the espionage story of the recovery of the Maltese Falcon, a highly valuable ornament sent by the Knights of Rhodes on Malta as a tribute to King Charles of Spain, and the message against global capitalism issued by the Mexican armed revolutionary movement known as the Zapatista. In 1996 the Zapatistas organized an international meeting in La Realidad, Chiapas, one of the poorest states in Mexico, to promulgate a declaration against globalism and centralized power. Their declaration calls for a network of resistance for humanity: "This intercontinental network of resistance recognizing differences and acknowledging similarities, will search to find itself with other resistances around the world. This intercontinental network of resistance is not an organizing structure; it does not have a central head or decision maker: it has no central command or hierarchies. We are the network, all of us who resist."⁴

As this declaration signals, the resistance movement is none other than the global network itself, turned inside out. Indeed, the world we live in now is oddly not just closed and global, but also rhizomic and transnational, calling for theories of rootlessness, dislocation, and postcolonial migration on one hand, and for electronic adjacency on the other. The growing number of diasporic communities, as well as multinational and subnational groupings, could be seen as ways of fostering links with more than one place or political structure, of inventing new geographical matrices and noncentralized orders, of declining to settle in a circumscribed territory, or, to paraphrase James Clifford, of declining absolutist forms of citizenship. What is key to the formation of a post-Cold War global order is the abolition of any coercive autocratic systems of representation whether territorial, religious, racial, or ethnic, which refuse to make room for interventions on the part of those represented. This is also true of cultural systems. Therefore, global culture should not be confused with earlier forms of imperial culture. While the culture of the empire was by definition exclusionary, seeking to totally efface and dispossess the indigenous society it colonized, global culture is a site inscribed by diverse constituencies, each with its own agenda and set of values, a site whose borders are always in flux. Then, globalization could be turned around. Instead of acting as a homogenizing melting pot (the Americanization effect), in which smaller polities are absorbed by larger ones, it could function as a platform for contestation, disjuncture among the multiplicity of bodies inhabiting it, and continuous border crossings.⁵

Excerpt from the essay *Here Tomorrow*, MSU exhibition catalogue, 2002

3 Mark Nash, "Art and Cinema: Some Critical Reflections," *Documenta 11 Platform 5: Exhibition* (Ostfildern-Ruit: Hatje Cantz Publishers, 2002), p. 131.

4 *Fourth Declaration of the Lacandona Jungle* (January 1, 1996), <http://www.struggle.ws/mexico/ezin/jung4.html>.

5 For an insightful analysis of this issue, see Arjun Appadurai, *Modernity at Large* (Minneapolis: University of Minnesota Press, 1996).



1. Dutch Moves
video-film, U-matic, boja, ton,
53 min., 1986.
(produkcija: Meatball/ZDF)
2. zadnja scena iz filma
(s kodiranom porukom)

1. Dutch Moves
video-film, U-matic, colour,
sound, 53 min., 1986
(production: Meatball/ZDF)
2. last scene from the film
(with coded message)





1. Šah 1 i 2 (binarna serija)
2. M.D. (binarna serija), 1996.

1. Chess 1 and 2 (binary series)
2. M.D. (binary series), 1996



U malteškom sokolu
2003., 2 sličice filma

Inside Maltese Falcon
2003, 2 film frames





1. Koplja i kugle: USA
(binarna serija), 2001-2016
2. Parken Verboten
plan za urbani performans, 2001.

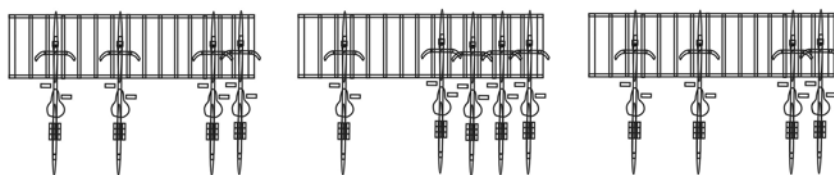
1. Spears and Spheres: USA
(binary series), 2001-2016
2. Parken Verboten
map for urban performance, 2001





S.O.S.B. (binarna serija)
urbana intervencija, 2002.

S.O.S.B. (binary series)
urban intervention, 2002.



S.O.S S.B. (binarna serija)
instalacija i crtež

S.O.S S.B. (binary series)
installation and drawing



Bal, kompjuterska svjetlosno-
zvučna instalacija, 2003

Ball, computer light-sound
installation, 2003



Bal, kompjuterska svjetlosno-
zvučna instalacija
(ovdje izložena 2016. uz
instalaciju Sic Transit)

Ball, computer light-sound
installation
(here exhibited 2016, with
installation Sic Transit)

Priroda i društvo
(Metapolitička praksa)

Nature and Society
(Metapolitical Praxis)

Proglas Predsjedništva CK SKJ u ime Cen

Teška bo

Dana 4. svibnja 1980. u 15,05 sati u Ljubljani prestalo je kucati veliko srce predsjednika naše Socijalističke Federativne Republike Jugoslavije i predsjednika Predsjedništva SFRJ, predsjednika Saveza komunista Jugoslavije, maršala Jugoslavije i vrhovnog komandanta oružanih snaga Socijalističke Federativne Republike Jugoslavije Josipa Broza Tita

BEOGRAD, 4. svibnja (Tanjug) - Dana u 18 sati na sjednici Osvajanje predsjedništva CK SKJ, u ime Centralnog komiteta Saveza komunista Jugoslavije i Predsjedništva Socijalističke Federativne Republike Jugoslavije, svojili su povodom smrti Predsjednika Republike i Predsjednika Saveza komunista Jugoslavije Josipa Broza Tita sljedeći proglas:

radničkoj klasi, radnom ljudima i građanima, narodima i narodnostima Socijalističke Federativne Republike Jugoslavije: umro je drug Tito.

Dana 4. svibnja 1980. u 15,05 sati u Ljubljani prestalo je da kuca veliko srce Predsjednika naše Socijalističke Federativne Republike Jugoslavije i Predsjednika Predsjedništva SFRJ, Predsjednika Saveza komunista Jugoslavije, maršala Jugoslavije i Vrhovnog komandanta oružanih snaga Socijalističke Federativne Republike Jugoslavije Josipa Broza Tita.

Teški bol i duboka tuga potresa radničku klasu, narode i narodnosti naše zemlje, svakog našeg čovjeka, radnika, vojnika i ratnog drugu, seljaka, intelektualca, svakog stvaraoća, pionira i omladina, djevojku i majku.

Citav ljudski vijek Tito je borce za interese i historijske ciljeve radničke klase i svih radnih ljudi, za najčistije ideale i težnje naših naroda i narodnosti. Tito je naš najdraži drug. Sedam desetljeća gorio je u revolucionarnom radničkom pokretu. Šest desetljeća jačao je redove jugoslavenskih komunista. Vise od četiri desetljeća vršio je na najdostojniji način najodgovorniju dužnost u našoj Partiji. Bio je herojski vođa u velikoj narodnooslobodilačkoj borbi i u socijalističkoj revoluciji. Tri i po desetljeća stajao je na čelu naše socijalističke države i uopće našu zemlju i našu borbu za novu ljudsko društvo u svjetsku povijest, iskazujući se i potvrđujući i sam kao naša najveća povijesna ličnost.

U najsudbonosnijim razdobljima našeg opstanka i razvika, Tito je smjelo i dostojno nosio proletarsku zastavu naše revolucije, ustrajno i dosljedno vezan za sudbinu naroda i čovjeka. Borio se cijelim svojim životom i djelom, živo šarom i humanizmom velikog revolucionarnog pregovora i narodnog vođa.

Tito nije bio samo vođa, kritičar i tumač svijeta. On je sagledavao objektivne uvjete i zakonitosti društvenih kretanja, stvario velike ideale i misli u sklopu ljudskih narodnih masa koje su, s njim na čelu, ostvarile epohalne preobrazbe društvene prošlosti.

Njegovo revolucionarno djelo bit će za sve vremena upisane u povijest naroda i narodnosti Jugoslavije i u povijest slobodoljubivog čovječanstva.

U najtežim svjetlima stare Jugoslavije, proganjan i zatvoren, Tito je bio primjer nepokolebljivog revolucionara. Prušao je sve teškoće rasta naše Partije. Organizirao je partijske redove i masovne organizacije, vodio borbene, političke, frakcijske i oportunističke. Oposobljavao je komuniste za rad u masama. Posvećivao posebnu pažnju omladini i radu komunističke omladine Jugoslavije. Znao da se našim radničkim pokretom ne može rukuovati izvana, niti se na njegov međunarodni dočeka. Bio je uvjeren da samo samostalna i jedinstvena Partija može odgovoriti svojim dužnostima prema svojoj radničkoj klasi i svom narodu. Uspio je reorganizirati, ojačati i mobilizirati malobrojnu Partiju u doba nastupajućeg fašizma, ukazujući da se samo Partija koja je široko utemeljena u masama i zajedno sa njima može boriti za socijalističke ideale. Sjedeći Titov put, komunisti Jugoslavije etički su povjerenje naroda, nalazeci se u prvim redovima boraca protiv reakcionarnog hegemonističkog rata stare Jugoslavije i protiv fašizma.

Kada je fašistički imperijalizam postao neposredna opasnost, kada je naša zemlja bila porobljena, kada se radilo ne samo o sudbini Jugoslavije, već i o budućnosti čovječanstva, drug Tito se ni jednog trenutka nije kolebao. Pod njegovim rukovodstvom Centralni komitet Komunističke partije Jugoslavije poveo je narode i narodnosti naše zemlje u borbu protiv nadmoćnog i do zuba naoružanog neprijatelja. Naša Partija se, kao klasa i nacionalna snaga, i u toj borbi polistovjevala sa talijanima i inostranim narodima, spremna da i u tim najtežim trenucima do kraja dijeli sudbinu naroda.

Dok je cijela Evropa bila porobljena, a fašizam bio na vrhuncu svoje moći, dok su armije Hitlerove Njemačke prodirale sve dublje na istok, Narodnooslobodilačka vojska na čelu sa Titom stvorila je slobodnu teritoriju unatrag porobljene Evrope. Narodnooslobodilačka vojska i Partizanski odredi Jugoslavije uzimali su desetine fašističkih divizija i svojom borbom postali snažan sastavni dio općeg fronta antifašističkih savezničkih snaga.

U toj borbi izrasla je naša slatka Narodnooslobodilačka vojska koja je u svojim operacijama za oslobodjenje naše zemlje brojala osamsto stotinu boraca. Svijet se divio potvrdi Titove preokupljene armije, svijet se pitao kako je bilo moguće da nekoliko desetaka hiljada komunista i revolucionarne omladine pokrene tako široku masu naroda Jugoslavije u njegovu najveću historijsku bitku.

Naša Partija i drug Tito od samog početka dali su toj borbi karakter narodnooslobodilačke borbe i socijalističke

revolucije. Drug Tito je u pokretu borbu i politički front narodnih masa.

Narodnooslobodilačka borba na teritoriji narodnog oslobođenja su temelji konačnog formiranja naše federativne države. Drugom zasjedanjem na narodnom saboru u Jajcu, Narod Jugoslavije u oslobodilačkoj borbi su sudbini u vlasti naše države.

U narodnooslobodilačkoj borbi su naš narod i narodnosti naše zemlje u vlasti naše države.

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U KB »DUBRAVA«:

PREDSJEDNIK TUĐMAN

Večernji list SUBOTA, 11. XII. 1999.



ORBE ZA PRED-

rce je stalo

U 18 sati, pred početkom pogreba, predstojnici u obitelji predsjednika Tuđmana su se sastali u dvorcu i razgovarali o detaljima pogreba. Na samom kraju razgovora predsjednik Tuđman je rekao da će pogreb biti jednostavan i da će se održati u skladu s njegovim željama.



U LIJES S TIJELOM dr. TUĐMANA KRENUT će IZ ZADARSKOG DUBRAVA« PREMA PREDSJEDNIČKIM DVORIMA

U nacionalna žalost, pokop u 14 sati na Mirogoju

• Lijes s tijelom dr. Tuđmana bit će izložen u Predsjedničkim dvorima danas od 14 sati do ponedjeljka u šest sati

U 18 sati, pred početkom pogreba, predstojnici u obitelji predsjednika Tuđmana su se sastali u dvorcu i razgovarali o detaljima pogreba. Na samom kraju razgovora predsjednik Tuđman je rekao da će pogreb biti jednostavan i da će se održati u skladu s njegovim željama.

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POSEBNO IZDANJE

Iz razgovora s Daliborom Martinisom

Odlomak iz razgovora sa
Žarkom Paićem
Tvrđa, časopisa za književnost,
umjetnost i znanost u izdanju HDP-a,
br. 1-2, 2005.

Počnimo ovaj razgovor jednom tvom bitnom tezom, koju si izrekao u razgovoru za *Novi list*: “Misao da umjetnost ne može mijenjati svijet jest fatalizam.” Kako suvremena umjetnost uopće može biti realna alternativa ravnodušju, fatalizmu i pomirbi s postojećim stanjem stvari?

Mislim da je korijen ovog što ti nazivaš ravnodušjem, fatalizmom i pomirbom s postojećim u našem shvaćanju prirode. Skloni smo svako stanje koje traje proglasiti prirodnim, iz čega onda proizlazi da se ono ne može promijeniti. Pri tome se zaboravlja da je i promjena prirodni proces i da je mijenjanje svijeta ne samo potreban i legitiman već i moguć čin. Naravno, bilo bi nerealno vjerovati da te promjene mogu biti velike ili dramatične, nemamo sreće živjeti u doba herojskih pothvata. Projekt *Krajolik promjenjivog rizika* bavi se upravo konceptom prirode kao virtualnog prostora promjenjivih vrijednosti.

Od svojih prvih multimedijalnih radova do posljednjih projekata u kojima radikalno promišljaš odnos umjetnika, umjetnosti i društvenog okružja – *Obraćam vam se kao čovjek čovjeku*, *Krajolik promjenjivog rizika*, *J.B.T.* – postavljajući kao temeljni problem dekonstrukciju mitske svijesti javnog prostora. Za razliku od Tomislava Gotovca/ Antonia Lauera koji eksplicitno dokida razliku između svijeta umjetnosti i svijeta života tvoj akcionizam je refleksivne naravi.

Mislim da mi eksplicitnost nikad nije bila jača strana. Nadam se da me sklonost refleksiji ne udaljuje od života, ha, ha. Spomenuo si pozornicu, to je mjesto na kojem ne želim biti i zato sam, mislim, uvijek bio bliži onome što se nalazilo u sferi “akcije”, a manje onome u sferi “performansa”. Akcija, barem kako je ja razumijem, proces je, niz gesti koje mogu biti usmjerene prema okolini u kojoj umjetnik djeluje, a da pri tome on sam ne postane izvođač tj. da nastupom ne pretvara prostor svog djelovanja u pozornicu. Akcija nije ni prostorno ni vremenski ograničena, ne uzima u obzir vrijeme gledatelja, nije predstava. Teatralizacija umjetničkog djelovanja znači njegovo izmještanje iz društvenog prostora dok mi akcija omogućuje participaciju u njemu. Umjetničko djelovanje je javno ne samo kada je izloženo javnosti nego i ponajprije onda kada tu javnost transformira. Za to katkada dostaje i minimalna, jedva uočljiva gesta ili intervencija. Svoje umjetničko djelovanje vidim kao takvu gestu koja ne teži ostvarenju nekog interesa. Nedavno sam otkrio da Giorgio Agamben, u ovo vrijeme opće društvene i političke apatije, upravo tako definira još jedino moguće istinsko političko djelovanje – kao gestu koja je sredstvo oslobođeno cilja. Iz toga sam zaključio da je moj rad i politički, tj. da premda uvijek kreće iz polja estetskog, *de facto* djeluje u sferi etičkog. Tome sam se možda nastojao približiti u radovima koje si spomenuo, *Obraćam vam se kao čovjek čovjeku* i *Krajolik promjenjivog rizika*, koji istražuju zajedničko područje umjetničkog i političkog djelovanja, individualnog i društvenog iskustva.

Dalibor Martinis in Conversation

Excerpt from an
interview with Žarko
Paić
Tvrđa, magazine of literature, art
and science issued by the Croatian
Writers Society (Hrvatsko Društvo
Pisaca, HDP) No. 1 – 2, 2005

Let us begin this interview with one of your substantial theses – the one you used in the interview for *Novi list*: “The idea that art cannot change the world is fatalistic.” Considering the current state of affairs, how is it then at all possible for contemporary art to be an actual alternative to indifference, fatalism or reconciliation?

I think that the root of that which you consider to be indifference, fatalism and reconciliation with the current state of affairs lies at our very perception of nature. We tend to designate each lasting state as natural, which automatically means it cannot be altered. Thereby, it is often forgotten that change is a natural process, and that changing the world is not only necessary and legitimate, but also possible. Of course, it would be naive to believe that such changes could be big and dramatic because, unfortunately, heroic feats are a matter of the past. The *Variable Risk Landscape* project deals exactly with the concept of nature as a virtual space of changing values.

Ever since your earliest multimedia works up until your latest projects in which you radically contemplate the relation between the artist, art and social environment – *I Am Addressing You Man to Man*, *Variable Risk Landscape*, *J.B.T.*, you have been addressing the deconstruction of the mythological consciousness of the public space as the fundamental issue. Unlike Tomislav Gotovac’s (Antonio Lauer’s) approach in which he explicitly abolishes the difference between the world of art and the real world, your actionism is reflective.

Being explicit has never been my thing. I hope that my tendency to reflect on matters does not pull me back from real life, ha, ha. Since you’ve mentioned the stage, I must admit that it has never appealed to me. I believe that this is why I have always been closer to the sphere of action than to the sphere of performance. Action, at least the way I see it, is a process, a sequence of gestures which may be directed at the environment in which an artist works, but which does not turn him into a performer along the way, i.e. the performance does not turn his working space into a stage. Action is neither spatially, nor temporally limited; it is inconsiderate of the spectators’ time – it is not a show. Theatralisation of artistic work indicates its removal from the social sphere, whereas action allows me to participate in it. Artistic work is public not only when it is exposed to public, but also, and primarily, when the public is transformed by its effects. A minimal, barely visible gesture or intervention is sometimes enough for that to happen.

I see my artistic work as a gesture which does not aim to obtain any interests. Recently I have discovered that Giorgio Agamben, at the time of general social and political apathy, has defined another possible true political activity in exactly the same way – as a gesture which represents the means free from any ends. That is when I realised that my work was political as well; i.e. although it always starts in the sphere of aesthetic, it in fact ends up acting in the sphere of ethic.

This is what I was trying to approach in the artworks that you’ve mentioned, *I Am Addressing You Man to Man* and *Variable Risk Landscape*, which explore the common area of the artistic and political acting, individual and social experience.

Koliko je tijelo danas “zastarjelo” medij umjetnosti? Je li tekst i vizualna poruka vjerodostojnije sredstvo od performativnog odnosa spram pozornice javnog spektakla?

Tijelo je legitimni medij umjetnosti, ali danas je teško parirati postupcima koje na tijelu (pa i vlastitom) provode raznorazni izvođači u ovom svekolikom spektaklu medija. Pitanje je treba li umjetnik ulaziti u trku s, na primjer, Kostelićima koji na svojim udovima izvode neprekinuti niz operacija, izmjena i dogradnji ili s raznim Michaelovima Jacksonima koji više ne mogu ni održavati postojeće stanje bez stalnih krpanja i zakrpi kojima se odgađa naplata prirode za učinjenu štetu. Čovjek je definitivno izašao iz svojeg tijela i sad ga shvaća kao odijelo koje se može i treba prekrajati. Sljedeći korak je vjerojatno dogradnja i povećanje memorije. Bojim se da će ljudi završiti kao anđeli, bića doduše uzvišena, ali sklepana po jednom te istom modelu.

Binarni kod koji si problematizirao u svojim radovima postao je javnim kodom digitalnoga doba. Mnogi još danas strepe pred mogućnostima tehnološkog razvitka. Sjećam se našeg prvog susreta prigodom predstavljanja knjige Paula Virilioa *Brzina oslobođanja* u Francuskome institutu. Spomenuo si da bi teorija medija i suvremena umjetnost trebale pronaći novi jezik za ono što se već sada događa kao “apsolutni događaj” simultanosti. Je li to matematički jezik simbola ili nešto drugo, treće...?

Za razliku od jezika koji opisuje stvarnost kod je kontrolira. Lyotard tvrdi da se stvarnost sastoji ponajprije od poruka koje o njoj dobivamo. Te su poruke posredovane sve kompleksnijim strojevima, a digitalizacija predstavlja završni stupanj apstrakci-

je pretvarajući ih u jedan univerzalni kod koji nema više apsolutno nikakve analogije sa svojim izvorom. Prostor jezika sve je manji, a sektor čistog teksta sve je veći. Ono čitljivo, ikoničko koje bismo mogli nazvati fenomenom, kontrolirano je i pokretano od onog skrivenog, binarnog ali efektivnog, od genoteksta. To su momenti koji su me naveli da se ozbiljnije pozabavim binarnim kodom, tj. kodom uopće. Ova potencijalno dualna priroda umjetničkog djela koje postaje struktura koja prema van pokazuje formu, čak i onda kada se ona zove “sadržaj”, a unutra skriva poruku, prostor je mog istraživanja. Često u radovima takva poruka proturječi ili djeluje kao subverzija vidljive forme. Svi radovi iz *Binarne serije* temelje se na opreci ikoničko-kodirano, a realizirao sam ih čitav niz od 1985, od prvog videa u čiju narativnu strukturu sam ugradio kodiranu poruku (*Dutch Moves*). U njemačkom gradu Rosenheimu ispisao sam kodiranu poruku posred glavnog gradskog trga parkirajući nove crne i srebrne Golfove u 150 metara dugi niz (*Parken Verboten*, 2000). Događaj ispisivanja poruke bio je skriven ili maskiran u nešto što je izgledalo kao reklamni ili komercijalni spektakl. U poznatom američkom filmu noire *Malteški sokol* s Humphreyem Bogartom, upisao sam drugi, binarno kodirani narativni slijed (*Inside Maltese Falcon*, 2001), a to je politički esej borca za prava Indiosa u meksičkoj pokrajini Chiapas, čuvenog potkomandanta Marcosa. Poštujući binarni princip u kojem se sve numeričke vrijednosti mogu izraziti nizom nula i jedinica, film sam premontirao tako da su jedinice ostale sličice filma dok su na mjestu nula sličice zacrnjene. Projekcija tako ima ono treperavo obilježje kakvo su imali najraniji filmovi. Sa zvonika Crkve sv. Marka u Zagrebu emitirao sam pomoću dva zvona kodirane

dnevne vijesti (*Emisija vijesti*, 2001). Budući da je Crkva sv. Marka smještena na trgu između zgrade Vlade i Sabora, predstavlja idealno mjesto za emitiranje najnovijih vijesti. U jednom berlinskom parku postavio sam rad *Vrt najgorih psovki* koji se sastojao od snimke ptičjeg pjeva koji je opet u sebi skrivao tekst. Tako se jedna kodirana poruka, a naslov upućuje od čega se sastojala, pomiješala s pravim pjevom živih ptica s okolnog drveća.

Pokretač si *online* časopisa za vizualne umjetnosti *Art-e-fact*. Mislim da je apsolutno najbolji projekt u idejnome smislu koji je potekao iz tvoje i suradničke “radionice” (Nada Beroš, Tihomir Milovac i drugi) onaj koji se zove tako prokleto subverzivno metafizički – *Motel Ježevo* o sudbini ilegalne migracije i trgovine ljudima. Sve je pogođeno: uboden je temeljni problem suvremene društvene teorije i politike za 21. stoljeće, globalni akteri i globalna priča, fatalizam povijesti, transmedijalnost umjetnosti i njezina radikalno-kritička pozicija danas. Reci nešto šire o tom projektu. Čini mi se da je to jedini događaj koji će nadživjeti – na žalost – ne samo tvoje projekte, akcije, događaje.

Art-e-fact smo od početka zamislili kao otvorenu platformu na kojoj će se umjetnička teorija i praksa suočavati s društvenom zbiljom. Temu ilegalne migracije predložila je i tijekom 2002-03. urednički vodila Nada Beroš. U to je vrijeme Motel Ježevo postao jedna od kritičnih točki u našem tranzicijskom pejzažu. Nismo, dakle, više bili samo u društvenoj tranziciji nego smo postali i točka tranzita za ilegalne imigrante. Motel Ježevo nalazi se na autoputu Zagreb-Lipovac, nekad znanom kao Autoput bratstva i jedinstva, vrlo blizu tvog Ivanić-Grada, zar ne? Nedavno sam provje-

To what extent is the body an “obsolete” medium of art today? Are the text and the visual message a more trustworthy means than the performative relation towards the stage of the public spectacle?

The body is a legitimate art medium, but today it is difficult to counteract the procedures which are performed by various performers on the body (even their own) in this overall media spectacle. It is questionable whether an artist should enter the race with, for example, the Kostelić family who perform a continuous series of surgeries, changes or extensions on their limbs; or with Michael-Jackson-like people who cannot even maintain their present condition without the constant nips and tucks which are aimed at postponing the effects of nature. Humans have definitely gotten out of their bodies and now they see it as a suit which may and should be tailored. The next step is probably a memory upgrade and boost. I am afraid that people might end up just like angels who, as sublime as they may be, are still just creatures made according to the same model.

The binary code which you’ve tackled in your works has become the public code of the digital age. Even today, many people dread the possibilities of technological development. I remember our first encounter at Paul Virilio’s *Open Sky* book presentation at the French Institute. You’ve mentioned that the media theory and the contemporary art should find a new language for that what is already going on as an “absolute event” of simultaneity. Is it a mathematical symbolic language or something else...?

Unlike the language which describes the reality, the code controls it. Lyotard claims that reality consists mainly of messages which we receive about it. Those messages are conveyed by ever more complex machines, and digitalisation represents the final stage of abstraction transforming them into one universal code which is no longer analogous with its source. The space of language is becoming smaller, and the sector of pure text is becoming larger. The readable, the iconical, which may be called the phenotext, is controlled and powered by the hidden, binary but effective – by the genotext. Those are the moments which made me deal with the binary code, i.e. code in general, in a more serious manner. This potentially dual nature of the artwork which becomes the structure that shows its form outwardly, even when it is called “content”, and hides a message inside, is the area of my research. In works, such message often contradicts the visible form or takes effect as a subversion of it. All works from the *Binary series* are based on the opposition between iconic and coded, and I have made a whole series of them since 1985, ever since I have embedded the encrypted message into the first video (*Dutch Moves*). In the German city Rosenheim, I conveyed an encrypted message in the centre of the main town square by parking new black and silver vw Golfs in a 150-meter-long sequence (*Parken Verboten*, 2000). The event of conveying the message was hidden and disguised into something that looked as a marketing or commercial spectacle. In the famous American film noir *The Maltese Falcon* starring Humphrey Bogart, I entered the second, binary encrypted narrative sequence (*Inside Maltese Falcon*, 2001), which was a political essay by a social activist for the rights of Indi-

os in the Mexican state of Chiapas – the renowned Subcomandante Marcos. Within the scope of the binary principle where all numerical values can be expressed by a series of “zeros” and “ones”, I re-edited the movie in such a manner that the “ones” remained the original frames of the movie, and the “zeros” were replaced by darkened frames. Thanks to that, the film screening has a shimmery quality to it, such as in the earliest movies. From the bell tower of St. Mark’s Church in Zagreb, I broadcasted encrypted daily news using two bells (*News Broadcast*, 2001). Since St Mark’s Church is situated on the square between the Government building and the Parliament building, it is an ideal place for broadcasting the latest news. In one of Berlin’s parks, I installed a work titled the *Garden of the Worst Swearwords* (*Vrt najgorih psovki*) which consisted of a birdcall recording which contained a text hidden within it. That is how an encrypted message, whose content is self-evident from the title, was mixed with a real birdcall of live birds from trees nearby.

You’ve started the online magazine for visual arts *Art-e-fact*. I think that conceptually absolutely the best project which originated from your and your associates’ “workshop” (Nada Beroš, Tihomir Milovac etc.) is the one with a name so damn subversive and meta-physical – *Motel Ježev* (Ježev Motel) – about the fate of illegal migration and human trafficking. Everything was perfectly depicted: the fundamental problem of the contemporary social theory and politics of the 21st century, the global actors and story, the fatality of history, transmediality of art and its present radically-critical position. Tell us more about the project. It seems as it is the only event which will, unfortunately, outlive your projects, actions, events.

ravao što se o tom mjestu može još naći na internetu i što? – prva stranica koja se otvorila bila je ona s tvojim tekstom *Zatočnici globalne paranoje* za *Art-e-fact*. Dakle, tema se čini odlično pogodnom, ali samo nama, bojim se. Pod službenim nazivom Prihvatni centar za strance krije se *de facto* logor, prostor omeđen visokom bodljikavom žicom u koji se dovode ljudi koji nemaju sređene putne papire tj. one koji su uhvaćeni dok “nezakonito borave” u Hrvatskoj. Logor je, prema Hannah Arendt, prostor izuzetka, prostor koji je, dakle, izuzet iz društveno-pravnog poretka pa je samim time u njemu sve moguće. Moguće je da ljudi budu tretirani kao kriminalci iako nisu počinili nikakvo krivično djelo, da budu zadržani neograničeno na mjestu u kojem ne postoje građanska prava, itd. Model svjetskog čovjeka, pojedinca koji se slobodno kreće svijetom i svako mjesto u njemu mu je jednako blisko i “domaće” u temelju je moderne i suvremene umjetničke prakse pa je sustavno svrstavanje nekih ljudi izvan ili ispod te kategorije nešto što je senzibiliziralo umjetnike za to pitanje. Mislim da su svi autori koji su sudjelovali prepoznali važnost teme i pokazali da umjetničkim intervencijama ili teorijskim tekstovima mogu otvoriti problem s tamne strane globalizacije prema javnosti.

U *trash* filmu srodnog naslova *Motel Hell* iz sedamdesetih jedan od likova kaže: “Na svijetu je previše ljudi, a premalo hrane. Time su oba problema riješena.” Mora se priznati da cinici imaju najjednostavnija rješenja.

Odlomak iz razgovora sa Silvom Kalčić

Zarez – dvotjednik za kulturna i društvena zbivanja, 2005, br. 147

Dana 14. siječnja 2004. u Galeriji OK MMC-a u Rijeci predstavili ste svoj najnoviji rad. Riječ je o akciji kojom ste “privremeno zauzeli prazno mjesto na postamentu” eksplozivom raznesenog Augustinčićevog kipa Josipa Broza Tita u Kumrovcu. Koji je *Kunstwollen*, razlog za stvaranje te fotografije? Hoće li se taj rad dalje razvijati i konceptualizirati?

Akcija JBT 27. 12. 2004. nastala je kao reakcija na fotografiju koja je bila objavljena u medijima dan nakon događaja. Na njoj se vidi srušena obezglavljena brončana Titova figura kako leži pokraj kamenog postamenta. Podsjetila me je na sve one srušene kipove diljem istočne Europe i učinilo mi se da je rušenje spomenika jednako simbolički nabijeno kao što je bilo i njegovo postavljanje. Ta zakašnjela likvidacija samo pokazuje da još nismo u stanju uspostaviti normalan kritički i osviješteni kontakt s “likom i djelom” Josipa Broza. Kažu da je emotivno puno teže proživjeti smrt oca kojeg ste mrzili nego onog kojeg ste voljeli i poštovali. Zauvijek ostaje osjećaj bijesa i krivice. Zašto sam odlučio realizirati spomenik događaju rušenja spomenika? Zato što će obnovljeni spomenik Titu biti u službi zatajivanja događaja njegovog rušenja. Moje zauzimanje mjesta na pijedestalu na kojem je stajao Titov lik samo potencira njegovu odsutnost i na taj način ga možda upisuje u našu kolektivnu, inače vrlo kratkotrajnu memoriju. Moje iskustvo kao dublera Titovog lika bilo je vrlo nabijeno emocijama. Dok sam stajao na mramornom pijedestalu s natpisom “Josip Broz Tito” prostrujala mi je

kroz glavu spoznaja da sam na mjestu na kojem nije, ni u fizičkom, ni u političkom, ni u simboličkom smislu smio stajati ntko osim njega.

Je li avangarda moguća u suvremeno doba? Postoji mišljenje o nemogućnosti avangarde u doba postmoderne jer nema “buržuja” koje se može šokirati...

Ono što se dogodilo, a tu mi umjetnici snosimo velik dio odgovornosti, jest da je suvremeni umjetnički rad reducirao svoj performativni i komunikacijski aspekt i time otvorio prostor onom interpretativnom. Umjetnički jezik je kodiran i da bi ga se razumjelo potrebno ga je prvo dekodirati. Meni kao da to nije bilo dosta pa sam ga u *Binarnoj seriji* dodatno binarno kodirao, ha, ha. Publika dolazi u kontakt s djelima suvremene umjetnosti preko njihovih kritičkih interpretacija. Većina današnjih značajnih međunarodnih izložbi autorska su djela kritičara i kustosa u kojim su pojedinačni rado-vi samo materijal kojim se dokazuje neka teza. Ako zamislite izložbu kojoj je naziv *Značaj šoka* onda je jasno da će naslov prirediti publiku na ono što je izloženo i time neutralizirati mogući faktor šoka. Ako još ubacite kratki pregled povijesti šoka i nekoliko medicinskih definicija, esej o *blitz kriegu*, šokačko kolo i sl., od šoka neće ostati ništa. No, umjetnik je slobodan proširiti prostor umjetničke akcije izvan tih institucionalnih i *mainstream* okvira i razvijati strategije djelovanja izravno u društvenom tkivu i tako izbjegavati zamke. Postoji danas sva sila zanimljivih i provokativnih alternativnih umjetnika i grupa koji djeluju izravno “na terenu”, u novim medijima i tehnologijama i koji ispituju nove kulturne i društvene modele. Hoćemo li to zvati avangardom nije toliko ni važno.

From the very beginning, we envisioned *Art-e-fact* as an open platform which was to be the place of confrontation between art theory and practice and the social reality. The issue of illegal migration was proposed, and during season 2002/03 edited and hosted, by Nada Beroš. At the time, Motel Ježevó became one of the critical points in our transitional landscape. Therefore, we weren't just a part of social transition, but we also became the transition point for illegal immigrants. Motel Ježevó is situated on the highway Zagreb-Lipovac, formerly known as the Brotherhood and Unity Highway, nearby your home town of Ivanić-Grad, isn't it? Recently I was checking some information about the place on-line and guess what? The first site to open was the one containing your text *Prisoners of a Global Paranoia* for *Art-e-fact*. So, the topic seemed to have been chosen perfectly, but only when it comes to us, I'm afraid. The Reception Centre for Foreigners was the official name of in fact a camp, a space bordered by a high fence with barbed wire where people with no valid documents were placed, i.e. those who were caught during their "illegal residence" in Croatia. A camp is, according to Hannah Arendt, the space of exception, the space which is hence exempted from the socially legal system, making it possible for anything to happen there. It is possible to treat people as criminals, even if they hadn't committed any crimes; to keep them in a place where they have no civil rights for an unlimited amount of time, etc. The model of a man of the world, an individual walking freely around the world, to whom each place is equally familiar and "homely", is the foundation of the modern and contemporary artistic practice, whereupon, categorising people outside or beneath that

category was the fact which made artists sensible to that question. I believe that all participating artists have recognized the importance of the issue and have shown that using artistic intervention or theoretical texts, they draw the attention of the public to the issue of the dark side of globalisation.

In the trash movie of a similar title – *Motel Hell* from the 1970s, one of the characters says: "There's too many people in the world and not enough food. Now this takes care of both problems at the same time." You have to admit that cynics have the simplest solutions.

Excerpt from an interview with Silva Kalčić
Zarez – a biweekly magazine of cultural and social events, 2005, no. 147

On 14 January 2004 in OK MMC Gallery in Rijeka you presented your latest work. It is an action by which you "temporarily took over the empty pedestal" of the statue of Josip Broz Tito by Augustinčić in Kumrovec which has been blown up using explosives. What is the *Kunstwollen*, the reason for taking the photograph? Will the work develop and conceptualise any further?

Akcija JBT 27/ 12/ 2004 emerged as a reaction to the photograph which was published in the media the day after the event. The photograph shows the decapitated bronze statue of Josip Broz Tito lying next to the stone plinth. It reminded me of all the torn down statues all over Eastern Europe, which made me think that a demolition of a statue is as symbolic as its erection. The belated liquidation only shows that we are still not ready to establish a normal critical and conscious contact with the person and work of Josip Broz. It is said that it is emotionally much more difficult to come to terms with the death of a father you hated, than with a father you loved and respected. One is forever left with a feeling of anger and guilt. Why did I decide to establish a monument dedicated to the event of monument demolition? Because the restored monument dedicated to Tito will be used to conceal the fact that it had been demolished. My "takeover of the pedestal" where Tito's statue stood only emphasizes his absence, and maybe brings him accordingly to our collective, normally very

Odlomak iz razgovara s Borisom Greinerom
Izorno objavljeno u knjizi *Vječna vatra gnjeva-bilježnica*, DAF, 2012.

Prvi put si radio *Vječnu vatru gnjeva* u Ljubljani, ambijent je imao simboličko značenje – zapušteno industrijsko zemljište na periferiji, u pozadini dimnjak toplane. Činilo se da je to idealan okoliš za ovakav performans.

Da, iako su razlozi u stvari bili drugačiji. Tražili smo mjesto na kojem ćemo moći zapaliti auto, a za to smo morali naći i odgovarajući teren i vlasnika koji će pristati da se to dogodi na njegovom zemljištu. Bilo je jasno da takvo što nećemo moći napraviti u centru grada. Ta se ljubljanska lokacija pokazala jako dobra jer je na periferiji, ali između industrijske i trgovačke zone, takozvanog BTC Cityja, dakle vrlo blizu samog centra potrošačke kulture.

Dakle, iako se radilo o praktičnim organizacijskim razlozima lokacija jasno povezuje događaj s onim paležima automobila koji se događaju u “realnom” društvenom kontekstu. Oni se uvijek događaju na periferiji velikih gradova jer je i ta kategorija stanovništva koja ima potrebu da svoje nezadovoljstvo i bijes zbog odbačenosti od društva iskaže paljenjem auta osuđena ili predodređena na život na periferiji, tj. na margini društva. Tako sam čin paljenja označava ne samo problem, nego i mjesto uz koje je usko vezan.

No, kako si definirao to što si u Ljubljani započeo? Što je to – performans, akcija? Treba li to nekako odrediti kao umjetnički postupak?

U pravilu ne koristim riječ *performance* jer se taj pojam vezuje ponajprije za umjetnika i ističe njega kao izvođača,

a ja sam u ovom slučaju tek inicijator dok je cijeli događaj koji slijedi posve autonoman. U svakom gradu u kojem sam realizirao *Vječnu vatru gnjeva*, nastojao sam potaknuti sudjelovanje ljudi iz lokalne zajednice, bilo da je riječ o umjetnicima, aktivistima ili performerima. U Subotici, na primjer, imali smo i par bubnjara koji su bubnjanjem dodatno intervenirali u sam događaj. Uostalom, tako se razvija i događaj svakog paleža automobila u stvarnosti. Neki pojedinac ili grupa zapali jedan ili nekoliko automobila, ali kad oni planu, onda je vatra ta koja označava pobunu, nezadovoljstvo ili bijes dotične grupe. Također, osoba koja je zapalila auto u principu želi ostati anonimna da bi izbjegla policijski progon i već to na neki način određuje i moju poziciju unutar tog događaja.

(...Jer) se takvi paleži, moguće je, doslovno istodobno događaju u Londonu ili Karachiju. Radi se o možda i najznakovitijim iskazima složenosti opće političke situacije modernog svijeta.

Izmještanje koje spominješ upravo je u *Vječnoj vatri* glavna poanta rada. Tim akcijama ili performansima nastojim učiniti dvostruko izmještanje: prvo je preseljenje takvog umjetničkog čina iz umjetničkog konteksta u neku sferu koja je dovoljno stvarna da je neupućeni gledatelj može iščitati kao društvenu prijetnju. S druge strane pak otvara se mogućnost da se dogodi i drugo izmještanje, tj. da se i neki zapaljeni automobil na ulici Pariza, Mexico Citya i Nablusa nekom “upućenom” gledatelju učini kao umjetnički performans.

Ovaj oganj što sada gori pod kontrolom u promatrača dijelom izaziva i užitek u tom nestajanju objekta kakvog znamo. Kada se na tren zaboravi motiv što pokreće one koji ih pale u stvarnosti i u njih se vjerojatno rađa takav užitek.

Da, vatra je simbol kaosa, neke nekontrolirane energije koja nas zbog toga uvijek fascinira. Sve slične pojave u prirodi koje nadilaze našu moć kontrole izazivaju strahopoštovanje i fascinaciju, osjećaj da nazočimo nečem uzvišenom. Nestajanje objekta u plamenu je višestruka negacija na djelu. Ono, naravno, negira samu materijalnost objekta, negira cijelu simboliku automobila preko koje se ostvaruje društveni status vlasnika, ali negira i samo mjesto na kojem se palež zbiva, dakle, grad, ulicu ili trg kao *locus* društvenosti, susretanja i međuljudske komunikacije, razmjene. Vatra razara cijeli sustav vrijednosti i značenja puno šire i totalnije nego neki drugi, ograničeniji oblik destrukcije.

A sve se to događa s automobilom, kao da je on jedina, a istovremeno i idealna mogućnost... Nećeš zapaliti kuću, to je puno teže i opasnije, zapaliti ćeš auto jer je on već tu, na cesti, dostupan je, konkretan kao objekt, izoliran, dakle, idealan?

Automobil ima izrazit značenjski sloj, on je vrlo jak i jasan simbol bogatog ili, što je još važnije, uređenog društva. Netko tko se osjeća isključenim iz takvog društva, iščitava automobil kao medij preko kojeg društvo šalje poruku o svojoj uspješnosti, tj. njegovoj neuspješnosti. Samim time automobil postaje objekt čežnje jer se takvim isključenim pojedincima ili grupama on prikazuje kao nužan most koji vodi u društvo uspješnih. Možda tim ritualom paljenja

short-term memory. My experience as Tito's understudy was extremely emotionally charged. As I stood on the marble plinth saying "Josip Broz Tito", I suddenly realised that I was standing in a place where nobody, in physical, political or symbolic sense, was supposed to be standing.

Is it possible to have avant-garde in the contemporary age? There is a belief that avant-garde cannot exist in the postmodernism because there is no "bourgeoisie" to be shocked...

What happened is that a contemporary artwork reduced its performative and communicational aspects, thereby opening the door to the interpretative aspect. That is the part for which we, artists, are mostly responsible. Artistic language is encrypted and in order to understand it, one must decrypt it first. As if that were not enough, I further encrypted it in a binary form in the *Binary series*, ha, ha. The audience is exposed to contemporary artworks through their critical interpretations. Most of today's significant international exhibitions comprise works by critics or curators which consist of individual works which represent only the material used to prove a point. If you imagine an exhibition titled *The Meaning of Shock (Značaj šoka)*, it is clear that the title will prepare the audience for that what is exhibited and thereby neutralise the potential shocking factor. And if you put a short overview of the history of shock and a few medical definitions, there will be nothing shocking left in the essay about *blitzkrieg*, *šokačko kolo*, etc. However, the artist is free to expand the space of artistic action beyond those institutional and mainstream frames and develop action strategies directly into the social structure and thereby avoid traps. Today, one can find an

enormous amount of interesting and provocative non-mainstream artists and groups who act directly "in the field", in the new media and technologies, and who question new cultural and social models. Should we call it avant-garde or something else? It does not really matter.

Excerpt from the conversation with Boris Greiner

Originally published in *Eternal Flame of Rage – Notebook*, DAF, 2012

You did your *Eternal Flame of Rage* in Ljubljana for the first time, in a setting with a symbolic meaning – an abandoned industrial site on the edge of town, with the heating plant chimney in the background. It seemed an ideal surrounding for that kind of performance.

Yes, although the reasons were actually different. We had looked for a place where we would be able to set a car on fire, and for that we had to find a suitable piece of land and an owner who would consent to having it happen on their property. It was clear that we were not going to be able to do anything of the kind in the town centre. This Ljubljana site turned out to be very good because it was on the outskirts but between the industrial and the shopping zone, the BTC City as it is called, thus so very close to the very centre of consumer culture.

So, although it was about very practical organisational reasons, the location clearly links this event with those burnings of cars that happen in the real social context. They always happen on the edges of big cities, for the category of the population that has the need to express their discontent and their rage at being rejected from society by burning cars is anyway condemned or predestined to living on the edge, the margins of society. So the act of arson means not just the problem itself but also the place it's closely linked to.

automobila takvi pojedinci nastoje zatrti upravo svoju čežnju. Ako trajno želimo nešto što ne možemo imati, onda nam ne preostaje drugo nego da uništimo samu želju. Tako se realizira i četvrta negacija, negacija vlastite nemoguće želje.

Dakle rješavaju se dva problema, počinitelji se rješavaju svoje neostvarive želje, a pritom šalju i vrlo jasnu poruku da takvo stanje za njih nije prihvatljivo. Dakle, rješava se istovremeno i opće i individualno pitanje.

Zato taj niz događaja ne možemo zvati ni sustavom ni mrežom jer oni nisu međusobno povezani, palež auta u Meksiku ne nadovezuje se na zapaljeni auto u Parizu ili u Bombayu. Dakle, motivi možda i jesu različiti, ali ono što im je zajedničko jest osobna frustracija. Mogli bismo reći da je riječ o artikulaciji afekta. Posrijedi je jedan te isti afekt, to je bijes, a razlozi mogu biti različiti - politički, socijalni, etnički ili vjerski. Važno je da se taj afekt uvijek minimalno artikulira u jedan te isti znak, a zapaljeni automobil kao znak je takav upravo zato što se radi o afektu. Neka druga politički artikuliranija gesta već je odveć kompleksna za takav znak i on ju ne bi mogao odgovarajuće označiti. I mi kao svjedoci i gledatelji takvog čina zaključujemo da je posrijedi afekt, da se radi o bijesu, a ne povezujemo ga s političkim djelovanjem neke političke partije. Organizirani politički pokret ne želi sebe ili svoje stavove komunicirati kroz nešto što se čita kao afekt.

Pri tome se radi o paljenju naprave ili stroja kojeg pokreće upravo unutarnje sagorijevanje.

Tu se krije i ironija sudbine automobila. Auto se stalno igra s vatrom samo što je ta vatra kontrolirana, zatvorena u sustavu, uostalom kao što društvo, kada je dobro uređeno, kontrolira neka nezadovoljstva i drži ih unutar okvira institucija. Ima sporadičnih trenja, sitnih iskri (baš kao i u motoru automobila), ali ih takvo društvo svojim sustavom vrijednosti, institucija i represije zadržava u sferi stabilnosti. Kad se dogodi neki eksces, on se događa i na stupnju objekta-automobila koji odjednom iz kontrolirana sustava unutarnjeg sagorijevanja prelazi u nekontroliranu buktinju, kao što će i društvo prije ili poslije platiti cijenu permanentnog sadržavanja potencijalnih konflikata i nezadovoljstava unutar sebe jer je temperatura sve veća. Mogli bismo reći da gorući auto znači gorući problem.

Odlomak teksta iz razgovora s Ksenijom Baronicom
Vijenac, književni list za umjetnost, kulturu i znanost Matice hrvatske, br. 558-560, 23. srpnja 2015.

Kakav je bio osjećaj ponovo raditi i izlagati u Galeriji SC-a? Je li važno vratiti se na to mjesto početka i o njemu razmišljati u sadašnjem kontekstu?

Mene je na ovaj povratak (osim vašeg poziva) natjerala potreba da pokušam generirati jedno stanje pomoću kojeg bi se mogao naći u 1969. godini. Kad kažem stanje, mislim kako na svoje osobno tako i na stanje prostora Galerije SC-a. Pri tome nisam želio upasti u neku evokaciju ili sjetnu rekonstrukciju izložbe iz 1969. nego ponajprije, kako bi se to ekonomskim rječnikom reklo, "obnoviti proizvodnju". Grčki pojam *poiesis* najbolje opisuje taj rad u kojem su izjednačeni proizvodnja i stvaranje. Tijekom rada na proizvodnji izložbe i izložbeni prostor prelazi u proizvodno stanje. Strukturalni dijelovi izložbe *Modul N+Z* iz 1969. pomiješani su s nusproduktima koji taj proces također proizvodi i s njime formira isti skup. Za mene, a nadam se i za gledatelja, na kraju nema razlike između geometrijski obojenih ploha koje tvore pravilni niz i zgužvanih papira i ljepljive trake i mrlja na zidu koje su ostale nakon špricanja tih ploha. Proces i rezultat procesa posve su ravnopravni i svi oni, kao i moje geste i fizički umor, čine jednu cjelinu. Ostaje vidjeti jesam li se takvim postupkom vratio u 1969. godinu ili sam iz nje dospio u ovu 2015.

But how do you define what you started in Ljubljana? What is it, a performance, an action? Is it necessary to classify it as artistic procedure?

As a rule I don't use the word performance, because the concept is connected primarily to the artist and puts him or her forward as performer, and in this case I am just an initiator, while the whole event that follows is completely autonomous. In every town I have put on *Eternal Flame of Rage* I have endeavoured to encourage people from the local community to take part, whether they are artists, activists or performers. In Subotica, for example, we had a couple of drummers whose drumming constituted an additional intervention into the happening. After all, that is how every event of burning a car develops in reality. Some group or individual sets one or a number of cars on fire but when they go up, then it is the fire that signifies the rebellion, the discontent, the anger of the group concerned. And the person who has started the fire wants to keep a low profile to avoid police prosecution and that in a way determines my position within the event.

... For this kind of conflagration can be taking place at the same time in London or in Karachi. It's about perhaps the most striking expression of the complexity of the overall political situation of the modern world.

The shift you mention is actually in the *Eternal Flame* the main point of the work. With these actions or performances I am endeavouring to carry out a double shift, the first is the transfer of this kind of art act out of the artistic context into some sphere that is real enough for the uninitiated observer to read as perhaps a social

threat. On the other hand it is possible that some other shift can be read off, i.e. that some burning cars on the streets of Paris, Mexico City and Nablus might seem to some "initiated" viewer to be an art performance.

This fire that is now burning under control partially excites in the observer some pleasure in this disappearance of an object that we know in flames. When for a moment one forgets the motive that directs those who burn them in reality, in them too such a pleasure is probably born.

Yes, fire is a symbol of chaos, of the uncontrolled energy that for this reason always fascinates us. All similar phenomena in nature that surpass our ability to control them excite our awe and fascination, a feeling that we are present at something grand. The vanishing of an object in the flame is a manifold negation at work. It negates, of course, the actual materiality of the object, negates the whole symbolism of the car through which the social status of the owner is created, but also negates the place in which the burning takes place, the city, square or street as locus of sociality, meeting, interpersonal communication, exchange. Fire destroys the whole system of values and means much more widely and totally than any other more restricted form of destruction.

And all this happens with the car, as if it were the only and at the same time ideal possibility... You won't set fire to a house, it's a lot more difficult and dangerous, but you will a car, because it's already here, on the street, available, concrete as object, isolated and so – ideal?

The car has a marked semantic layer, it is a very strong and clear symbol of a rich or, what is more important, a settled society. Someone who feels excluded from this society will read the car as a medium through which society sends a message about his success, i.e. lack of success. Thus the car becomes an object of longing since it is represented to such excluded individuals or groups as a necessary bridge leading to the society of those who have it made. Perhaps in this ritual of burning cars such people are trying to stifle their longing. If we are constantly longing for something we can't have then there is nothing else for us but to destroy the actual desire. And this is where the fourth negation comes in, the negation of one's own impossible desire.

So two problems are being solved, the perpetrators get rid of their unrealisable wishes and at the same time send a very clear message that for them this state of affairs is unacceptable. The general and the individual issue are solved at the same time, then.

So we can't call this series of happenings either a system or a network, because they are not connected up, the burning of a car in Mexico doesn't carry on from a car burned in Paris or Bombay.

The motifs are perhaps different, but what is common is the personal frustration. We might say it is about the articulation of affect. The self-same affect is at issue, and that is rage, and yet the reasons can be different – political, social, ethical or religious. It is important that this affect is always minimally articulated in one and the same sign, and the burning car is as sign like this because it is about affect. Some other politically articulated gesture is already over-complex

Davor Matičević u časopisu *Čovjek i prostor*, izložbe vaše generacije (Boris Bučan, Sanja Iveković, Jagoda Kaloper, Gorki Žuvela, Goran Trbuljak) navodi da su “bez ikakvog vremenskog zao- statka u odnosu na događaje u vode- ćim umjetničkim centrima”. Jeste li onda mislili da radite nešto važno što će se odraziti na vaš daljnji rad i raz- mišljanje? U kojoj mjeri vas je ta izlož- ba odredila? Kako ste je doživljavali poslije, kao afirmirani umjetnik?

Kad imate 22 godine svemu što radi- te pridajete iznimnu važnost. Na taj se način mladi umjetnik motivira. U mojem slučaju zaista se radilo o svo- jevrstnom testu spremnosti da se uđe u jedan, za mene tada veliki projekt s uvjerenjem da je on toga vrijedan kao i da sam ga ja u stanju realizirati. Upravo takva tadašnja odluka učinila mi se toliko važnom da sam sada, 46 godina poslije, odlučio generirati isti događaj i doživljaj rada na izložbi 1969.

Planirate li ovaj rad uvrstiti u retros- pektivu slijedeće godine u MSU? Koliko mu drugi prostor i kontekst može dodati ili oduzeti od prvotne ideje, njegove biti? Rekli ste da vam je rad na izložbi, odnosno proces rada, važniji od izložbe same.

Vjerujem da ću i za izložbu u MSU-u obnoviti proizvodnju. Naime, kao što sam rekao, *Rad za izložbu 1969.* ne treba razumjeti kao djelo ili artefakt nego kao radni proces. Samim tim on se uvijek iznova mora dogoditi i tek takvo radno stanje proizvesti će i stanje prostora koje onda postaje ono što se uobičajeno zove “izložba”.

U kakvom su odnosu prolaznost, kao jedna od konstanti vašeg rada i projekt *Data Recovery*, odnosno spašavanje podataka, kao vaš trajni interes i kao proces koji na neki način nastoji doki- nuti tu prolaznost?

U vlastitom umjetničkom djelovanju nastojim odgovoriti na pitanje: kako reaktivirati-regenerirati nešto što je u danom trenutku bilo istinito i imalo realno umjetničko, kulturno ili poli- tičko značenje u situaciji i vremenu kada je posve promijenjen umjet- nički, kulturni, povijesni i politički kontekst?

U razdoblju od prve polovice 70-ih godina realizirao sam velik broj ra- dova koje nazivam *Data recovery*. *Data recovery* postupak je djelomičnog po- vrata izgubljenih podataka iz memo- rije, ali bez konteksta koji im je do tog gubitka davao pozitivan, informacij- ski, društveni ili drugi smisao. Kao i kod gubitka podataka u kompjuteru, naš postupak je pokušaj povrata fra- gmenata akcije, događaja ili situacije koje su nestale ili izgubile originalno značenje u novim povijesnim, kultur- nim ili društvenim okolnostima. Ono što je za mene bitno, jest da se takav događaj ne kontekstualizira kroz interpretaciju, historiziranje i mani- pulaciju izgubljenog značenja. Kao što sam prije spomenuo, prošla djelovanja, sačuvana u arhiviranim dokumentima može reaktivirati i vratiti u sferu realnog jedino perma- nentna participacija u novim djelo- vanjima.

Ovaj razgovor je klasičan način komu- nikacije između sudionika razgovora: vas kao umjetnika, koji odgovara na pi- tanja i mene kao povjesničarke umjet- nosti, koja vam postavlja pitanja. Ob- zirom da se vi u vašem radu referirate na fenomen vremena, obraćate se sebi samom u nekom budućem vremenu (*Dalibor Martinis iz 2013. razgovara s Daliborom Martinisom iz 2077.*) mislite / pretpostavljate li da će buduća ko- munikacija dokinuti umjetnika i na- domjestiti ga nekim novim medijem? Je li povezanost suvremene umjetno- sti s novonastalim tehnološko-medijskim mogućnostima prednost?

U jednom broju magazina *TV novosti* iz 1969. izneseno je predviđanje da će godine 2000. ljudski život trajati 150 godina. Na temelju te projekcije od- lučio sam, nakon razgovora *DM1978 s DM2010*, sada realizirati razgovor *DM2016 s DM2077*. Kada sam 1978. u performansu pred publikom postav- ljao pitanja za Dalibora Martinisa iz godine 2000. nisam mogao pretpo- staviti kakav ću to buduću identitet zateći s druge strane. Nisam čak pogodio ni vrijeme u kojem će se raz- govor dogoditi jer se zbio deset godi- na kasnije, dakle 2010. U tom smislu bilo bi uzaludno pokušati predvidjeti u kojoj će mjeri tehnologija s jedne, i naša ideja identiteta s druge strane, uvjetovati umjetničko stvaranje. U svakom slučaju vjerujem da sve brža izmjena tehnološko-medijskih okol- nosti i stalno otvaranje novih polja djelovanja predstavljaju za umjetnike nove poticaje i izazove.

for such a sign and it could not be labelled appropriately. We as witnesses and watchers of such an act conclude that it is about affect, about rage, and don't link it with political action of some political party. Organised political movements don't wish to communicate themselves or their views through something that can be read as affect.

And it's about burning a device or machine that is moved actually by internal combustion.

This is where the irony of the fate of the car is hidden. The car is constantly playing with fire but the fire is controlled, locked up in the system, just as society, when it is well run, controls some discontents and keeps them within the framework of institutions. There are sporadic frictions, little sparks (like in the car engine), but with its system of values, institutions and repressions, society keeps them in the sphere of stability. When some outrage occurs, it happens at the level of object-car that all of a sudden passes out of the controlled system of internal combustion into an uncontrolled conflagration just as society will sooner or later pay the price of the permanent retention of potential conflicts and discontents within itself, for the temperature is ever greater. We might say that the burning car means a burning problem.

Excerpt of an interview with Ksenija Baronica *Vijenac*, literary journal for art, culture and science published by Matica hrvatska, no. 558-560, 23 July 2015

How did it feel to work and exhibit in Galerija SC again? Is it important to return to that starting place and think about it in the present context?

What made me return (besides your invitation) was a need to try generating a situation that would help me find myself in 1969. When I say situation, I mean both my own personal situation and that of the gallery space in Galerija SC. In doing so, I did not want to recreate a kind of evocation or nostalgic reconstruction of the 1969 exhibition but primarily, in the language of economics, to "renew production". The Greek concept of *poiesis* best describes this kind of work, in which production and creation are equalised. When an exhibition is being produced, the exhibition space enters production mode, too. The structural parts of the exhibition *Modul N+Z* from 1969 get mixed up with the side products that this process also produces and forms the same set with them. For me, and I hope for viewers, too, in the end there is no difference between the geometrically coloured surfaces that form a regular series and the crumpled pieces of paper and sticky tape and smudges on the wall that remained after these surfaces were sprayed. The process and the result of the process are completely equal and they all, and also my gestures and physical exhaustion, make up one whole. It remains to be seen in this procedure I returned to 1969 or whether I arrived from it into this 2015.

Davor Matičević wrote in the magazine *Čovjek i prostor* that the exhibitions of your generation (Boris Bučan, Sanja Iveković, Jagoda Kaloper, Gorki Žuvela, Goran Trbuljak) showed "no time lag behind what was going on in leading art centres". Did you think, at the time, that you were doing something important that would be reflected in your later work and thinking? In what measure did that exhibition determine you? How did you look back on it later, as a recognised artist?

When you are 22 you think that everything you are doing is very important. That is how a young artist finds motivation. In my case it really was a kind of test of the readiness to enter into what I saw at that time as a great project with the certainty that it was worth doing and that I would be able to realise it. The decision I took then seemed so important to me that now, 46 years later, I decided to generate the same event and the experience of working on the exhibition from 1969.

Do you plan to include this work in next-year's retrospective in MSU? How much can a different venue and context add to or subtract from the original idea, from its essence; you said that for you working on an exhibition, that is, the work process, is more important than the exhibition itself.

I believe that I will renew the production for the exhibition in MSU, as well. As I said, *Work on the Exhibition from 1969* should not be understood as an artwork or an artefact, but as a work process. Because of this it must always happen again and only the condition of working will produce the condition in the working space, which will then become what is usually called "an exhibition".

Vaš projekt Observatorium, u kojemu je nekoliko iznimnih video radova (Pomrčina, Prizma, Koma, Stormtellers) u izboru Berislava Valušeka 1997. godine, prema ocjenama mnogih, najbolji je nastup Hrvatske na Bijenalu u Veneciji. Kako ga danas vidite i što vam je značilo tada? Koliko je važno izlagati na toj prestižnoj manifestaciji? Što to znači za mladog, a što za afirmiranog umjetnika?

- U katalogu uz izložbu *Observatorium* zapisao sam, pomalo manifestno-pretenozno, nekoliko stvari koje i danas vrijede za ono što radim: "Poći od pretpostavke da je elektronska slika sastavni dio fizičkog svijeta. Uspostaviti izravni odnos između elektronske slike i fizičke supstance – materije... Izmjeriti u kojoj mjeri fizička prisutnost predmeta utječe na naraciju, a koliko naracija na predmet." U radovima poput *DM1978 razgovara s DM2010* propitujem taj koncept izjednačavanja elektronske slike i stvarne osobe. Venecijanski bijenale je, uz sve mane, jedina svjetska manifestacija u kojoj i male sredine mogu pokazati svoju suvremenu umjetnost. S druge strane ta izložba, kao i druge tog karaktera i važnosti, iz godine u godinu bivaju sve veće i pitanje je koliko već sada premašuju perceptivne i fizičke kapacitete publike.

What is the relationship between transience, as one of the constants of your work, and the *Data Recovery* project, that is, recovering data as your lasting interest and a process which, in a way, tries to eliminate transience?

In my artistic work I try to answer the question of how to reactivate / regenerate something that was true at a given moment and had real artistic, cultural or political meaning, in a situation and at a time when a complete change has taken place in the artistic, cultural, historical and political context.

In the period since the first half of the seventies I created a large number of works I call *Data Recovery*. *Data Recovery* is a procedure of the partial recall from memory of lost data, but without the context that had, before they were lost, supplied them with positive, informative, social or other meaning. As in the case of data loss in a computer, our procedure is an attempt to recover the fragments of an action, event or situation that have disappeared or lost their original meaning in new historical, cultural or social circumstances. I find it essential that this event should not be contextualised through interpretation, historicising and manipulation of lost meanings.

As I said before, past activities, kept in archived documents, can be reactivated and returned to the real sphere only by permanent participation in new activities.

This interview is a classic form of communication between its participants: you as an artist, who is answering questions, and me as an art historian, who is asking you the questions. Since you refer to the phenomenon of time in your work, address yourself in some future time (*Dalibor Martinis from 2013 talks to Dalibor Martinis from 2077*), do you think / suppose that future communication will abolish the artist and replace him with a new medium of some kind? Are the links between contemporary art and the possibilities afforded by newly-developed technologies and media an advantage?

A number of the magazine *TV novosti* from 1969 forecast that people would live for 150 years in 2000. Based on this prediction I decided, after the dialogue *DM1978 with DM2010*, to carry out the dialogue *DM2016 with DM2077*. In a public performance in 1978, when I composed questions to ask Dalibor Martinis in 2000, I had not been able to imagine what future identity I would encounter at the other end. I did not even correctly guess when the interview would take place because it happened ten years later, in 2010. From that aspect it was in vain to try to foresee the degree to which technology, on the one hand, and our idea about identity, on the other, would affect art production. In any case, I believe that the increasingly fast changes in media and technology and the constant opening of new fields of activity place new incentives and challenges before artists.

Your project *Observatorium*, which consists of several outstanding video works (*Eclipse, Prism, Coma, Storm-tellers*) selected by Berislav Valušek in 1997, was in the opinion of many Croatia's best performance at the Venice Biennale. How do you look on it today and what did it mean to you at the time? How important is it to exhibit at that prestigious event? What does it mean for a young, and what for a recognised artist?

In the exhibition catalogue for *Observatorium* I wrote, somewhat in the style of a pretentious manifesto, several things that are still true about what I am doing: "Start with the premise that an electronic image is part of the physical world. Establish a direct relationship between electronic image and physical substance - matter ... Measure how much the physical presence of the object affects the narrative, and how much the narrative affects the object." In works such as *DM1978 talks to DM2010*, I examined the concept of equating the electronic image with the real person. The Venice Biennale, despite all its failings, is the only world event in which small milieus can also show their contemporary art. On the other hand, this exhibition, like all others of that character and importance, is growing from year to year and one wonders how much they have already exceeded the perceptive and physical capacities of the audience.

Žarko
Paić

Perspek- tiva do- gađaja (Dalibor Martinis, Vječna vatra gnjeva)

Nadolazeće – umjetnost kao titraj kaosa

Otvara li se kroz jezik-pismo-slike suvremene umjetnosti perspektiva događaja onog nadolazećega? Otklonimo li prizvuk proročke dimenzije govora i prizvuk apokaliptičkoga u govoru o onome što predstoji u nadolazećem, čini se da bi suvremena umjetnost uronjena samo u tamne sjene sadašnjosti izgubila bilo kakav smisao vlastita suverenoga prava na destrukciju svega postojećeg uključujući i same sebe. Zar nisu upravo prekretni mislioci-umjetnici modernoga doba zahtijevali njezino prevladavanje i nadilaženje u imanentnoj transcendenciji svijeta od Nietzschea do Artauda, od Duchampa do Deborda? Što nam preostaje od njihova (ne)realiziranoga programa bez uvida u budućnost s onu stranu pukog ispunjenja sadašnjosti s većim intenzitetom moći tehno-znanstvenog koda i snaga nadzornih mehanizama društvene reprodukcije života? Kada bi umjetnost bila tek prikaz, pripovijest i društvena intervencija u aktualno stanje “svijeta”, tada bi njezina imaginarna moć bila svedena na puki estetski znak s doduše kritičkim socijalnim sredstvima pobune protiv izokrenutosti svijeta i njegovih dominantnih simboličkih formi.¹ Ali postoje i trenuci proplamsaja nečeg što odgovara fatalnome zagrljaju aktualnosti i njegove imanentne kritike. Možda je konačno sazrelo vrijeme da se oslobodimo napasti da umjetnost srozavamo na profani komentar filozofijske i znanstvene interpretacije svijeta kao i na funkciju promjene društva i svijesti o nekoj promjeni samog svijeta. Sve su to površne i izvanjske odredbe onog s čime nas suvremena umjetnost suočava zadržavajući još uvijek iskonsko razumijevanje stvaranja nečeg novoga-u-svijetu. Nadolazeće je ono moguće zamislivo i mislivo u jeziku-pismu-slikama radikalne perspektive događaja.

Elementarne moći u kaotičnome plesu ljudskoga i neljudskoga života spajaju niti isprepletene mreže. U njoj se beskonačno ogleda u konačnome, vječnost u istinskoj vremenitosti, a slike neprikazivoga u pojmovnoj čistoći svijeta kao događaja. Umjetnost struji kroz svjetove slikovno različitih epoha, ostavljajući trag prisutnosti onog jednog i jednokratnoga zbivanja vremena u svojim epohalnim granicama.² Te moći plamte i sagorijevaju kroz jezik, pismo i vizualne kodove umjetnosti, filozofije i znanosti.³ Deleuze te tri velike forme mišljenja određuje kao elementarne moći suigre u razumijevanju primarnog stanja kaosa. Iz njegove magme i pepela proizlazi svako moguće stvaranje svjetova. Odnos konačnosti i beskonačnosti, udomljenosti i deteritorijalizacije, prirode i kozmosa, čovjeka i neljudskoga zbiva se kroz tri forme odnosa spram kaosa uopće. Mišljenje umjetnosti otvara se putem osjećaja (*sensatio*) i gradnje spomenika, materijalnih tragova djela. Zato je arhitektura prvobitna umjetnost odnosa konačnoga i beskonačnoga, Zemlje i kozmosa. Mišljenje znanosti operira funkcijama i konstrukcijama, a mišljenje filozofije pojmovnim jezikom, Ali sve su tri forme neposredno stvaralačke operacije proizvođenja događaja novoga.

1 Vidi o tome: Boris Groys, *Einführung in die Anti-Philosophie*, C. Hanser, München, 2009.

2 “U 14. stoljeću slikari poput Giotto bili su prvi likovni umjetnici koji su znali s prekrivajućom, uljanom bojom oblikovati prostor i svjetlo. Njihov najveći doprinos bilo je otkriće da je svjetlo u osnovi nevidljivo. Ljudsko ga oko vidi samo kad padne na neki predmet i kad se od njega reflektira. Stoga nam se

beskrajni vakuum svemira čini crnim iako je iz svih smjerova obasjan svjetlom. Ondašnji su slikari ponajprije shvatili da je zrak oko trga, koji su upravo slikali, pun svjetla. Za njih je to bio dokaz nečega doista zagonetnoga i začuđujućega, što je, unatoč tome, za njih bilo apsolutno realno: dokaz prisutnosti Boga. Kad se u 20. stoljeću pojavila pokretna slika, umjetnici su na potpuno sličan način otkrili

složen način funkcioniranja vremena. Danas, u 21. stoljeću, naš se nadzor nad vremenom još više razvija zahvaljujući novim digitalnim medijima. Vrijeme je jedna od zadnjih zagonetki prirodnih znanosti, a rasprava o njegovu pravom svojstvu vodi nas na granice znanosti i filozofije.” – Bill Viola, “Das Bild in mir – Videokunst offenbart die Welt des Verborgenen”, u: Christa Maar/ Hubert Burda (ur.), *ICONIC TURN*:

Die Neue Macht der Bilder, DuMont, Köln, 2005, str. 277.

3 Gilles Deleuze / Felix Guattari, *Qu'est-ce que la philosophie?*, Minuit, Pariz, 1991/2005.

Žarko
Paić

Perspe-
ctive of
Events
(Dalibor
Martinis,
Eternal
Flame of
Rage)

The arriving – art as the vibration of chaos

Through the language–script–image of contemporary art, does a perspective of the event of the arriving? If we remove the tone of the vatic dimension of speech and the tone of the apocalyptic in speech about what is to come in the arriving, it would seem that contemporary art immersed only in the dark shadows of the present would lose any kind of sense of his own sovereign right to the destruction of everything in existence, including itself. Did not the watershed thinkers and artist of the modern period demand that it be overcome and superseded in the immanent transcendence of the world, from Nietzsche to Artaud, from Duchamp to Debord? What is left to us of their un-realised programme without an insight into the future on the far side of the mere fulfilment of the present with a greater intensity of the power of the engineering and scientific code and the forces of the control mechanisms of the social reproduction of life? Were art just a representation, a history and social intervention in the current state of the “world”, then its imaginary power would be reduced to a mere aesthetic sign with, it is true, critical social resources of revolt against the perversion of the world and its dominant symbolic forms.¹ But there are moments in which something that corresponds to the fatal embrace of the current and its immanent criticism will flare up. Perhaps the time has finally matured for us to free ourselves of the temptation of cutting art down to a profane commentary on philosophical and scientific interpretations of the world and to being used to further social change and awareness of some change of the actual world. All these are superficial and external definitions of that with which contemporary art confronts us, retaining still the primordial understanding of creating something new-in-the-world. The arriving is that possibly imaginable and thinkable in language–script–images of the radical perspective of events.

Elementary powers in the chaotic dance of human and inhuman life join the threads of a woven net. In it the infinite can be seen in the finite, eternity in the truly temporal, and images of the unrepresentable in the conceptual purity of the world as event. Art streams through worlds of iconically different epochs, leaving a trace of presence of that one and singular event of time in its epochal boundaries². These powers flare and burn out in language, language and visual codes of art, philosophy and science.³ Deleuze defines these three great forms of thinking as elementary powers of joint play in the understanding of the primary state of chaos. From its magma and ash derives every possible creation of worlds. The relation of finitude and infinitude, the domiciliary and the de-territorialised, nature and the cosmos, man and the inhuman takes place through three forms of relation to chaos in general. The thinking of art is opened via sensation and the construction of monuments, material traces of the work. And so architecture is the primary art of the relation of the finite and the infinite, earth and cosmos. The thinking of science operates with functions and constructions, the thinking of philosophy with conceptual language. But all three forms are immediately creative operations of production of the event of the new.

1 See: Boris Groys, *Einführung in die Anti-Philosophie*, C. Hanser, Munich, 2009

2 “In the 14th century, painters like Giotto were the first artists capable with a film of oil paint to shape space and light. Their greatest contribution was the discovery that light is in essence invisible. The human eye sees it only when it falls on some object and when it is reflected from

the object. Hence the endless vacuum of space seems black to us, although from all sides it is lit up with light. The painters of the time above all understood that the air around the square, which they were just painting, was full of light. For them this was proof of something really enigmatic and wonderful which, in spite of that, was absolutely real for them – proof of the

presence of God. When in the 20th century the moving picture appeared, the artists in a very similar manner discovered the complex way in which time functioned. Today in the 21st century our control of time has developed even more thanks to the new digital media. Time is one of the last riddles of the natural sciences, and discussion of its real nature leads us to the borders

of science and philosophy.”
– Bill Viola, “Das Bild in mir – Videokunst offenbart die Welt des Verborgenen”, in: Christa Maar / Hubert Burda (ed.), *ICONIC TURN: Die Neue Macht der Bilder*, DuMont, Cologne, 2005, p. 277.
3 Gilles Deleuze / Felix Guattari, *Qu'est-ce que la philosophie?*, Minuit, Paris, 1991/2005

Umjetnost se, međutim, pojavljuje za razliku od znanosti i filozofije kao ona elementarna moć stvaranja novoga najbliža primarnom stanju kaosa u stvaranju umjetničkoga djela. Cijela se vremenitost umjetničkoga djela pokazuje u modusu mogućnosti događaja onog nadolazećega.⁴ Vrijeme gradi i razgrađuje, kao što izriče jedan Heraklitov fragment o igri djeteta s kamenčićima bez ikakve druge svrhe osim u činu stvaralačke igre. Umjetnost i filozofija te znanost međusobno se odnose spram “oceanskog kaosa” tako što u svojim simboličkim igrama ne prelaze zadane granice osjećaja, funkcije/konstrukcije i pojmovnog jezika. Suvremena umjetnost može se stoga odrediti samo negativno. Ona je mahnito traganje za izgubljenim mjestom pomirenja (prostora) deteritorijalizacije i (vremena) singularizacije. Vrijeme njezine neodredivosti je nesvodivo na filozofiju i znanost. Ali istodobno to je i prometejski san o vladavini slike koja spaja pojmovni jezik-pismo s funkcijama i konstrukcijama svijeta. Pritom preostaje njezin nesvodiv ostatak s onu stranu svake slike kao perspektive događaja. Taj ostatak nije tek u osjećaju treptaja kaosa. Posrijedi je cjelovit doživljaj koje umjetničko djelo otvara svojim ulaskom u svijet i njegovim izlaskom iz materijalne strukture djela samoga. Deleuze je pitanje subjekta umjetničkoga djela u događaju otvorenosti postajanja/bivanja svijeta nazvao singularnošću.⁵ U njemu se gibanje konačnosti i beskonačnosti pojavljuje kroz subjekt umjetnika. Ali to se ne zbiva tako što umjetnik postaje sređištem, već namjesnikom događaja. Subjekt suvremene umjetnosti u nadolazećem vremenu ispunjene praznine djela, artefakata, performativnih akcija, intervencija i provokacija (izazivanja doživljaja i interaktivne komunikacije sudionika događaja) jest singularnost bez modernoga subjekta kao aktera umjetničkoga djela.⁶

Umjetnik nije ništa drugo negoli veza singularnosti i deteritorijalizacije. Zato je umjetnost nadilazeća elementarna moć suvremenoga doba. Pojmovni jezik konstruirati svijet kao mrežu funkcija s osjećanjem i doživljajem svijeta ovostrane onostranosti. Sve je “ovdje” i “tamo”. Svaka stvar ima svoje mjesto u kaosu univerzalne stvaralačke igre tek onda kada se svijet postavlja u horizont tehno-znanstvene igre s objektima u prostoru društvene, političke, kulturalne mreže događaja. Da bi događaj imao svoju perspektivu, očito je da mora proizvesti dvostruki učinak. Mora biti postavljen u neki odnos spram povijesti same medijalnosti perspektive kao iluzije kojom sudionik (promatrač) sudjeluje u činu umjetničkoga proizvođenja i mora imati *višak imaginarnoga* u činu postavljanja djela u deteritorijalizirani prostor.⁷ Ovdje treba jasno istaknuti da pojam perspektive događaja smjera na nešto drugo negoli na medijalne pretpostavke suvremene umjetnosti. Prvo, perspektivom se određuje optički učinak iluzije pogleda u novome vijeku. S renesansnom umjetnošću tijelo u prostoru postaje subjektom kao figurom zahvaljujući tehničkom izumu geometrijske i linearne perspektive. Ona je svojevrsna zapadnjačka simbolička forma.⁸

Moć proizlazi iz formalnih uvjeta djelovanja u prostoru i vremenu. Bez perspektive ne može biti tehničke vizualizacije svijeta. Ali u pojmu perspektive ne radi se samo o mogućnostima opažaja stvari i predmeta u konstruiranom prostoru. Perspektiva nije

4 Martin Heidegger, “Der Ursprung des Kunstwerkes”, u: *Holzwege*, V. Klostermann, Frankfurt a. M., 1972.

5 Gilles Deleuze/Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Continuum, London, 2008.

6 O Deleuzeovom mišljenju i njegovom utjecaju na suvremenu umjetnost vidi: Marcus Steinweg, “Das Unendliche retten: Kunst und Philosophie im Denken von Deleuze”, u: Peter Gente (Peter Weibel (ur.), *Deleuze und die Künste*, Suhrkamp, Frankfurt/M.,

2007., str. 84-94. i Stephen Zepke, “Deleuze, Guattari and Contemporary Art”, u: Eugene W. Holland/Daniel W. Smith/Charles J. Stivale (ur.), *Gilles Deleuze: Image and Text*, Continuum, London, 2009., str. 176-197.

7 Gottfried Boehm, *Wie Bilder Sinn erzeugen: Die Macht des Zeigens*, Berlin University Press, Berlin, 2007.

8 Hans Belting, “Zu einer Ikonologie der Kulturen: Die Perspektive als Bildfrage”, u: Gottfried Boehm/Horst Bredekamp (ur.), *Ikonologie der Gegenwart*, W. Fink, München, 2009., str. 9-20.

Art, however, appears, unlike science and philosophy, as that elementary power of the creation of the new closest to the primary state of chaos in the creation of the work of art. The whole of the temporality of the work of art is shown in the mode of the possibility of the event of the arriving.⁴ Time builds and dissolves, as one of the Heraclitean fragments says about the play of a child with pebbles without any other purpose except the act of creative play. Art and philosophy and science relate towards the oceanic chaos by not passing in their symbolic games the set borders of feeling, function/construction and conceptual language. Contemporary art can then be defined only negatively. It is a frenzied search for the lost space of reconciliation (space), deterritorialisation and (the time of) singularisation. The time of its indeterminacy is irreducible to philosophy and science. but at the same time, it is the Promethean dream of the rule of the image that joins conceptual script-language with the functions and constructions of the world. And there remains its irreducible remainder on the far side of every image as perspective of event. This remainder is not just in the sensation of the oscillation of chaos. At issue is a whole experience that the work of art opens with its entry into the world and its exit from the material structure of the work itself. Deleuze called the issue of the subject of the artistic world in the event of the openness the existing/being of the world singularity.⁵ In it the movement of finitude and infinitude appear through the subject-artist. But this does not happen by the artist being the centre, rather the surrogate, of the event. The subject of contemporary art in the arriving time of the fulfilled emptiness of works, artefacts, performative actions, interventions and provocations (provoking experience and the interactive communication of the participants of the event) is singularity without the modern subject as actor of the work of art.⁶

The artist is nothing but the link between singularity and deterritorialisation. And so art is the arriving elementary power of the contemporary age. The conceptual language constructs the world as a network of functions with sensation and experience of the world this side of transcendence. Everything is here and there. Every thing has its place in the chaos of the universal creative game only when the world is placed into the horizon of the engineering and scientific game with objects in the space of the social, political and cultural network of events. For the event to have its own perspective, clearly it has to produce a double effect. It has to be put in some relationship with the history of the mediality of perspective as illusion with which the participant (perceiver) takes part in the act of artistic production and must have a surplus of the imaginary in the act of placing the work in the deterritorialised space.⁷ Here it should be said clearly that the concept of perspective of the event is aimed at something different than the media presumptions of contemporary art. Firstly, by perspective, the optical effect of the illusion of the view in the new world is defined. With Renaissance art the body in space becomes subject as figure thanks to the technical invention of geometrical and linear perspective. It is a kind of Western symbolic form.⁸

Power comes out of the formal conditions of acting in space and time. Without perspective there can be no technical visualisation of the world. But in the concept of perspective, it is not just about the possibilities of observing things and objects in a constructed space. Perspective is not just a human weapon in the articulation of

4 Martin Heidegger, "Der Ursprung des Kunstwerkes", in: *Holzwege*, V. Klostermann, Frankfurt/M., 1972.

5 Gilles Deleuze/Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Continuum, London, 2008.

6 For Deleuze's thought and its influence on contemporary art see: Marcus Steinweg, "Das Unendliche retten: Kunst und Philosophie im Denken von Deleuze", in: Peter Gente (Peter Weibel (ed.), *Deleuze und die Künste*, Suhrkamp, Frankfurt a.

M. 2007, pp. 84-94 and Stephen Zepke, "Deleuze, Guattari and Contemporary Art", in: Eugene W. Holland/Daniel W. Smith/Charles J. Stivale (ed.), *Gilles Deleuze: Image and Text*, Continuum, London, 2009, pp. 176-197.

7 Gottfried Boehm, *Wie Bilder Sinn erzeugen: Die Macht des Zeigens*, Berlin University Press, Berlin, 2007.

8 Hans Belting, "Zu einer Ikonologie der Kulturen: Die Perspektive als Bildfrage", in: Gottfried Boehm/Horst Bredekamp (ed.), *Ikonologie der Gegenwart*, W. Fink, München, 2009, pp. 9-20.

tek ljudsko “oružje” u artikulaciji vizualne moći. Horizont budućnosti, onog nadolazećega, mislimo uvijek iz neke perspektive u vremenu. To je mogućnost postavljanja subjekta/aktera pogleda u deteritorijalizirane zone nadolazeće neizvjesnosti života protkanog mrežama neljudskih društvenih odnosa, ideologijskih sukoba oko zaposjedanja praznog mjesta moći i preuzimanja iste simboličke forme za druge svrhe. Stoga se suvremena umjetnost ponajprije mora tumačiti kroz dekonstrukciju simboličkih formi suvremenoga svijeta. Perspektiva događaja u sebi ima dimenziju mogućnosti preokreta same perspektive. Kad Paul Virilio navodi riječi Paula Kleea da ga sada objekti zamjećuju, a ne više on njih, tada nije riječ o revoluciji objekata, nego o objektima revolucije u samom pojmu događaja.⁹ Pogled subjekta više ne ulazi u tijelo svijeta. Sada se sama svjetovnost svijeta u njegovoj korporalnoj imanenciji objektivira u tijelu ekscentričnoga subjekta. Suvremena umjetnost poprište je ove revolucije svijeta kao perspektive događaja nadolazećega. Može se s pravom kazati da događaja nema bez tog zaokreta umjetnosti u biti suvremenoga svijeta.¹⁰

Jezik je umjetnosti slikovno pismo elementarnih moći kaosa. Iz životne kontingencije da svijet jest i da jest upravo tako proizlazi želja za misaonim razumijevanjem samoga kaosa i volja za njegovim susprezanjem u kristalne rešetke modela, sustava, poretka. Cjelokupna se povijest odvijala u znakovima prevlasti jednog nad drugim. Umjetnost je u mitskom svijetu prethodila filozofiji, a od novoga vijeka do ovog što nazivamo suvremenim dobom znanost je uspostavila svoju apsolutnu vladavinu nad svakim drugim jezikom mišljenja. Nije stoga začudno što se paradoks našeg vremena ogleda u tome da se suvremene znanosti u istraživanju posljednje tajne stvaranja svemira i postanka života ne služe matematičkim simbolima i formulama, već hibridnim jezikom-pismom umjetnosti i filozofije u obrazlaganju svojih pretpostavki i teorijskih rješenja. Analogija i metafora služe misaonoj operaciji strukturalne igre s mitskim jezikom ukazivanja i znamenovanja na ono posljednje i prvo, na ono tajnovito i istodobno otvoreno, na ono što više ne stoji “iza” u *mysterium tremendum* božanske svetkovine. Ono “iza” je svagda “tu”. U događaju otvorenosti svijeta kao umjetničkoga djela s vremenskom oznakom apokaliptičke moći vječno *novoga* ne postoji više nikakva uzvišena *Stvar* koja regulira društvene odnose. Kapital nije ni sublimno ni imanentno očitovanje tog radikalnoga obrata. Pojam i bit kapitala strukturalno se razvija u mreži njegovih robnih artefakata kao vizualne reprezentacije te praznine između uzvišene *Stvari* i banalne *stvarnosti* materijalne reprodukcije života. Gilles Deleuze mogao je stoga ostaviti sljedeći iskaz u spisu *Proust i znakovi* uz dodatno objašnjenje, na tragu romantičkog sna o umjetniku-filozofu i stapanju umjetnosti s pojmovnim jezikom filozofije. Naime, da unatoč kritici filozofije umjetničkim sredstvima oružje kritike ne može biti drugo negoli filozofijsko.

“Filozofija sa svim svojim metodama i svom svojom dobrom voljom nije ništa naspram zagonetnih sila umjetničkoga djela.”¹¹

Kad se suvremeni svijet otvara u svojem aritmičnome pulsiranju zemlje i vibracijama neljudske tehno-sfere u svemu što još pripada klasičnome određenju čovjeka i njegove biti, tada se ponajprije sluti nadolazak nečeg uzvišeno neizrecivoga i strahotno mračnoga. To je ono što se prikriva iza koprene aktualnosti koja samu sebe proždire.¹²

9 Paul Virilio, *The Information Bomb*, Verso, London-New York, 2000.

10 Vidi o tome: Žarko Paić, *Slika bez svijeta: Ikonoklazam suvremene umjetnosti*, Litteris, Zagreb, 2006.

11 Gilles Deleuze, *Proust et le signes*, Minuit, Pariz, 1964., str. 76.

12 Giorgio Agamben, “Was ist Zeitgenossenschaft?”, u: *Nacktheiten*, S. Fischer, Frankfurt a. M., 2009., str. 21-36.

visual power. The horizon of the future, the arriving, is always thought of from some perspective in time. This is the possibility of deploying the subject or actor of the view into deterritorialised zones of arriving uncertainty of life shot through with networks of inhuman social relations, ideological conflicts about the occupation of the empty place of power and appropriating the same symbolic forms for other purposes. Hence contemporary art has to be first of all interpreted as deconstruction of symbolic forms of the contemporary world. Inherent in the perspective of the event is the dimension of the ability for the actual perspective to be turned round. When Paul Virilio quotes the words of Paul Klee that now objects notice him, and not he them, it is not about a revolution of objects, but about the objects of a revolution in the actual concept of event.⁹ The view of the subject no longer enters into the body of the world. Now the actual secularity of the world in its corporeal immanence is objectified in the body of the eccentric subject. Contemporary art is the scene of this revolution of the world as perspective of the event of the arriving. It can be said with justice that there is no event without this turn of art in the being of the contemporary world.¹⁰

The language of art is the iconic language of the elementary powers of chaos. From the contingency of life that the world is and is just this way comes the wish for intellectual understanding of chaos itself and the desire for its restraint in the crystal bars of models, systems, orders. The whole of history has gone on in the signs of the domination of one by the other. Art in the mythic world preceded philosophy, and from the new age to what we call the contemporary age science has established its absolute rule over every other language of thinking. It is not then strange that the paradox of our time is seen in contemporary sciences in the exploration of the ultimate secrets of the creation of the universe and the origin of life not using mathematical symbols and formulae, rather hybrid language-script of art and philosophy in the explanation of its premises and theoretical solutions. Analogy and metaphor are used for the intellectual operation of structural play with the mythical language of indicating and marking the last and the first, the covert and yet at the same time overt, what no longer stands behind in the *mysterium tremendum* of the divine feast. What is behind is always "here". In the event of openness of the world as work of art with time marker of the apocalyptic power of the eternally new there is no longer any elevated Thing that regulates social relations. Capital is neither a sublime nor an immanent manifestation of that radical turn. The concept and essence of capital structurally develops in the network of its commodified artefacts as visual representation of that emptiness between elevated Thing and banal reality of the material reproduction of life. Gilles Deleuze was able hence to leave the following explanation in the document *Proust and Signs* with the additional explanation, along the lines of the Romantic dream of the artist-philosopher and the merging of art with the conceptual language of philosophy. For in spite of the criticism of philosophy with artistic means the weapons of the critic can be nothing but philosophy.

"Philosophy with all its methods and its good will is nothing compared to the cryptic forces of the work of art."¹¹

When the contemporary world opens up in its arhythmic pulsation of earth and vibrations of the non-human technical sphere in all that still belongs to the classical determination of man and his being, then the first to be sensed will be the coming of

9 Paul Virilio, *The Information Bomb*, Verso, London-New York, 2000.

10 See Žarko Paić, *The Picture Without World: Iconoclasm of Contemporary Art*, Litteris, Zagreb, 2006.

11 Gilles Deleuze, *Proust et le signes*, Minuit, Paris, 1964, p. 76.

Mogućnost proboja te granice na kojoj se suvremena umjetnost nalazi sa svim svojim nemirom, ponavljanjem gesta i strategija davnih prethodnika povijesne avangarde prve polovine 20. stoljeća (od dadaizma, konstruktivizma do nadrealističke začaranosti slikom snova i opsjena zbilje), podastrijeta je Deleuzeovim mišljenjem događaja kao svagda novoga postajanja/bivanja drukčijim u istovjetnosti bitka i vremena. Umjetnost tako nadilazi umjetnika (osobnost) stvaralačkim kaosom postajanja/bivanja vječno drugim. Ponavljanje ne potire razliku. Štoviše, ona se može pokazati kao razlika tek konstantnim varijacijama istoga.¹³ Razliku se ne može misliti bez identiteta u vremenu. Postajanje/bivanje vječno drugim u istovjetnosti suvremena umjetnost ostvaruje prividnim promjenama formi u okružju bitnog događaja vremenitosti života. Tehnološkijske inovacije pridonijele su formalno-materijalnim promjenama statusa umjetnosti kao novomedijske prakse djelovanja. Video-umjetnost je po tehnostukturi medija zastarjela. Ali ona se u doba digitalnih integralnih medija nastavlja unutar nove tehnološkijske matrice. To vrijedi za sve forme suvremene umjetnosti od fotografije, filma, performativne i umjetnosti instalacije. Misaona slika odgovara istodobno pojmovnoj umjetnosti. Konceptualizam u svim svojim varijacijama, uključujući političke i društvene intervencije, čista je simbolička forma neljudsko-ljudske konstelacije u realnome vremenu. Jezik-pismo-tekst preuzima u svoje okrilje slikovnu neprikazivost događaja.¹⁴

Pitanje je zbog čega se konceptualna umjetnost postavlja u samo središte filozofijske rasprave o novom odnosu slike i jezika-pisma-teksta u vizualnoj kulturi suvremenosti? Iako je nesumnjivo performativnost tijela naizgled bliža onome što označava pojam događaja – prije svega u Heideggera, a onda u Derrida, Deleuzea, Badioua -, konceptualna umjetnost je filozofijski usmjerena spram čiste, mallarmeovske, tišine pojma-slike kao riječi bez svojeg transcendentnog referenta. Drugim riječima, konceptualna umjetnost je radikalno dokidanje umjetnosti modernoga subjekta. Ona je tekst bez pisma i pismo bez teksta, znak bez predmeta i predmet bez znaka – posve-mašnja imanencija forme i sadržaja umjetnosti bez tijela.

Između koncepta i slike dokida se razlika kada slika ne prethodi pojmu i kada pojam ne prethodi slici. Slika i pojam u svojem produktivnom jedinstvu odgovaraju singularnosti događaja, To znači da je bilo kakva narativna struktura, neka nova "ikonologija" ili "naratologija" za novomedijsku umjetnost ne samo nepodesni alat interpretacije, već i neprimjereni način razumijevanja onog što slika kao koncept ili koncept kao slika, bez obzira je li riječ o filmskoj umjetnosti ili video-umjetnosti, ne-diskurzivno upućuje promatračima, gledateljima, slušateljima. To je istodobno razlogom da se više umjetnička djela ne mogu dostojno tumačiti iz neke vladajuće teorijske Omega-točke (neolakanovska psihoanaliza, fenomenologija, hermeneutika, relacijska estetika), nego jedino imanentno, iz svojeg vlastitog horizonta.

Za Deleuzea je jedini pravi estetički problem u doba kraja estetike u kojem prebiva suvremena umjetnost (ne)realizirani program povijesne avangarde: ulazak umjetnosti u svakodnevni život. Konstrukcija takvog života nije stoga nedodirljivost svijeta života od utjecaja tehno-znanosti i ideologijsko-političke artikulacije društvenih odnosa u formi kapitalističkoga nadzora nad tijelom prirode i tijelom čovjeka. Ikonoklastički put suvremene umjetnosti spram neljudskoga horizonta osjećaja/doživljaja svijeta bez posljednje tajne jest povijesni događaj prelaska slike u jezik-pismo-tekst objektivirane stvarnosti. Virtualnost prethodi aktualnosti ne samo stoga što život nije još uvijek una-

13 Gilles Deleuze, *Différence et répétition*, P.U.F., Pariz, 2011.

14 Alexander Alberro, *Conceptual Art and the Politics of Publicity*, The MIT Press, Cambridge Massachusetts, London, 2003.

something that is elevatedly unutterable and awfully dark. That is what is hidden behind the veil of the current that devours itself.¹² The possibility of breaking through this border on which contemporary art rests with all its agitation, repetition of gestures and strategies of its ancient predecessors of the historical avant-gardes of the first half of the 20th century (including Dadaism, Constructivism, the Surrealist fascination with the image of dreams and mirages of reality), is submitted by Deleuze's thinking of the event as an always new becoming/being different in the identity of being and time. Art thus surpasses the artist (the personal identity) with the creative chaos of becoming/being eternally different'. Repetition will not eliminate difference. What is more, it can be seen as a difference only by constant variations of the same¹³. Difference cannot be thought without identity in time. Becoming /being eternally other in sameness contemporary art creates apparent changes of form in a setting of the essential event of the temporality of life. Technological innovations have contributed to formal and material changes in the status of art as new-media practice of acting. Video art is in its technical structure an obsolescent medium. But in the age of digital integral media it continues within the new technological matrix. This holds true for all forms of contemporary art, including photography, film, performance and installation. the intellectual image corresponds at once to conceptual art. Conceptualism in all its versions, including political and social interventions, is a pure symbolic form of a non-human/human constellation in real time. Language-script-text takes the iconic unutterability of the event under its aegis.¹⁴

It is a question why conceptual art is placed in the very centre of the philosophical debate about the new relation between image and language-script-text in the visual culture of contemporaneity. Although undoubtedly the performativness of the body is seemingly closer to what marks the concept of event – above all in Heidegger and then in Derrida, Deleuze and Badiou – conceptual art is philosophically oriented to pure, Mallarmé-style, silence of the concept-image as words without a transcendental referent. In other words, conceptual art is a radical abolition of the art of the modern subject. It is text without language and language without text, sign without object, object without sign – the overwhelming immanence of form and content of art without a body.

Between concept and image, difference is abolished when the image does not precede the concept and when the concept does not precede the image. Image and concept in their productive unity correspond to the singularity of the event. This means that any kind of narrative structure, any kind of new iconology or narratology is for new media art not only an unsuitable tool for interpretation but an inappropriate manner of understanding what image as concept or concept as image, irrespective of whether it is about film or video art, non-discursively addresses to observers, watchers, listeners. This is at the same time a reason for art works no longer being able properly to be interpreted from some ruling theoretic Omega point (neo-Lacanian psychoanalysis, phenomenology, hermeneutics, relational aesthetics) but only immanently, from its own horizon.

For Deleuze the only true aesthetic problem at the time of the end of aesthetics in which contemporary art resides is a non-realised programme of the historical avant-garde: getting art into everyday life. The construction of such a life is hence not

12 Giorgio Agamben, "Was ist Zeitgenossenschaft?", in: *Nacktheiten*, S. Fischer, Frankfurt a. M., 2009, pp. 21-36.

13 Gilles Deleuze, *Différence et répétition*, P.U.F. Paris, 2011.

14 Alexander Alberro, *Conceptual Art and the Politics of Publicity*, The MIT Press, Cambridge Massachusetts, London, 2003.

prijed zgotovljeni proizvod (*ready made*). Štoviše, život koji umjetnički događaj pretvara u djelo umjetnosti istodobno je virtualno-aktualni čin intervencije u njegove pukotine, brazde i kaotičnu strukturu postajanja/bivanja drukčijim i drugim.¹⁵ Može li se otuda pobuna protiv strukturalnoga nasilja i nepravde svijeta unutar epohalnih granica svjetovnosti kapitalističke globalizacije umjetnički uopće misliti u slici-konceptu kao djelo/događaj perspektive nadolazećega ako se suvremena umjetnost iz utopijskoga političko-estetskog programa preokreta perspektive uzdigne iznad stvarnosti koju dekodira akcijom destrukcije njezine univerzalne globalne forme? Umjesto “oceanskoga kaosa” suigre konačnoga i beskonačnoga, Zemlje i kozmosa, drugo je lice kaosa prometejska *vječna vatra gnjeva*. Pregorijeva li s njom i svaki povratak u stanje “stabilnosti u promjeni” kao temeljnoj oznaci suvremene umjetnosti s njezinim vječno novim kruženjem u nihilističkome začaranome krugu aktualnosti?

Objekti u plamenu – kraj fetišizma želje?

Dalibor Martinis otvorio je svojim dosad najradikalnijim umjetničkim projektom konceptualno-medijalne prakse intervencije u bit suvremenoga doba pitanje o smislu promjene perspektive događaja samoga života unutar konstruktivne mahnitosti postglobalne apokalipse kapitalizma. *Vječna vatra gnjeva* uzima za svoj “predmet” umjetničke intervencije ljudsko-neljudsko stanje objektiviranja ideje moderne slobode privatnog vlasništva i vječne želje za preobrazbom čovjeka u *Stvar*. Nije to bilo kakva “stvar”. Ta je “stvar” *Ono* bezlično kao sublimni objekt fetišizma želje. Riječ je o paradigmatiskom objektu moderne industrijske civilizacije – automobilu. Već i samo podrijetlo te složene riječi u kojoj se spajaju izvorno grčki *to auto* i latinski *mobile*, ono *samo* i ono *pokretno*, upućuju na realizaciju ideje deteritorijaliziranoga subjekta bez svojeg mjesta i vremena. Automobil je objekt autonomije slobode modernoga doba i istodobno njezine prostorno-vremenske izbačenosti u Ništa. Biti objektom znači postati druga (mrtva) priroda života. Tehnički karakter svjetovnosti svijeta ne pogađa samo sudbinu čovjeka, nego i svih drugih bića. Umjetnost je od samoga početka povijesne avangarde izbačena u neljudsko područje tehničke konstrukcije svijeta. Zato nema bitne ontologijske razlike između *ready madea* Duchampa i savršene tvorevine industrijske civilizacije poput automobila. Marinetti je to u prvom *Manifestu futurizma* jasno rekao. Pred “ljepotom” jurećeg automobila klasična ljepota Nike sa Samotrake pripada minulome mitskome svijetu. Samo-pokrenutost i neprestano gibanje bez cilja i svrhe osim u samome gibanju fetišističkoga objekta želje, koji postoji tek u komunikaciji s Drugim, temeljna je oznaka ekscentrične prirode globalnoga potrošačkoga kapitalizma.¹⁶

Umjesto stvarnih aktera sustava ljudi se u svojim društvenim ulogama i figuraciji životnih stilova – tehnochrata, političkoga tiranina, managera, obespravljena fizičkoga radnika – pojavljuju kao karakterne maske. Želja za bogatstvom označava posjedovanje stvari. Razlika između objekta i stvari razlika je između postavljenosti stvari u društvene odnose vladavine i pokornosti moći koja potrebuje svoje izvanjske predmete raspolaganja Drugime te same objektivacije slobode kao predmeta misaone refleksije.¹⁷ Objekt je stvar-za-sebe u stanju kraja moći modernoga subjekta. Stvar je ono zagonetno *samo* što postoji tek onda kad postoji epohalni sklop svijeta, prirode, čovjeka

15 Felix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, Power Publication, Sydney, 1995.

16 Manuel Castells, *The Information Age: Economy, Society and Culture: sv. I, The Rise of the Network Society*, Blackwell Publishers, Oxford, London, 1998.

17 Alain Badiou, *Conditions*, Continuum, London, 2008.

shielding the world of life from the influence of technical and scientific or ideological and political articulations of social relations in the form of capitalist control over the body of nature, the body of man. The iconoclastic path of contemporary art with respect to the non-human horizon of feeling/experience of the world without the ultimate secret is the historical event of the transition of image into language-script-text. Virtuality precedes actuality not only because life is not always a ready made. What is more, the life that by the artistic event is turned into the work of art is at the same time a virtual-actual act of intervention into its cracks, its furrows and chaotic structure of becoming/being different and other.¹⁵ Can hence the rebellion against structural violence and injustice of the world within the epochal boundaries of the secularity of the capitalist globalisation be thought at all artistically in image-concept as work/event of the perspective of the arriving if contemporary art from the utopian political-aesthetic programme of revolution of perspective is raised above the reality that it decodes with the action of the destruction of its universal global form? Instead of an oceanic chaos of the collective game of finite and infinite, earth and cosmos, the other face of chaos is the Promethean eternal flame of rage. Does every return to a state of stability in change, basic sign of contemporary art with its eternally new circling in the nihilistic charmed circle of actuality burn up in it?

Objects in the flame – the end of the fetishism of desire?

Dalibor Martinis has with his previous highly radical artistic project of conceptual-media practice of intervention into the essence of the contemporary age raised the question of the point of change in the perspective of the event of life itself within the constructive frenzy of the postglobal apocalypse of capitalism. The *Eternal Flame of Rage* takes as its object for artistic intervention the human/non-human state of the objectification of the idea of the modern freedom of private property and the eternal desire for the transformation of man into Thing. Not just any old thing. This thing is the Faceless as sublime object of the fetishism of desire. It is about a paradigmatic object of modern industrial civilisation, the automobile. The very origin of this compound word in which the original Greek auto is mixed with the Latin mobile, that self and that moveable, suggest the realisation of the idea of the deterritorialised subject without its own time and place. The car is the object of the autonomy of freedom of the modern age and at the same time its space-time casting out into Nothing. To be an object means to become a different (still/dead) nature of life. The technical character of the secularity of the world does not affect only the fate of humanity, but that of all other beings. Art from the very beginning of the historical avant-garde was cast off into the non-human domain of the technical construction of the world. And so there is no essential ontological difference between the ready made of Duchamp and the perfect artefact of industrial civilisation such as the car. In the Manifesto of Futurism, Marinetti articulated this clearly. In front of the beauty of the speeding car the classical beauty of the Nike of Samothrace belongs to a bygone mythic world. Self-mobility and constant movement without object and purpose save in the actual movement of the fetishist object of desire, which exists only in communication with the Other, is the basic mark of the eccentric nature of the global consumer capitalism.¹⁶

Instead of the real actors of the system, people in their social roles and in the figuration of life styles – the technocrats, the political tyrant, the manager, the disempowered manual labourer – appear as character masks. The desire for wealth marks the

15 Felix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, Power Publication, Sydney, 1995.

16 Manuel Castells, *The Information Age: Economy, Society and Culture: vol. I, The Rise of the Network Society*, Blackwell Publishers, Oxford, London, 1998.

i božanskoga. Kad je taj sklop razoren, tada je svaka “stvar” samo predmet za druge svrhe, potrošna roba koja vrijedi dok postoji društveni poredak strukturalne perversije ljudskih odnosa i svijeta. Priroda ili bit je kapitalizma u tome što je negacija svega iskonskog i “prirodnoga”, svega izvornoga i neposrednoga, autentičnosti i zavičajnosti ljudskoga bitka. Paradoks je moderne ideje subjekta i društvene prirode kapitalizma da su oboje – individuum i kolektivno nesvjesno čudovišnoga sustava želje za smrću i Ništa – objekti samopredstavljajuće *Stvari* kao onog *samoga* i *pokretnoga*. Tko želi, dakle, govoriti o kraljevskoj moći apsolutne slobode, taj neka šuti o smrti prirode i tradicionalno shvaćenoga čovjeka. Lacan određuje pojam subjekta predivnom rečenicom u kojoj odzvanja Freudov mračni *unheimlichkeit* i Heideggerov uvid u bezavičajnost novovjekovnoga čovjeka: “*L’homme n’est pas ici maître chez lui / Čovjek nije gospodar u svojoj kući.*”¹⁸

Kroz virtualno-aktualni palež automobila na uzavrelim ulicama svjetskih gradova s fotografija iz arhive Reutersa, vlastitim udjelom javne akcije paljenja starih automobila na periferijskim industrijskim pustarama i u samoći uzvišene platforme ugašenog rudnika u Labinu, gdje plavetnilo noćnog neba, reflektori i goruća buktinja sablasnome ikonoklazmu umjetničkoga djela/događaju pridaju višak misterijskoga u praznini svake izravne referencije, Dalibor Martinis *Vječnom vatrom gnjeva* raspiruje proplamsjaje pobune protiv – čega? Rekli smo već: suvremena umjetnost u svojim najrefleksivnijim dosezima ne može se svesti na društvenu, još manje na kritičku ideologijsko-političku intervenciju. Protiv čega? To pitanje prije svega mora raščistiti što je to uopće pobuna u suvremenom svijetu vladavine neoliberalnog kapitalizma sa svim različitim hibridnim formama političkog sustava. Sam naziv umjetničkoga projekta ukazuje na posvećeno sredstvo/svrhu pobune. To nije tzv. permanentna revolucija kao Trockijeva verzija lenjinističke ideje trajnosti u stabilnosti promjene, koja počiva na etičko-političkim načelima partijske prosvijećene diktature. Pobuna protiv nadzornoga društva zapadnih demokracija, hegemonije neoliberalne ideologije, zatiranja slobode medija, preobrazbe građanskog aktivizma u postmoderni narcizam ravnodušnosti i spektakla slave, stanja opće anomije svih pravnih, političkih i kulturnih institucija, protest protiv rasizma i ksenofobije Europe danas – sve su to fenomeni u kojima se pobuna očituje kao javna akcija artikuliranoga afekta gnjeva.¹⁹

Pojavni je oblik takve akcije vidljiv u kaotičnome stanju globalnoga poretka u kojem se borba protiv nepravde i političkih diktatura virtualno-aktualno događa u sukobima demonstirana s policijom i vojskom na ulicama. Pobuna uvijek označava prekretnu točku prelaska gnjeva iz latentnoga stanja individualne akcije u masovne i kolektivne oblike anarho-političkoga otpora kao glavnih simptoma i tendencija unutarnjega prevladavanja strukturalne krize neoliberalnoga nadzornoga društva. Gnjev se iz političko-psihološke antropologije moderne revolucionarno prenosi na subjekte/aktere radikalne društvene akcije.²⁰ Eksplozija gnjeva kao političko-psihološkog afekta, međutim, nije “stvar” tek pobune protiv nepravde svjetskog poretka. Kada bi to bilo jedino, tada bi pobuna bila isključivo apstraktne naravi protiv nepoznatog uzroka/posljedice negacije ideja pravednosti, slobode i smisla ljudskog života. Ovdje je riječ o konkretnome subjektu-supstanciji kaotičnoga poretka koji sebe predstavlja kao jedini i najbolji od svih svjetova. Još radikalnije, ovdje je riječ o pobuni protiv socijalno-psihološke posljedice djelovanja apstraktno-konkretnog čudovišnoga stroja racionalne mahnitosti globalnoga kapitalizma kao ovostrano-onostranog svijeta nepravedne razdiobe bogatstva i moći raspolaganja ljudima sa svrhom njihove preobrazbe u neljudsko stanje objekata i stvari.

18 Jacques Lacan, *Le Séminaire, livre III: Le Moi dans le Théorie de Freud et dans la technique de la psychoanalyse*, Seuil, Pariz, 1978., str. 354.

19 Stéphane Hessel, *Indigne vous!*, Indigene éditions, Pariz, 2010.

20 Peter Sloterdijk, *Zorn und Zeit: Politisch-psychologische Versuch*, Suhrkamp, Frankfurt a. M., 2006.

possession of things. The difference between object and things is the difference between putting things into social relations of rule and obedience to power that needs its external objects of disposing with the Otters and the actual objectification of freedom as object of intellectual reflection.¹⁷ The object is the thing-in-itself in the condition of the end of the power of the modern subject. The thing is the enigmatic *only* that exists just when there is an epochal set of the world, nature, the human and the divine. When this set or assemblage has been shattered, then each thing is just an object for other purposes, consumable commodity that is valuable while there is a social order of the structural perversion of human relations and the world. Nature is either the essence of capitalism in that it is the negation of everything primordial and natural, everything authentic and immediate, of authenticity and the being at home of the human being. It is the paradox of the modern idea of the subject and the social nature of capitalism that both of them – the individual and the collective unconscious of the monstrous system of the desire for death and for Nothing – objects of the self-presenting Thing as what is self and moveable. If anyone wants, then, to talk of the regal power of absolute freedom, then he must be quiet about the death of nature and human being as traditionally understood. Lacan defines the concept of the subject with a lovely sentence that resounds with Freud's gloomy *unheimlichkeit* and Heidegger's insight into the not-at-homeness of modern man: "L'homme n'est pas ice maitre chez lui / Man is not the master in his own house."¹⁸

Through virtual and actual burning of cars on the scorching streets of world cities with photographs from the Reuters archives, with his own share of the public action of incinerating old cars on the peripheral industrial wastelands and in the isolation of the elevated platform of the shut-down mine in Labin, where the blue of the night sky, the spots and the burning conflagration impart to the lurid iconoclasm of the work of art/event a surplus of the mysterious in the emptiness of every direct reference, Dalibor Martinis in his *Eternal Flame of Rage* stokes up the flames of rebellion against – what? We have already said: contemporary art in its most reflective achievements cannot be reduced to social and still less to ideological and political intervention. Against what? This question must above all clear up what revolt is in general in the contemporary world of the reign of neoliberal capitalism with all its diverse hybrid forms of political system. The very title of this artistic project indicates the dedicated means / purpose of the result. It is not a permanent revolution, as it is called, Trotsky's version of the Leninist idea of permanence in the stability of change, which rests on ethical political principles of a civilised party dictatorship. Rebellion against the surveillance society of the western democracies, the hegemony of the neoliberal ideology, the suppression of media freedom, the transformation of civil activism into the post-modern narcissism of apathy and spectacles of fame, the condition of the general anomie of all legal, political and cultural institutions, a protest against the racism and xenophobia of Europe today – all these are phenomena in which rebellion is manifested as a public action of the articulated affect of anger.¹⁹

The outward form of such action is visible in the chaotic state of the global order in which the fight against injustice and the political dictatorships happens virtually and actually in the clashes of demonstrators and police and army on the streets. Rebellion always marks a turning point of anger from the latent condition of individual action into mass, collective forms of anarchic and political resistance, the main symptoms and tendencies of the internal overcoming of the structural crisis of neoliberal surveillance society. Anger is transmitted revolutionarily from the political and psycholog-

17 Alain Badiou, *Conditions*, Continuum, London, 2008.

18 Jacques Lacan, *Le Séminaire, livre III: Le Moi dans le Théorie de Freud et dans la technique de la psychoanalyse*, Seuil, Paris, 1978, p. 354.

19 Stéphane Hessel, *Indignez vous!*, Indigene éditions, Paris, 2010.

Ta najstrahotnija socijalno-psihološka posljedica kaosa svjetskog poretka jest apatija ili nesretna svijest o nemogućnosti bilo kakve suvisle promjene stanja stvari – totalni nihilizam “sretne smrti” građanskoga individuuma u supermarketu ništavila.²¹

Gnjev se koristi uništenjem sredstva/svrhe materijalne reprodukcije života kao estetizirane postmoderne ekonomije. Elementarna moć apokalipse starog svijeta razotkriva se plamenom neugasive vatre. Vizualni kod pobune medijski je posredovan paljevinom automobila u središtima zapadnjačke globalitarne civilizacije. Otpočeo je akcijom poniženih i isključenih imigrantskih supkultura u predgrađima Pariza 2007. godine. Bio je to gnjev pobune protiv beznađa života u novim zonama segregacije i isključenosti. Proširio se potom diljem svijeta kao metoda s različitim ideologijsko-političkim predznacima – od radikalno ljevičarskih, antiglobalističkih do radikalno desničarskih iskaza pobune supkultura u srazu s represivnim aparatima vlasti. Karijera ove buntovničke metode ima istu sudbinu kao i pojam kritike ideologije kao kulturalne borbe (*kulturkampf*). Izvorno ga je rabio marksistički filozof Antonio Gramsci 20-ih godina 20. stoljeća, a u novoj verziji preuzela ga je europska metapolitička nova desnica 70-ih godina 20. stoljeća.²² Pritom se sama metoda gnjeva i pobune ne usmjerava na palež automobila u smislu iracionalnog čina mržnje protiv bogatstva i dekadencije visoke građanske klase ili tek ikonoklastičnoga čina nemoćne pobune protiv simbola tehnologijske čudovišne moći, nalik pokretima ludista u Velikoj Britaniji početkom 19. stoljeća, koji su uništavali strojeve ne misleći da im oni otmaju posao, nego zato što je to bila racionalno-iracionalna akcija negativnoga otpora protiv ekonomsko-političke vladavine kapitalizma uopće. Kad se danas naивно misli da je alternativa potrošačkome društvu neoliberalnog kapitalizma figura prosvijećenoga *No-logo* kupca, koji odbija kupovati mrske proizvode ekonomije zasnovane na kreativnom dizajnu proizvoda, to nije ništa drugo negoli preokrenuti ludizam drugim sredstvima. Nije “stvar” u vidljivojme objektu čudovišne i zavodljive vladavine. Stvar je u totalnoj vladavini one *Stvari* kao uvjetu mogućnosti preobrazbe svijeta u korporativni sustav “mahnitosti bez utjehe”. Palež automobila kao univerzalna metoda pobune u globalnome svjetskom poretku *metapolitička* je akcija preobrazbe ideologije u novu buntovničku kulturu s nedefiniranim krajnjim ciljem.²³

Dalibor Martinis u svojim konceptualnim akcijama/intervencijama/performativnim događajima projekta *Vječna vatra gnjeva* sjedinjuje tri međusobno povezane umjetničke strategije:

(1) Dekonstrukciju medijalne povijesti različitih političkih događaja u svijetu prvog desetljeća 21. stoljeća arhiviranjem fotografske dokumentacije gnjeva i pobune na ulicama svjetskih gradova (antiglobalističke demonstracije, palestinski revolt protiv izraelske okupacije Gaze, militantne akcije nacionalističkih supkultura u Beogradu protiv SAD-a kao svjetskog hegemonu itd.). U ovom slučaju fotografija namijenjena medijima kao autentična informacija o događaju nije više nikakav izvorni umjetnički proizvod s potpisom autora/umjetnika. Izvornik i kopija u medijskome svijetu reprodukcije slike kao vizualnoga jezika-teksta-pisma nisu binarne opozicije. Može se čak ustvrditi da povratak aure umjetničkoga djela u digitalno doba integralnih medija nastaje tek onda kad se beskrajnim ponavljanjem i reprodukcijom slike poništava razlika između djela i autorstva.²⁴ Nije riječ o kolektivnom anonimnome djelu, nego o promijenjenom statusu umjetničkoga djela i autora kao subjekta umjetničkog događaja. Za Martinisa je neporecivo da je umjetnički događaj kao autentično djelo proizvod medijske interakcije po-

21 Gilles Lipovetzky, *Le bonheur paradoxale: essai sur la société d'hyperconsommation*, Gallimard, Pariz, 2006.

22 Panayotis Kondylis, *Das politische im 20. Jahrhundert: Von den Utopien zur Globalisierung*, Manutius, Heidelberg, 2001.

23 Alain Badiou, *Abrégé de métapolitique*, Seuil, Pariz, 1998.

24 Boris Groys, *Topologie der Kunst*, C. Hanser, München, 2003.

ical anthropology of modernism to the subjects/actors of radical social action.²⁰ The explosion of anger as political and psychological affect, however, is not a thing only of the revolt against the injustice of the world order. If this were all, then revolt would be of an exclusively abstract nature against an unknown case /result of the negation of the idea of justice, freedom and the point of human life. This is a matter of a concrete subject-substance of a chaotic order that represents itself as the only and best of all worlds. Still more radically, it is to do with a rebellion against the social and psychological working of the abstract and concrete monstrous machine of the rational frenzy of global capitalism as the world, here and beyond, of the unjust division of riches and the power of disposing with people for the sake of turning them into an inhuman condition of objects and things. The most terrible social and psychological consequence of the chaos of the world order is the apathy and unhappy awareness of the impossibility of any kind of coherent change of the condition of things – the total nihilism of the “happy death” of the civic individual in the supermarket of nothingness.²¹

Anger is used by the destruction of the means/purpose of the material reproduction of life as the aesthetically treated post-modern economy. The elementary power of the apocalypse of the old world is revealed by the flame of the unquenchable fire. The visual code of revolt is media-conveyed by the burning of cars in the centres of Western globalitarian civilisation. It started with the action of the humiliated and excluded immigrant subcultures in the Parisian suburbs in 2005. It was the anger of revolt against the hopelessness of life in the new zones of segregation and exclusion. It then spread worldwide as method with various ideological and political signs – from the radically left and antiglobalist to the radically rightist expressions of the revolt of subcultures in their clash with the repressive machinery of government. The career of this rebellious method has the same fate as the concept of criticism of ideology as cultural fight – *kulturkampf*. It was originally used by Marxist philosopher Antonio Gramsci in the 1920s, while in the new version it was adopted by the European metapolitical new right of the 1970s²². The actual method of anger and rebellion was not aimed at the burning of cars in the sense of an irrational act of hatred against the wealth and a decadence of the *haute bourgeoisie* or merely as an iconoclastic act of impotent rebellion against the symbol of technological monstrous power, like the Luddists in Britain at the start of the 19th century, who wrecked machines not thinking that they were depriving them of work but as a rational-irrational action of negative resistance against the economic and political rule of capitalism in general. When today it is naively thought that the alternative to the consumer society of neoliberal capitalism is the figure of the enlightened no-logo purchaser, who refuses to buy unacceptable products of an economy based on creative product design, it is nothing but inverted Luddism by other means. It is not about the visible object of the monstrous and seductive rule. It is about the total rule of those things that condition the possibility of transformation of the world into a corporate system of frenzy with no consolation. Burning cars as universal method of rebellion in the global world order is a metapolitical action of the transformation of ideology into a new culture of rebellion with a redefined ultimate objective²³.

In his conceptual actions / interventions / performative events of the project *Eternal Flame of Rage* Dalibor Martinis unites three mutually connected artistic strategies:

(1) Deconstruction of the medial history of different political events in the world of the first decade of the 21st century by archiving photograph documentation of anger and rebellion in the streets of cities of the world (antiglobalist demonstrations, Palestinian revolt against Israeli occupation of Gaza, militant actions of nationalist subcultures in Belgrade against American hegemony and so on). In this case the photograph

20 Peter Sloterdijk, *Zorn und Zeit: Politisch-psychologische Versuch*, Suhrkamp, Frankfurt a. M. 2006.

21 Gilles Lipovetzky, *Le bonheur paradoxale: essai sur la société d'hyperconsommation*, Gallimard, Paris, 2006.

22 Panayotis Kondylis, *Das politische im 20. Jahrhundert: Von den Utopien zur Globalisierung*, Manutius, Heidelberg, 2001.

23 Alain Badiou, *Abbrégé de métapolitique*: Seuil, Paris, 1998.

ruke bez primarnog označitelja, predmet bez znaka i znak bez predmeta, budući da mu upravo medijska konstrukcija realnosti podaruje jedinstveni karakter traga u vremenu.

(2) Otvorenost spram singularnosti umjetničkoga događaja koji spaja interaktivnu zajednicu umreženih subjekata u odsutnoj prisutnosti aktera umjetničkoga događaja. Sve je otvoreno: zemlja-Nebo, slika bez svijeta i svijet bez slike, konačno i beskonačno, “oceanski kaos” vibracija i ritma suvremenoga svijeta napuštenosti i praznine (objekta) – “vječna vatra” razgnjevnjene povijesti, priroda-kozmos u ikonoklastičkome činu apokalipse ovog svijeta mahnitog fetišizma želje. Pritom se ekstatički događaj pogleda u goruću buktinju pokazuje kroz sve perspektive događaja nadolazećega.

(3) Destrukciju vizualne reprezentacije obestvarenog medijskoga svijeta koji pret-hodi poput poretka simulakruma svakoj mogućoj realnosti. Paradoks je transmedijalne umjetnosti u tome što ona ne koristi materijalne uvjete medija za kritiku realnoga svijeta. Posve suprotno, kao što je za Deleuzea jedini pravi estetički problem i nadalje (ne) realizirani program povijesne avangarde o ulasku umjetnosti u život, tako se za Martinisa jedini pravi problem suvremene umjetnosti pokazuje u izlasku iz magme i pepela života kao umjetnosti, jer i život i umjetnost u postglobalno doba nisu više ništa drugo negoli funkcije i konstrukcije, kodovi i modeli, slike i tvorevine medijski zatvorene kuće u kojoj “čovjek nije gospodar”. Posljednja je zagonetka ovog misterija neprikazivosti u pregorijevanju same *Stvari (to autó)*.²⁵ Ono odakle izvire moć mišljenja i kazivanja na *Stvar* samu slikovna je neprikazivost kaosa u buktinji i pepelu tvari. Umjetnost nakon kraja fetišizma želje više ništa ne prikazuje i ne predstavlja. Ona za razliku od filozofije i znanosti misli u slikama-konceptima, koje izazivaju osjećaj/doživljaj smirenosti u pobuni protiv čudesne i tako strahotno uzvišene ljepote kaosa u VJEČNOJ VATRI GNJEVA.

Nastavak – san i vatra

Od umjetničkoga djela ne preostaje više ništa. To što ne preostaje pravo je vrijeme nadolazećega u znakovima suvremene umjetnosti pročišćene do kristalne slike koja plamti u snovima.

René Char, pjesnik heraklitovskoga vječnog gibanja, postajanja/bivanja i promjene, to je u *Hypnosovim listićima* ovako ispjevao:

Hypnos zgrabi zimu i odjenu je granitom.

Zima se pretvori u san, a Hypnos postade vatra.

Nastavak pripada ljudima.

Tekst je izvorno objavljen u ??????? Zagreb, kolovoz 2012.

25 Giorgio Agamben,
*Potentialities: Collected Essays in
Philosophy*, Stanford University
Press, Stanford-California, 2000.

meant for the media as authentic report about some event is no longer an original art product with the signature of author/artist. The original and the copy in the media world of the reproduction of the image as visual language-text-script are not binary oppositions. It can even be stated that the return of the aura of art work in the digital age of integral media comes into being only when by endless repetition and reproduction of the image the difference between work and authorship is abrogated²⁴. It is not a matter of some collective, anonymous work, but of the change of status of artwork and author as subject of the artistic event. For Martinis it is undeniable that the artistic event as authentic work is product of media interaction of message without a primary signifier, subject with a sign and sign without a subject, since it is the media construction of reality that endows upon it the unique character of trace in time.

(2) Openness to singularity of artistic event that binds the interactive community of networked subjects in the absent presence of actor of the artistic event. All is open: earth – Sky, picture with no world and world without an image, finite and infinite, oceanic chaos of the vibrations and rhythms of the contemporary world of abandonment and void (of objects) – the eternal fire of the angered history of the nature-cosmos in the iconoclastic act of the apocalypse of this world of frenzied fetishism of desire. And here the ecstatic event of the gaze in the burning conflagration is seen through all the perspectives of the event of the arriving.

(3) The destruction of visual representation of the unrealised media world that precedes like an order of simulacra every possible reality. The paradox of transmedia art lies in it not using material conditions of media for a criticism of the real world. Exactly the opposite, just as for Deleuze the only real aesthetic problem is the still unrealised programme of the historical avantgarde about the entry of art into life, so for Martinis the only real problem of contemporary art is seen in the egress from the magma and ashes of life as art, for both life and art in the postglobal age are nothing but functions and constructions, codes and models, images and creations of a media-closed house in which humankind is not the master. The last riddle of this mystery is the unrepresentability in the combustion of the actual thing (*to auto*)²⁵. That whence wells the power of thought and statement on the thing itself is the visual unrepresentability of chaos in the flare and ash of the thing. Art after the end of fetishism of desire depicts nothing any more and does not represent. Unlike the philosophy and science it thinks in image-concepts, which evoke feeling/experience of calm in the revolt against the miraculous and terribly awesome beauty of chaos in the eternal flame of rage.

Continuation – sleep and fire

Nothing remains any more of the work of art. That nothing remains is the real time of the arriving in signs of contemporary art refined to the point of the crystal image that burns in dreams.

René Char, poet of the Heraclitean eternal movement, of being and becoming and change, in the *Leaves of Hypnos* wrote thuswise:

Hypnos seized hold of winter and clad it in granite.
Winter turned into sleep and Hypnos became fire.
What happened next belongs to men.

Originally published in ?????????

²⁴ Boris Groys, *Topologie der Kunst*, C. Hanser, Munich, 2003.

²⁵ Giorgio Agamben, *Potentialities: Collected Essays in Philosophy*, Stanford University Press, Stanford-California, 2000.



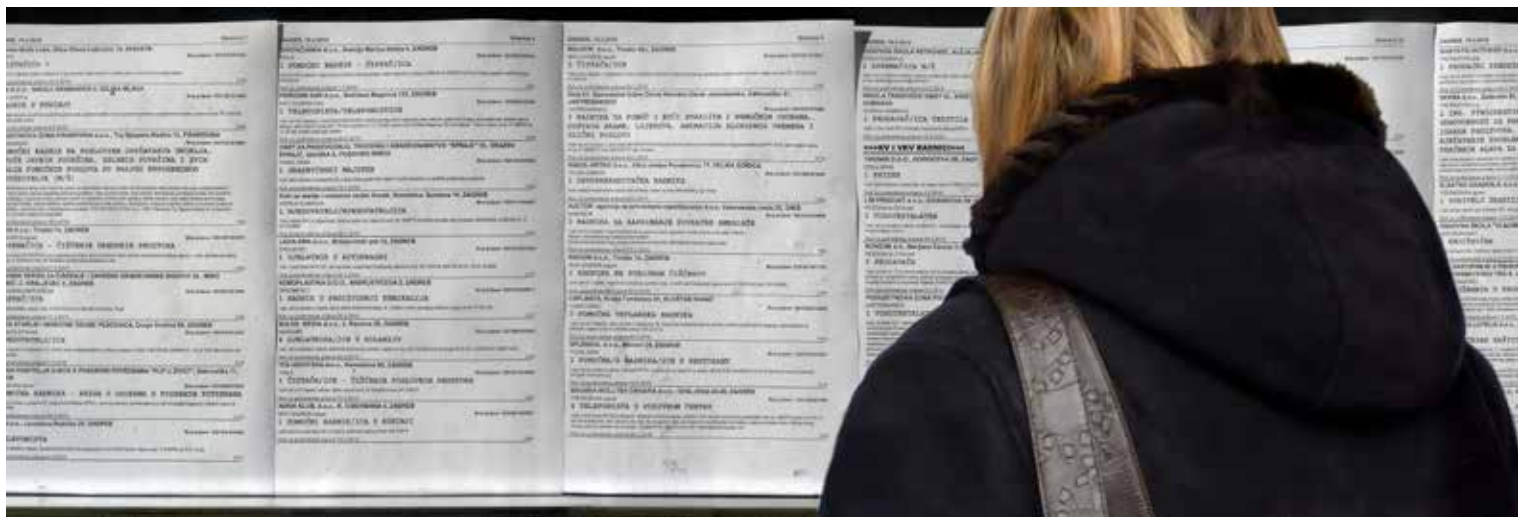
Ako da
interaktivna instalacija, 1976.

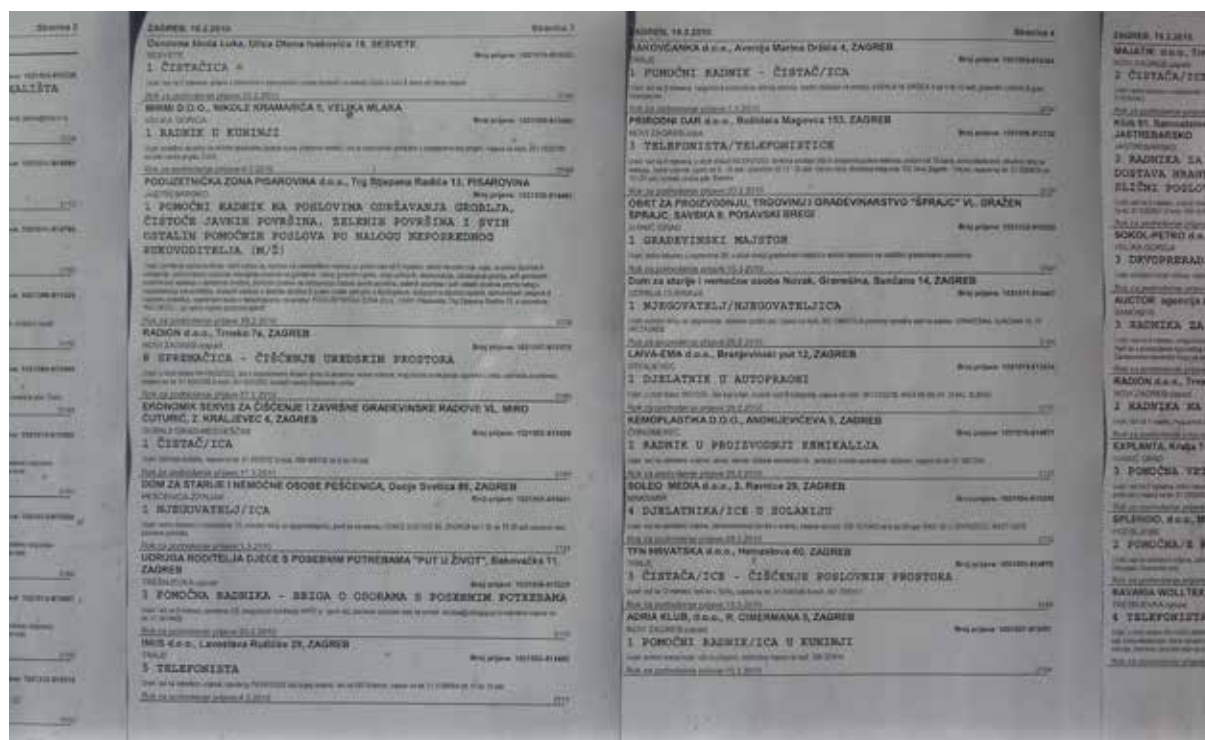
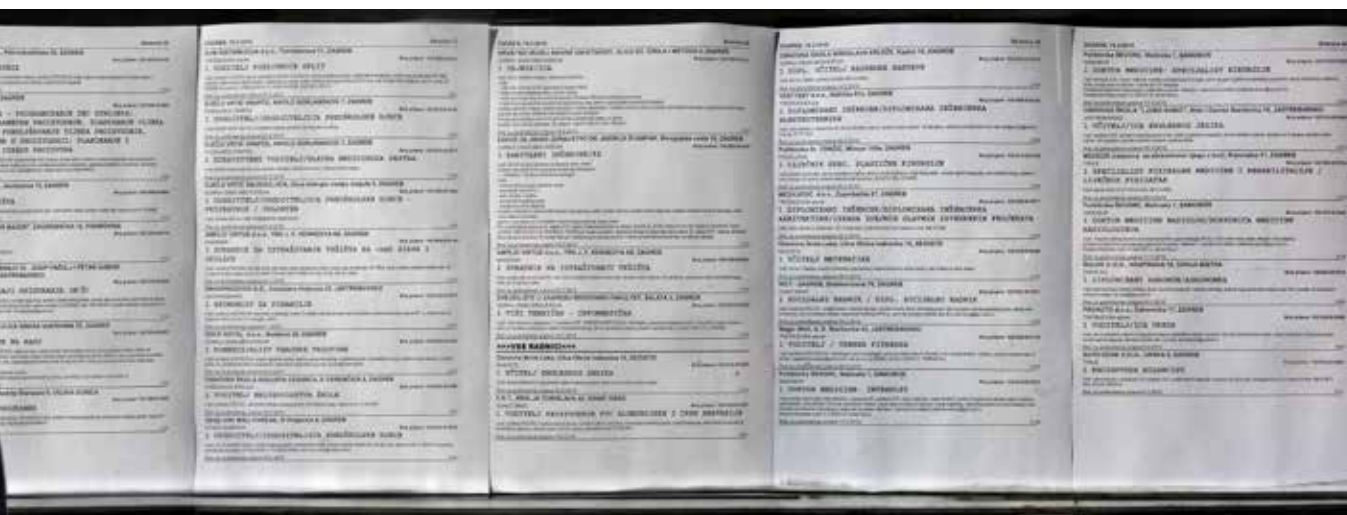
If Yes
interactive installation, 1976



Vječna vatra gnjeva
 Mosul, 18.1.2005.
 crtež preko dokumentarne
 fotografije u računalu

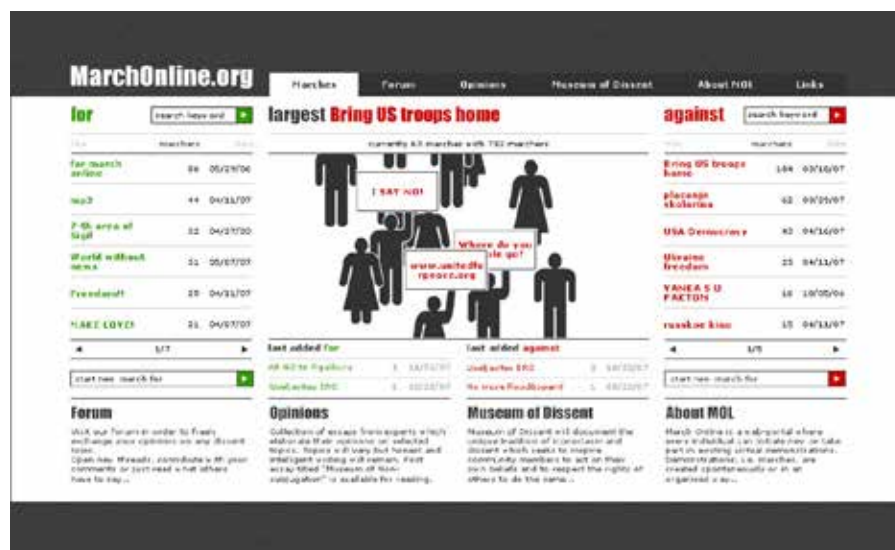
Eternal Flame of Rage
 Mosul, 18.1.2005
 drawing over documentary
 photo in computer





1. Burza, fotografija (i detalj), 2010.
2. Društveno čitanje (Večernji list 1980/1999), 10 fotografija, 2009.

1. Unemployment Bureau photo (and a detail), 2010
2. Social Reading (Večernji list 1980/1999), 10 photos, 2009.



March-online
website/installacija, 2006.
(sa Nevenom Kovačićem)

March-online
website/installation, 2006
(with Neven Kovačić)



1. Štrajk (Muzej revolucije)
instalacija, 2009.
Strike (Museum of Revolution)
installation, 2009

2. Pravda – slijepa, sud – gluh,
(Muzej revolucije), 2009.
Justice – Blind, Court – Deaf
(Museum of Revolution), 2009





Obraćam vam se kao čovjek
čovjeku
projekt/instalacija, 2003.

I Am Addressing You Man to Man
project/installation, 2003

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
JER NITKO NEMA MONOPOL NA DEMOKRATSKE VRIJEDNOSTI.



I AM ADDRESSING YOU MAN TO MAN
BECAUSE NO ONE HAS A MONOPOLY ON DEMOCRATIC VALUES.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
KAD ŠTO BIH ŽELJO DA MI SE VI OBRATITE.



I AM ADDRESSING YOU MAN TO MAN
AS I WOULD LIKE YOU TO ADDRESS ME.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
JER DANAS STOJIMO NA ODLOČUJUĆEM RASKRŠĆU.



I AM ADDRESSING YOU MAN TO MAN
BECAUSE WE STAND TODAY AT THE CRITICAL JUNCTURE.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
KAKO BIH VAM IZLOŽIO SVOJ PROGRAM.



I AM ADDRESSING YOU MAN TO MAN
TO EXPLAIN MY PROGRAM.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
JER ZNAM DA VAM JE VEĆ DOSTA ČEKANJA.



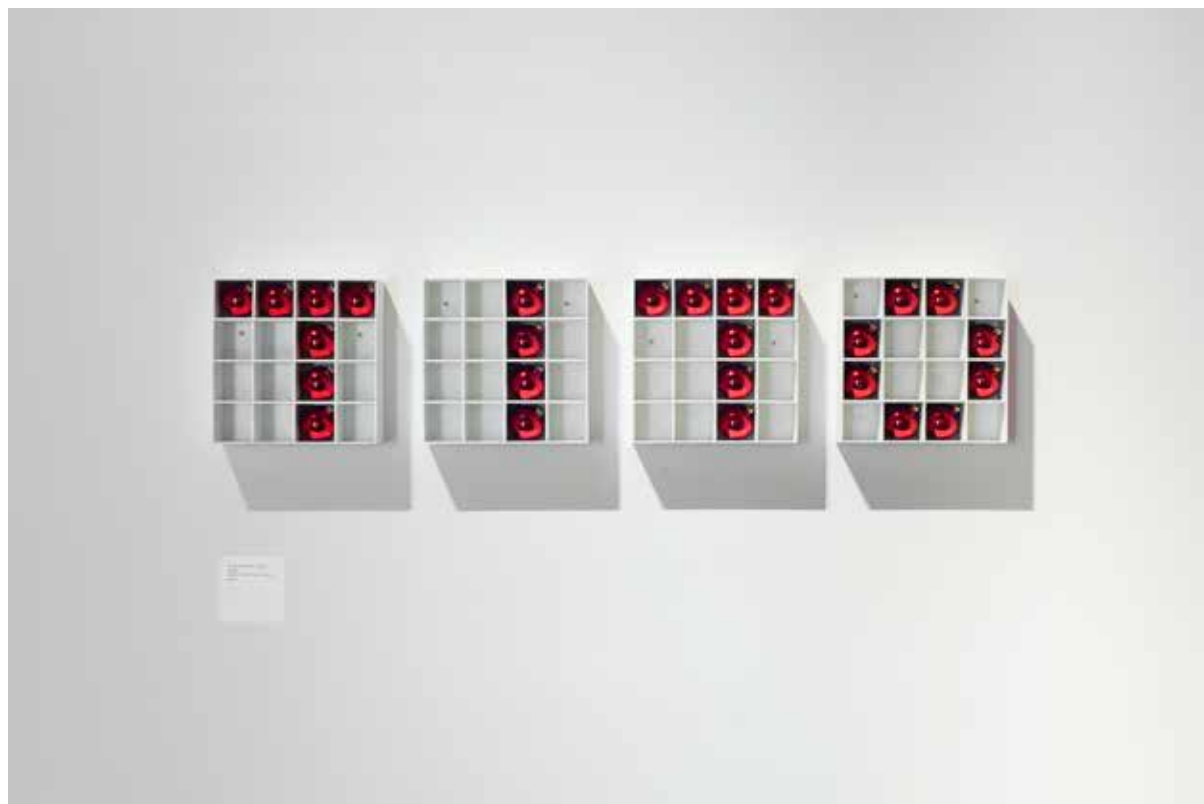
I AM ADDRESSING YOU MAN TO MAN
BECAUSE I KNOW YOU ARE FED UP WITH WAITING.

OBRACAM VAM SE KAO ČOVJEK ČOVJEKU
DA OJAČAJMO DEMOKRACIJU TAMO GDE JE SLABA.



I AM ADDRESSING YOU MAN TO MAN
TO STRENGTHEN DEMOCRACY WHERE IT IS WEAK.





Proleteuri svih zemalja
instalacija, 2008.

Tito, sretan Božić 1954.!, 2009.

Proleteuros of The World
installation, 2008

Tito, Merry Christmas 1954!.,
2009



1. Krajolik promjenjivog rizika
12-mjesečni financijski art-
projekt/instalacija, 2004.
2. isplata dividende
posjetiteljima

1. Variable Risk Landscape
12-month financial art-project/
installation, 2004
2. payment of the dividend to
the visitors





Mjesečne krivulje
vrijednosti dionice

Monthly curves
of the stock value

...i in-
stitucije

...and
Institu-
tions

Čuvar na izložbi

Muzeji i galerije predmet su umjetni-
kove kritike već od sredine 70-ih go-
na prošlog stoljeća. Na udaru su mnog
elementi muzejsko-galerijskog sustava
čuvanje i izlaganje umjetnina, polo-
žaj umjetnika u institucionalnom okvi-
ru, publika kao subjekt-objekt, statu
umjetnika i umjetničkog djela, muzej
kao roba.

Martinis pritom ne misli da je umjet-
nik u tom procesu nevin. U njegovu se
komentar, koji nerijetko prerasta u
društvenu kritiku, podjednako miješaj
i sublimiraju elementi cinizma, ironi
i opore duhovitosti.

Art Guard

Museums and galleries have been the object of the artist's criticism since the mid-1970s. Many of the elements of the museum-gallery system have borne the brunt of his assault: the keeping and display of artworks, the position of the artist in the institutional framework, the public as subject and object, the status of the artist and the work of art and the museum as commodity.

Martinis has no kind of idea that the artist is innocent in this process. In his commentary which will quite often turn into social criticism, elements of cynicism, irony and rough wit will be mingled and sublimated.



Alenka
Gregorič

Kritičko promatra- nje in- stitucija umjetno- sti

U razgovoru koji je prethodio pisanju mojeg priloga za katalog, Dalibor Martinis je, kada nije mogao točno odrediti neku godinu, kao okvirni broj unutar nekoga razdoblja, odnosno desetljeća, predlagao broj osam. Dakle, ne (samo) pet, ali ne (još) deset; is-palo je da toliko godina i ja intenzivnije proučavam i pratim njegov rad. Martinis me detaljno upoznao sa svojim radovima, akcijama i performansima u kojima problema-tizira institucije umjetnosti i njihove mehanizme djelovanja. Njegov kritički pogled na različite komunikacijske medije suvremenog društva utjecao je i na mene. Kritičan i pronicav umjetnik, osim što promatra izravni politički, društveni i kulturni prostor u kojemu djeluje, usto preispituje prije svega umjetnikov stav, misiju, ulogu i moć unutar mehanizma sustava umjetnosti. K tome Martinis je u tom radovima i sam sebi kustos i urednik i kritičar.

U Martinisovom umjetničkom jeziku već je od sedamdesetih godina očita prisut-nost kritičke teorije medija, a prije svega se ističe njegovo kritičko promatranje medija televizije, njezina utjecaja, uloge i moći. Televizija – sa svojim tehničkim, komunikacij-skim, sadržajnim i formalnim specifičnostima, mogućnostima i ograničenjima – već od samoga početka nameće pitanje moći i odgovornosti toga medija. Martinisove umjetničke projekte možemo promatrati i u svjetlu uloge televizije, njezinom društve-nom, ekonomskom i političkom kapitalu, činjenici da se postupno od medija obavje-štavanja i posredovanja informacija pretvorila u pružatelja zabave. U svojem se opusu, naime, bavio videom i televizijom kao tehnološkim oruđem za zapisivanje, manipulira-nje i prijenos *slike* kroz vrijeme i prostor. Budući da se u tekstu koncentriram na pregled ulomka umjetničke prakse koja pripada području institucionalne kritike ograničit ću se na posve bazičnu razinu diskursa o televiziji kao *mediju masovne komunikacije*.

U kontekstu Martinisovog opusa ističem tek očitu činjenicu o televiziji: naime, iz medija masovnog obavješćavanja i trenutačnog posredovanja informacija, razvila se u medij manipuliranja te (u nekim primjerima), čak i krivotvorenja vijesti. Informacije kao najznačajniji dio programske sheme televizijskih kuća danas služe više ili manje za-bavi u najširem značenju riječi. Pogled na svijet, konstruiran pomoću toga jednosmjer-nog posrednika riječi i slika, taj vizualni imperativ, diktira našu percepciju realnosti. Vijesti su u pravilu senzacionalističke, brzo se mijenjaju, dovoljno blizu i dovoljno dale-ko da ih možemo udobno konzumirati iz svoje fotelje. Blizu su poput prognoze vreme-na, a daleke kao glad. Istina se gubi u mnoštvu irelevantnoga, irelevantnost nas gura u zabavu. Time što je televizija postala profitabilni medijski prostor za oglašavanje, preu-zela je ulogu glavnog promicatelja zabave. Televizija je istovremeno institucija, masovni medij, ideološki politički aparat, infrastruktura, tehnologija, ekran.

Televizija stvara kolektivni fragmentarni pogled na realnost. Individualnost nije moguća, odnosno nepoželjna je, jer televizija stvara mase. Ili kako je pisao Marshall McLuhan: "Tehnologija tiska stvorila je publiku. Elektronska tehnologija stvorila je masu."¹ Moć riječi koja je stoljećima diktirala shvaćanje svijeta oko nas, zamijenila je moć slike. Slike diktiraju sadržaj, dinamiku i važnost vijesti ili, kako o iskvarenosti u posredovanju vijesti piše američki teoretičar medija Neil Postman: "... vijesti koje nam se prikazuju nisu samo fragmentarne, nego i lišene konteksta i posljedica, nemaju vri-jednost, stoga nimalo ozbiljnosti; svrha takvih vijesti isključivo je zabava."²

¹ Marshall McLuhan, *The Medium is the Message*, Penguin Design Series, 2008, p.68

² Neil Postman, *Amusing Ourselves to Death. Public Discourse in the Age of Show Business*, Penguin Books, 2006, p.101

Alenka
Gregorič

Casting Critical Eye on Institu- tions of Art

During our interview leading to this text, whenever he was unable to pinpoint the exact date, Dalibor Martinis would always opt for the number eight – either within a given decade or as the number of years before or after some event. Not (only) five, not (quite) ten, but eight, and this happens to coincide with the number of years I have been following and studying his artistic output fairly closely. Our conversation covered, among other things, Martinis's selection of proposed works, actions, and performances questioning art institutions and the mechanisms in which they operated. I accepted all of his suggestions insofar as the proposed projects meshed well with my interpretation of Martinis's critical view of the various communication media in contemporary society. I see his gesture as the partly self-curatorial, partly self-editorial, and above all self-critical attitude of an insightful artist, focusing not only on his immediate political, social, and cultural environment, but giving equal consideration to the viewpoints, missions, role, and power of artists in the workings of the art system.

Since the 1970s, critical media theory has been manifestly present in Martinis's artistic idiom, with the most salient feature being his critical view of television and its impact, role, and power. With its specific features, scope, and limitations in terms of technology, communications, content, and form, television has since its very beginnings raised questions as to its power and responsibility as a medium. These and other questions regarding the social, economic, and political capital of television, which over time has transformed from a mass medium for the diffusion of information and broadcasting news into a purveyor of entertainment, could serve as a basis for interpreting Martinis's art, but would require a longer theoretical examination than the scope of this text allows. In his art, Martinis deals with video and television as a technological tool for recording, manipulating, and transmitting the *image* through space and time. As this text focuses on the part of his practice that falls within the domain of institutional critique, I shall limit myself to some basic ideas on television as a *medium of mass communication*.

In the context of Martinis's oeuvre, let me isolate an obvious fact regarding television: it has transformed from a medium for mass communication and the instant diffusion of information into a medium for manipulating or even (in some cases) falsifying news. In their current form, news broadcasts, which constitute a major part of the program schedule of numerous television stations, serve more or less as entertainment in the broadest sense of the word. The view of the world constructed through this unidirectional communicator of words and images, this visual imperative, determines our perception of reality. As a rule, the news tends to be sensationalistic, quickly replaceable, both close and far enough away to be comfortably consumed from the couch, as close as the weather forecast and as distant as a famine. Truth is lost in a multitude of irrelevancies, and irrelevance pushes us into entertainment. Intent on the profitable sale of commercial advertising space, television has assumed the role of the main protagonist in the entertainment industry. Television is an institution, a mass medium, an ideological political apparatus, an infrastructure, a technology, a screen.

Television creates a collective fragmentary view of reality. Individuality is impossible or at least undesirable – television is the creator of the masses. Or in Marshall McLuhan's words: "Print technology created the public. Electric technology created the

Martinis je jednako kritičan i kad promišlja o institucijama umjetnosti, koje, prema svojoj temeljnoj ulozi, trebaju komunicirati umjetnosti kroz medij izložbe. Danas, kada su mnoge umjetničke institucije prihvatile kritiku, sugestije i kritične projekte umjetnika, (opet) se pitamo što je polazište njihova djelovanja, odnosno kamo idu? Možemo li i muzeje kao najreprezentativnije institucije umjetnosti promatrati kao medije masovne komunikacije i tumačiti ih aparatom kritičke teorije medija? Suvremeni muzeji, naime, uglavnom nastoje postati važna mjesta na mapi zabave i uživanja, trošenja slobodnoga vremena, a posredno i turizma. Zato se služe postupcima koji nisu u opisu muzeja u klasičnom značenju riječi – kao instituciji za sakupljanje, čuvanje i stručno vrednovanje građe – nego komuniciraju svoje sadržaje kao da su prostor za ležerno uživanje u slobodno vrijeme, kao da su trgovine, barovi i druga mjesta za razbibrigu.³ Muzeji postaju sve više nalik trgovačkim centrima, a izloženi sadržaji podvrgavaju se diktatu tržišne logike. Stoga ponekad ne možemo izbjeći dojam da izložbe služe kao izgovor za sve “ostale” tržišno zanimljive aktivnosti. Takvo izjednačavanje stručnih i pomoćnih muzejskih sadržaja možemo povezati s tvrdnjom Pierrea Bourdieuja da do takve “nivelacije” može doći ako zahtjevi medija prodru na polje kulturne produkcije.⁴ Gotovo sa sigurnošću možemo tvrditi da su umjetničke institucije danas već dobrano prihvatile način mišljenja i strategije upravljanja kakve primjenjuje televizija. U tom je smislu Martinis kao umjetnik kritičan prema raznim medijima masovne komunikacije – s očitim fokusom na pokretne slike te s njima inherentno povezanim medijem televizije. Također, posredno, s izložbom kao medijem za prezentaciju umjetnosti odnosno muzejom kao medijem komunikacije umjetnosti.

Stariji Martinisovi radovi i dalje predstavljaju značajnu kritiku sustava umjetnosti te ih danas zasigurno možemo interpretirati kao projekte takozvane institucionalne kritike koju obično povezujemo s analitičkim umjetničkim praksama nekoliko generacija umjetnika od šezdesetih godina do danas.⁵ Za njih je umjetnost postala sredstvom kritičkog razmišljanja o sustava umjetnosti, njegovoj društvenoj ulozi i institucijama. No, u istoj mjeri u kojoj su umjetnici kritični spram institucija, potrebno im je priznanje i potvrda tih institucija te u skladu s time i uvrštavanje u sustav umjetnosti. Odnosno, kako to o biti institucionalne kritike piše Viktor Missiano: “Ni ‘institucionalna kritika’ kao jedan od najradikalnijih pravaca u teoriji suvremene umjetnosti nije lišena proturječnosti: ona zapravo kuje tajnu zavjeru s predmetom svoje dekonstrukcije.”⁶ Upravo zato Martinisovi kritički projekti u današnje vrijeme, kada muzeji u velikoj mjeri (opet) djeluju mimo zahtjeva i potreba umjetnika i kada većini posjetitelja više nije do umjetnosti nego do spektakla – pa bio on ozbiljen u arhitekturi zgrade muzeja, postavu izložbe ili ponudi prilagođenoj suvremenom potrošaču – potiču na ponovno promišljanje.

Martinisova akcija *Artists on Strike* iz 1976. godine kada je u Galeriji Karas u Zagrebu, bez znanja i odobrenja umjetnika koji su sudjelovali na izložbi, na jedan dan onemogućio razgledavanje izloženih umjetničkih radova (prekrio je skulpture, skinuo slike sa zida i okrenuo ih prema zidu, pokrio i ugasio projektor), primjer je institucionalne kritike koja je danas možda još aktualnija nego onda. Martinis je u izložbu uključio svoje,

3 Novi aneks Tate Modern u Londonu odlična je ilustracija novodobnog shvaćanja muzeja kao mjesta opuštanja i zabave.

4 Pierre Bourdieu, *On Television and Journalism*, Pluto Press, 1998, p. 58

5 Među umjetnicima prve generacije su Marcel Broodthaers, Daniel Buren, Hans Haacke, Michael Asher, Robert Smithson, Dan Graham, Martha Rosler. A od osamdesetih godina nadalje aktivna je takozvana druga generacija kojoj pripadaju, između ostalih, Louise Lawler, Antoni Muntadas, Fred Wilson, Andrea Fraser, Renee Green te Mark Dion.

6 http://www.worldofart.org/english/0102/misiano_txt.htm

mass.”¹ The power of words, which dictated the understanding of the world around us for centuries, has been replaced by the power of images. Images dictate the content, the dynamics, and the importance of the news, or, as media theorist Neil Postman writes, discussing the pervertedness of news broadcasting: “...we are presented not only with fragmented news but with news without context, without consequences, without value, and therefore without essential seriousness; that is to say, news as pure entertainment.”²

Martinis’s critical reflection is evident also in his consideration of the institutions of art whose core essence is communicating art via the medium of the exhibition. As many art institutions have largely internalized institutional critique, embracing the artists’ suggestions and projects, we are now (again) at the point of wondering about their workings and future development. Can museums, as the most representative institutions of art, be seen as a medium of mass communication and appraised by means of critical media theory? For the most part, contemporary museums aspire to become significant sites on the map of entertainment and pleasure, of leisure-time activities, and indirectly, of tourism. Consequently, they adopt a *modus operandi* that is not so much reminiscent of a museum in the traditional sense – think collecting, preserving, and evaluating – as of a leisure-time facility with a store, a bar, and areas for lounging.³ Museums are becoming more and more like shopping malls, and the contents they present are increasingly subject to the logic of the market. This sometimes leaves the feeling that exhibitions serve as an excuse for all “the rest”, i.e. marketable activities. Such leveling of professional and ancillary museum contents calls to mind Pierre Bourdieu’s thought that “[l]eveling can in fact come from the intrusion of media demands into the fields of cultural production.”⁴ It seems safe to claim that art institutions have adopted and internalized television’s ways of thinking and strategies of management. In this sense, Martinis is a critic of various mass media of communication, with a clear focus on moving images and the inherently related medium of television, and indirectly, with the exhibition as a medium for the presentation of art and the museum as a medium for the communication of art.

Even today, Martinis’s earlier works still convey a powerful critique of the art system and can be interpreted as projects dedicated to institutional critique. Institutional critique has usually been associated with the analytical art practices of certain artists since the 1960s,⁵ who use art as a means of critically reflecting on the art system, its social function, and its institutions. But just as much as they are critical of art institutions, these artists also need them for recognition and validation, which in turn give them their position in the art system. Viktor Misiano sums up the essence of institutional critique thus: “‘institutional criticism’, as one of the most radical lines of contemporary art theory, is not without contradiction: in fact it is planning a secret conspiracy with the subject of its own deconstruction.”⁶ In this context, Martinis’s critical

2 Neil Postman, *Amusing Ourselves to Death, Public Discourse in the Age of Show Business*, Penguin Books, 2006, p. 101.

3 The new extension of the Tate Modern in London is an excellent example of the new perception of the museum’s primary role as that of a place for socializing and relaxation.

4 Pierre Bourdieu, *On Television and Journalism*, Pluto Press, 1998, p. 65.

5 The first generation of such artists includes Marcel Broodthaers, Daniel Buren, Hans Haacke, Michael Asher, Robert Smithson, Dan Graham, and Martha Rosler. The so-called second generation of artists has

been active since the 1980s and includes Louise Lawler, Antoni Muntadas, Fred Wilson, Andrea Fraser, Renee Green, and Mark Dion.

6 http://www.worldofart.org/english/0102/misiano_txt.htm (accessed 21 September 20016)

za štrajk pripremljeno platno, s dvije stražnje strane, pa je tako rad bio uvijek okrenut od gledatelja. Umjetnik se narugao strogim hijerarhijama koje su tada vladale unutar sustava umjetnosti uz golemu moć institucije muzeja kao glavnog oslonca nacionalnih narativa u tadašnjoj socijalističkoj državi. (U devedesetim su godinama te hijerarhije malo oslabile s pojavom tzv. "novog institucionalizma"⁷ kada su umjetnici postali ne samo dobar izvor nužnih promjena koje su proizlazile iz njihovih kritičkih performativnih i deklarativnih projekata, a usto su postali i su-stvaratelji novih programskih vizija i strategija institucija. "Novi institucionalizam definiran je kao interes usmjeren prema novom modelu samoorganizacije u području umjetnosti, a pozitivne reakcije institucija na ovu tendenciju karakteriziraju optimizam i povjerenje u institucionalnu promjenu."⁸)

Iste godine (1976), akcijom je zaštite umjetničkih radova izigravao standarde vrednovanja umjetnosti. Umjetnik je prema vlastitim kriterijima, s očitim aludiranjem na kanon povijesti umjetnosti i tadašnje sustave tržišne vrijednosti, odlučivao koji će rad dobiti dodatnu zaštitu. Obukao je odoru zaštitara pa posjetitelj nije mogao znati da je riječ o umjetničkoj akciji. S tom gestom čuvanja rad je u očima posjetitelja dobio dodatnu vrijednost zato što, prema mišljenju institucije, zaslužuje osobnu zaštitu, pa čak i kada je, kao na primjeru rada Julija Knifera, Martinis stojeći pred slikom gledatelju onemogućio neometeno razgledavanje. Autoritet odore zasjenio je činjenicu da izloženi umjetnički rad nije bilo moguće vidjeti na miru. Tako je posjetitelj slučajno postao dio projekta *Art Guard* i time mu dao smisao. Kao još jedan izvrstan primjer institucionalne kritike te najradikalniji korak na tragu (ne)prikazivanja umjetničkih radova, svakako se ističe rad s naslovom *Work for Pumps Gallery* iz 1978. godine. Martinis je u svrhu izlaganja u "savršenom" galerijskom prostoru obojio bijelom bojom sve zidove galerije, a nije ništa objesio niti je išta postavio u prostor galerije, galerija je ostala prazna. Savršenost bijeloga prostora i ideal koncepta "bijeke kocke" bili su umjetničko djelo *per se*, u koje umjetnik nije intervenirao.

Početkom osamdesetih Martinis se od kritike prostora prikazivanja umjetnosti prebacio na razmišljanje o umjetniku i umjetnosti tako da se obraća brojnijoj, slučajnoj publici u urbanom prostoru. Ishodište rada *Artist at Work (Hommage umjetnosti)* bila je kinetička reklama za tvornicu boja postavljena u Zagrebu šezdesetih godina. Bila je sastavljena iz neonskih cijevi, koje su paljenjem-gašenjem dočaravale gestu ruke koja kistom povlači stalno isti potez. Martinis je prisvojio reklamu te ju je različitim akcijama, postupcima i formama (višestruko polukružno povlačenje kista po zidu, staklu ili papiru, performansom, video zapisom) reinterpreterirao i rekontekstualizirao postavljanjem u galerijski prostor. U pismenom podnesku za intervenciju u urbani prostor čak joj je pripisao svojstvo javnoga spomenika. Danas, ponešto modificirana, kopija reklame koja više nije u funkciji – tipičan usud ondašnjih ambicioznih reklama bile su izgorjele i nezamijenjene cijevi – smještena je na krov Muzeja za suvremenu umjetnost Zagreb kao spomenik nestalom "javnom spomeniku".

7 Pojam je uveo Jonas Ekeberg u *Introduction, New Institutionalism. Versted#1*, ed. Jonas Ekeberg, Office for Contemporary Art Norway, Oslo, pp. 9-15.

8 Tone Hansen, *New Nordique Critique*, u James Voorhies (ed.) *What Ever Happened to New Institutionalism?* Carpenter Center for the Visual Arts & Sternberg Press, 2016, p.16

projects trigger necessary reflection today, when museums (again) often exist without regard for the demands and needs of artists and when most visitors seek spectacle rather than art – be it in the architecture of the museum building, in the display design, or in the content adapted to contemporary consumers.

Martinis's 1976 action *Artist on Strike*, in which he prevented the viewing of the works exhibited in the Karas Gallery in Zagreb for a day without the knowledge or consent of the participating artists (by covering the sculptures, taking down the paintings and turning them face to the wall, and turning off and covering the projector) is an example of institutional critique that today speaks perhaps even louder than at the time. The artist included one of his own works in the exhibition, one he had made especially for the strike: a canvas with two reverse sides, a work that always faced away from the viewer. This was a hint at the strict hierarchies in the art system of the time, with the museum institution having the ultimate power as the main constructor of national narratives in the socialist state. These hierarchies became less rigid in the 1990s with the emergence of the so-called "new institutionalism"⁷, when artists not only became a source of necessary changes based on their critical performative and declarative projects, but also co-creators of the new visions and strategies of the institutions' programs. "New Institutionalism was defined as an interest in new models of self-organization in the field of art and institutions' positive response to this tendency characterized by an optimism and confidence in institutional change."⁸

In another work from 1976, an action in which he provided the security for artworks, Martinis played with the standards of evaluating art. Applying his own criteria in an obvious allusion to the art historical canon and market value systems of the day, he decided which works merited special protection and went to stand watch over them. As he had donned the uniform of a museum attendant, the visitors were not wise to the fact that they were witnessing an artistic action. His gesture of guarding the selected artifacts gave the latter additional value in the eyes of the visitors, who assumed that the museum attendant reflected the institution's view of the merit of the work, even when, as in the case of a work by Julije Knifer, Martinis obstructed the view of the piece by standing directly in front of it. The authority of the uniform outweighed the fact that the exhibited work could not be fully seen, and the viewers not only became part of the *Art Guard* project, but also constituted its essence with their unpredictable participation. Another excellent example of institutional critique and the most radical step along the lines of (not) showing artworks is *Work for the Pumps Gallery* from 1978. For the sake of realizing a presentation in a "perfect" gallery space, Martinis painted all the walls of the gallery white, and then hung nothing on them, nor did he install anything else in the space: he left the gallery empty. The perfectly white space and the ideal of the "white cube" concept by themselves constituted the artwork, in which he did not intervene.

In the early 1980s, Martinis's focus shifted from the critique of spaces for presenting art to reflection on art and artists by addressing the public in urban spaces as a

7 The term was introduced in 2003 by Jonas Ekeberg in *Introduction*, in Jonas Ekeberg (ed.), *New Institutionalism: Versted #1*, Office for Contemporary Art Norway, Oslo, pp. 9–15.

8 Tone Hansen, *New Nordic Critique* in James Voorhies (ed.), *What Ever Happened to New Institutionalism?*, Carpenter Center for the Visual Arts & Sternberg Press, 2016, p.16.

U posljednjem su razdoblju Martinisove intervencije postale još smjelije i monolitnije. Tako je 2009. postavio izložbu pod naslovom *Muortinis:privremeni radovi u muzeju!* u stalni postav zagrebačkog Muzeja za umjetnost i obrt. Tom mu je gestom uspjelo spojiti dva sadržajno, tematski i kontekstualno različita pristupa umjetnosti u zanimljivu priču koja je kako njegovim radovima tako i eksponatima stalnoga postava dodala nove razine čitanja. U novonastalim *site specific* radovima izravno upućuje prije svega na muzejske eksponate nastale oko 1848. (godine revolucija nazvane i Proljećem naroda), pri čemu su njegovi komentari s revolucionarnim parolama smješteni uz ili na izložene predmete iz toga razdoblja, a duhovite su intervencije (naprava za čišćenje prašine uz bidermajersko pokućstvo) djelovale ne samo kao upućivanje na prošlost nego i kao aktualna oštrica upućena suvremenosti. Uz uključivanje elemenata iz suvremenog potrošačkoga okružja (na primjer, plastične figurice Mikija Mause koja promovira "proizvod tjedna"), očito je prisutan i lucidan komentar navika suvremenog potrošačkoga društva. Tim akcijama, intervencijama i gestama stvorio je i osebuju razinu komunikacije, odnosno medijacije između konvencionalnih muzejskih standarda postavljanja eksponata i suvremenih strategija izlaganja, koje nastoje gledatelje uvesti u "čitanje" i razumijevanje izložaka različitim postupcima (objašnjenjima odnosno, interpretacijama izloženih radova, interaktivnim dodacima, odvažnijim načinima prezentiranja postava i rasvjete itd.). Takve radove možemo smatrati i komentarom današnje tržišno usmjerene strategije muzeja koji, zbog povećanja broj prodanih razglednica, suvenira i kava, posjetitelja promatraju gotovo isključivo kao potrošača, a umjetnost isključivo kao robu. Prilagođavanjem muzejskih sadržaja novoj premisi, institucije stvaraju i prodaju novi tip kulturnih sadržaja pa je posjetitelj percipiran kao neuki konzument kome je prije svega do pristupačnih, zabavnih i spektakularnih sadržaja. O toj zamisli slabljenja monolitne pozicije institucija umjetnosti piše James Voorhies: "Upotreba društvenih formi u izložbama koje su se prvotno pokušavale otarasiti institucionalnih konstrukata isprepliće se s drugima: kao gorivo za zabavne industrije muzeja i bienala, općinska gospodarstva i kulturni turizam."⁹

Unutar iste izložbe Martinis je prvi puta realizirao i rad s naslovom *Museum of Which Working Class*, umjetnički postupak klasifikacije muzeja koji svoju konačnu potvrdu dobiva participacijom zaposlenih u muzeju.¹⁰ Temeljem tri presudna kriterija – uvjeti rada, poštivanje radničkih prava i visina dohotka – zaposlenici odabirom od jedne do pet zvjezdica (kakve poznajemo iz hotelijerstva) određuju "kategoriju" muzeja. Glasanje zaposlenika aludira na vrijeme samoupravnoga socijalizma kada se radnik smatrao značajnim sastavnim dijelom lanca proizvodnje, na što upućuju srp i čekić, uz crvenu zvijezdu. Poziv na glasanje svima zaposlenima ukazuje na činjenicu da su muzeji kompleksne organizacijske strukture u kojima ne rade samo javnosti poznati direktori i kustosi, nego i stručni i pomoćni kadrovi za koje (osobito ako muzeji rade dobro) ni ne čujemo.

Martinis se unatoč poznavanju i korištenju osnovnih postulata različitih medija ne prepušta ravnodušnosti ili cinizmu. Naprotiv, njegov humorističan stav suptilno

⁹ James Voorhies, *From Relational Aesthetics to New Institutionalism and Now?* u *What Ever Happened to New Institutionalism?* James Voorhies (ed.) Carpenter Center for Visual Arts & Sternberg Press, 2016, p.33

¹⁰ Projekt je proveo i u Ludwig muzeju u Budimpešti, u Muzeju i galerijama Ljubljane i u Muzeju za savremenu umetnost u Beogradu.

random and numerous audience. His point of departure for his *Artist at Work (A Tribute to Art)* was a kinetic neon sign for a paint factory, installed in downtown Zagreb in the 1960s. Composed of neon tubes going on and off, it imitated the gesture of a house-painter repeating a brushstroke. Martinis appropriated the medium of the neon sign, reinterpreted it in a variety of actions and forms (multiple semicircular brushstrokes on the surface of a wall, glass or paper, performance, video recording), and recontextualized it by installing it in a gallery space. In his written proposal for an intervention in public space, he even attributed it the status of a public monument. Today, a slightly remodeled copy of the neon sign, partly working – the sign was an ambitious project for its time, and it typically sported some blown or flickering tubes – adorns the roof of the Museum of Contemporary Art in Zagreb as a memorial to the lost “public monument”.

In recent years, Martinis's interventions have become even bolder and more monolithic. In 2009, he staged his *Muortinis: Temporary Works in a Museum!* exhibition in the permanent display of the Museum of Arts and Crafts in Zagreb. With this gesture, he entangled two diverse approaches in art in terms of content, theme, and context, in an exciting narrative that added new dimensions of reading to both his works and the museum exhibits. His new, site-specific works referred directly to exhibits produced predominantly around 1848, the year of revolutions or the Spring of Nations, as it is also called. His comments with revolutionary slogans placed next to or on the exhibits from the period and his humorous interventions (such as a mechanical feather duster placed next to Biedermeier furniture) functioned not only as reminders of the past, but also as a critical commentary on the present. The inclusion of elements of contemporary consumerism (e.g. a Mickey Mouse figurine promoting the product of the week) was an astute comment on the habits of contemporary consumer society. His actions, gestures, and interventions established a certain level of communication or mediation between conventional museum exhibit display standards and contemporary exhibiting strategies that strive to lead the viewer to “read” and understand the exhibits with a variety of aids (interpretive descriptions of works, interactive features, daring display or lighting designs, etc.). Martinis's exhibition project can also be seen as a comment on the present day market-oriented museum strategies, which, viewed through the prism of the numbers of tickets, souvenirs, and coffees sold, often see the museum visitor as merely a consumer, and art as merely a commodity. By adapting to this premise, art institutions produce and market a new type of cultural content, thereby also perceiving museum visitors as ignorant consumers interested in populist, entertaining, and spectacular subjects. Or as James Voorhies writes about another failed idea regarding undermining the monolithic position of art institutions: “The use of social forms in exhibitions that originally sought to break free from institutional constructs become entangled in others: as fuel for the industries of museum and biennial entertainment, municipal economies, and cultural tourism.”⁹

As part of the above-mentioned exhibition, Martinis first realized his work *Museum of Which Working Class*, an artistic classification of a museum that can only acquire its final form with the participation of the museum staff.¹⁰ The staff determine the “cate-

⁹ James Voorhies, *From Relational Aesthetics to New Institutionalism and Now?* in James Voorhies (ed.), *What Ever Happened to New Institutionalism?*, Carpenter Center for the Visual Arts & Sternberg Press, 2016, p. 33.

¹⁰ Martinis also carried out this project in the Ludwig Museum in Budapest, the Museum and Galleries of Ljubljana, and the Museum of Contemporary Art in Belgrade.

izigrava zamke suvremenog društva, komentirajući upotrebu i zloupotrebu različitih medija komunikacije te kritički promatra sustav umjetnosti kojemu kao umjetnik i sam neizbježno pripada. Tako u vidu komentara na (ne) djelovanje sustava piše *Koncept izjave nagrađenog umjetnika*, koja je upućena institucijama umjetnosti koje su zadužene za dodjeljivanje nagrada za istaknuta umjetnička dostignuća. Ako je potencijalnom laureatu potreban tekst na dodjeli nagrade, evo da ima pri ruci. Unatoč tome što su nagrade najčešće samo simboličke prirode, one su umjetnicima potrebne za rješavanje egzistencijalnih pitanja (potvrđivanje statusa umjetnika, dobivanje prava za plaćanje naknada), iako tim nagradama ne mogu graditi karijeru izvan lokalnoga konteksta. Sustav umjetnosti kompleksna je mreža pravila, aktera, prostora i djelatnosti, a o tim će odnosima i ovisnostima umjetnici razmišljati i raspravljati, komentirati ih i kritizirati sve dok će postojati umjetnost a time i sustav umjetnosti. Martinis u svom opsežnom opusu u brojnim slučajevima kritiku usmjerava na osnovne premise sustava umjetnosti, stvara jasne i izravne poruke polazeći s pozicije individue unutar sustava umjetnosti te svojim humorističnim stavom često unosi u tu namjeru i vedrinu. Možda se umjetnik u svojoj mladosti doista i nadao i vjerovao da efemernim gestama može dovesti do promjene ili da će barem potaknuti refleksiju o sustavu, institucijama umjetnosti, pozicijama moći i temeljima umjetničkoga kanona. Premda njegov opus pokazuje da Martinis nije utopist, odvažit ću se na zaključak da je Martinis optimist koji vjeruje da umjetnost može promijeniti pojedinca, a kažu da je društvo sastavljeno od pojedinaca.

Ljubljana, listopad 2016.

gory” of the museum by rating it from one to five stars, like a hotel, with regard to three crucial criteria: conditions of work, respect for workers’ rights, and the pay scales. This voting of the staff is an allusion to workers’ self-management in socialism, when workers were perceived as important links in the production chain; the allusion is underscored by the hammer and sickle in the red rating stars. And the invitation to vote emphasizes the fact that museums are complex organizational structures, employing not only publicly well-known directors and curators, but also a professional support staff one never even hears about (as long as the museum functions well).

Despite toying with the basic postulates of different media, Martinis never slips into cynicism, but uses humor to subtly point out the traps of contemporary society, to comment on the use and abuse of different media of communication, and to cast a critical eye on the art system, which he, as an artist, is inevitably a part of. As a comment on the (non)working of the art system he thus wrote the *Concept of a Statement of a Prize-Winning Artist*, addressing art institutions in charge of presenting awards for artistic achievements. Should a potential award winner need a text upon receiving an award, it is now available. Although the prizes are for the most part symbolic, artists nonetheless need them to solve some existential problems (getting their status as an artist approved, having their social security contributions paid by the state, etc.), even though they cannot build a career with them outside their country. The art system is a complex network of rules, agents, spaces, and activities, and artists will think about and discuss, comment and criticize the relations and interdependences as long as art and the art system exist. In his extensive oeuvre, Martinis has often directed his critiques at the basic premises of the art system, constructing clear and direct messages from the position of an individual in the art system and often disclosing his intent with a humorous stance. In his youth he might even have hoped and believed that he could bring about a change with his ephemeral gestures, or at least raise doubts concerning the system, art institutions, positions of power, and the creators of the art canon. Judging from his oeuvre, Martinis is not a utopian, but an optimist who believes it is possible to change an individual; and society, as they say, consists of individuals.

Ljubljana, October 2016

Aleksandra Sekulić

Sticanje zvezde

Rad *Muzej koje radničke klase* Dalibora Martinisa 2009. godine zaključuje, na izvestan način, prvu deceniju postsocijalističkog, tranzicionog preznačavanja simbola nekadašnjeg poretka i rekonfiguracije društvenih odnosa. Intervencijom koja prepliće ravni institucionalne kritike, one koja je analizirala muzeje u njihovom efektu na režime znanja sa jedne strane, i regradaciju radničkih prava i preznačavanje dostignuća socijalističke emancipacije sa druge, *Muzej koje radničke klase* na didaktički i duhovit način ospoljava potisnute, ali inherentne mehanizme kulturne, i šire - društvene infrastrukture u post-socijalističkoj tranziciji.

Po istraživanju izvršenom među radnicima Muzeja, i na osnovu rezultata dobijenih sakupljanjem ocena uslova rada, visine zarada, radničkih prava, muzej je ocenjen odgovarajućim brojem zvezda koje garantuju "visinu radničke klase" – muzej niske, visoke, srednje radničke klase. Do sada su ovim metodom obrađeni muzeji:¹

- Muzej za umjetnost i obrt, Zagreb, 2009. - Muzej visoke radničke klase
- Ludwig Museum Budimpešta, 2011. - Muzej srednje radničke klase
- Muzej grada Ljubljane (Mestna galerija), 2015. - Muzej visoke radničke klase
- Muzej savremene umetnosti Beograd, 2016. - Muzej srednje radničke klase

Taj je rad time sjedinio modele poželjnog "projektnog" ponašanja umetničke produkcije na tržištu umetničkih i kulturnih projekata u Evropi: participativnost i evaluaciju. Njegova subverzivnost je u tome što su i participacija i evaluacija smešteni u onaj nevidljivi, potisnuti i zaboravljeni deo muzejske institucije: radničku klasu muzeja. Upravo je obrnuta procedura uobičajenih projekata, jer muzej ne poziva u ovoj fazi učesce Drugog: publiku, umetnike, zajednicu, već je u svojevrsnoj psihoanalitičkoj seansi duboko potisnuta radnička klasa progovorila iz Muzeja, ospoljila se u "svetom mestu" Muzeja, u umetničkom radu, i to kao evaluator. Evaluacija se vrši na osnovu indikatora, prethodno definisanih tako da indiciraju nivo uspeha ili odmaklost projekta ka cilju. I tu je humor ovog rada: ko danas uopšte muzej posmatra i evaluira u napredovanju ka cilju "visoke radničke klase"?

Muzej i oko muzeja

Decenije žustre kritičke prakse samih muzeja i oko muzeja u sagledavanju njihove sistemske pozicije u legitimaciji i reprodukciji poretka (postkolonijalna i feministička kritika) i one oko njegove ključne uloge u politikama identiteta, polaze od muzeja kao institucije modernosti, koja operiše razlikom koja je postala "društvena, politička i naposljetku kulturna determinanta, sama prošlost se objektivira kao ono staro, što se može ne samo očuvati, njegovati i proučavati, nego i nanovo kreirati."² Muzej kao institucija koja kodifikuje znanje i operiše objektima kao "sinegdohama tela znanja"³ posmatra se i kritikuje upravo u njegovoj sprezi sa širim društvenim mehanizmima kontrole znanja i sećanja. Muzej je isprva bio mesto privilegovane manjine, privatna kolekcija dostupna pogledu pozvanih, dok ga Francuska revolucija nije otvorila i nase-lila javnošću.⁴ Po Pjotru Pjetrovskom kritičke umetničke prakse 1960-ih, koje izrastaju

1 Pomenuti radovi bili su na izložbama: *Muortinis* (samostalna), Muzej za umjetnost i obrt, Zagreb, 2009; *Site Inspection*, Ludwig Museum, Budapest, 2011.; *Inside Out – Not so White Cube*, Mestna galerija Ljubljana, 2015.; *Upside-Down, Hosting The Critique*, Muzej savremene umetnosti, Beograd 2016.

2 Boris Buden: "Museum of the museum", u: *Performing the Museum – The Reader*, ur: Aleksandra Sekulić i Dušan Grlija, MSUV, Novi Sad, 2016, str. 15

3 Steven Conn.: *Museums and American Intellectual Life*, University of Chicago Press, Chicago, 1998, str. 21/22

4 Značajna analiza nacionalne legitimacije koju vrši muzej a na primeru Luvra je u knjizi: Carol Duncan: *Civilizing Rituals, Inside Public Art Museums*, Routledge, London 1995

Aleksandra Sekulić

Acquiring a Star

Dalibor Martinis's piece *A Museum of Which Working Class* from 2009 marks a kind of conclusion to the first decade of the post-socialist, transitional resignification of symbols belonging to the previous order and the reconfiguration of social relations. In an intervention that interweaves levels of institutional criticism, which on the one hand analysed museums in their effect on knowledge regimes, and on the other explored regression of workers' rights and resignification of the achievements of socialist emancipation, *A Museum of Which Working Class* didactically and wittily brings to the surface the suppressed but inherent mechanisms of the cultural and, more widely, the social infrastructure in post-socialist transition.

Museum workers were polled and, based on the results of their evaluations of working conditions, wages and workers' rights, the museum was evaluated and assigned a corresponding number of stars guaranteeing its "working class height" – a museum of low, high or middle working class. So far, the following museums have been surveyed in this way:¹

- Museum of Arts and Crafts, Zagreb, 2009 – High Working Class Museum
- Ludwig Museum Budapest, 2011 – Middle Working Class Museum
- Ljubljana City Museum (Mestna galerija), 2015 – High Working Class Museum
- Museum of Contemporary Art, Belgrade, 2016 – Middle Working Class Museum

The piece united the desirable models of "project-linked" art production on the European market for art and culture projects: participation and evaluation. Its subversive nature arises from the fact that both the participation and the evaluation are sited in that invisible, suppressed and forgotten part of the museum institution: its working class. This procedure is the complete opposite to customary projects because here the museum does not invite the participation of the Other: the public, artists, the community. Instead, the deeply muffled working class speaks from the museum in a kind of psychoanalytical séance, it comes to the fore on the "sacred ground" of the museum in an artwork, taking the role of evaluator. Evaluation is not based on indicators pre-defined to show level of success or the project's progress towards its goal. And this is where the humour of the piece lies: is there anyone today who observes and evaluates a museum through its progress towards the goal of a "high working class"?

The museum and about the museum

Decades of lively critical practice by museums and about museums concerning their position in the system which they provide with legitimacy and whose order they reproduce (postcolonial and feminist critique), and about their key role in identity policies, start from the museum as an institution of modernity that operates through a difference that has become "a social, political and finally a cultural determinant, the past is objectivised as that which is old, which can not only be preserved, nurtured and studied, but also recreated."² The museum as an institution that codifies knowledge and operates with objects as "synecdoches for the body of knowledge"³ is observed and criticised for its collaboration with more general social mechanisms of controlling knowledge and memory. In the beginning the museum was a place for the privileged minority, a private collection accessible to the eyes of invitees, until the French Revo-

¹ The pieces were shown at the following exhibitions: *Muortinis* (solo), Museum of Arts and Crafts, Zagreb, 2009; *Site Inspection*, Ludwig Museum, Budapest, 2011; *Inside Out – Not*

so White Cube, Ljubljana City Museum, 2015; *Upside-Down, Hosting the Critique*, Museum of Contemporary Art, Belgrade, 2016.

² Boris Buden: "Museum of the museum", in: *Performing the Museum – The Reader*, eds: Aleksandra Sekulić and Dušan Grlja, MSUV, Novi Sad, 2016, p. 15

³ Steven Conn: *Museums and American Intellectual Life*, University of Chicago Press, Chicago, 1998, pp. 21/22

u kritiku institucije, i dinamizirajući kritiku provociraju i drugačiji oblik te institucije.⁵ Nova muzeologija gleda na muzej u kategorijama diskursa videći u njemu ideološke sadržaje umesto estetskog užitka (Mieke Bal). Stavljaju se u fokus procedure javnog raspolaganja znanjem i vrednostima muzeja, njihova uloga u obrazovanju posmatra i u njihovom uticaju na same epistemološke postavke (Ivan Gaskell), vizuelne obrasce i produkcijske mehanizme koji reprodukuju narative o prošlosti i savremenosti, odnosno moguće perspektive muzeja do metamuzeja (Luis Camnitzer).

Danas je evropska kulturna politika okrenuta "održivosti" kulturnog turizma i kulturne industrije, te se muzeji moraju snaći u ovoj promeni paradigme evropske kulture. U radu Dalibora Martinisa "zvezda" i "klasa" dobijaju konotaciju kategorizacije uslužnih delatnosti i industrije,⁶ na šta je i sam umetnik ukazao pominjući komparaciju sa hotelima. Ta prva asocijacija na hotele duhovit je komentar na promenu položaja muzeja koji se snalaze na tržištu kulturnog turizma, ali je istovremeno podsećanje na poslednju fazu brisanja socijalističke memorije koja se izvodi revizijom i preznačavanjem. Međutim, taj rad se razlikuje od bogate produkcije na temu preznačavanja u savremenoj umetnosti postsocijalizma, jer se javlja na kraju ciklusa konsenzualne tranzicije postsocijalističkih društava kada se sa svetskom ekonomskom krizom 2008. godine društvo suočava sa realnošću liberalnog kapitalizma i glasnije ga preispituje oživljavajući kritičke mehanizme i pojmove koji su do tada smeštani "u ropotarnicu istorije" ili u postmoderne i postsocijalističke kulturne prakse kao predmet igre i nostalgije. Igra reči u naslovu rada indicira i još jednu asocijaciju: muzeji radničkih pokreta i muzeji socijalističke revolucije često su u postsocijalističkim procesima reformi/revizije preimenovani i preimenjeni za "neutralnija" polja lokalne istorije ili umetnosti. U ovom periodu upravo je polju savremene umetnosti bilo prepušteno da se bavi i da se otvori za pitanja radničkih prava, kritiku tranzicije u liberalni kapitalizam, aktuelizaciju nasleđa socijalizma, što taj rad simbolički (ponovo) izvodi.

Da, radnička klasa muzeja progovorila je i ocenila svoje uslove rada, ali te su ocene stigle u jeziku današnjeg kapitalizma i direktno se uključile u (zamišljeni) marketing muzeja na tržištu. Ali kome je ta "reklama" upućena, ako se oglašava "visoka radnička klasa"? Radnicima, ovde se oglašava muzej kao mesto rada, analizirani su njegove unutrašnji procesi i uslovi kao poslodavca. S obzirom na geografiju tog rada, odnosno postsocijalistički prostor u kojem interveniš, ovo se takođe može posmatrati kao ospoljavanje onog dela memorije koja je često izostavljena u muzejskoj praksi i kritici muzeja: pamćenja rada, ali verovatno i samih radnika i radnica koji u svom životnom veku mogu imati dva sistema, upoređivati ih i osvestiti razliku. Među ispitanim radnicima i radnicama verovatno ima i onih koji su sedeli u radničkim savetima u vreme jugoslovenskog samoupravnog socijalizma.

Drugi pravac tog "marketinga" jeste onaj upućen levoj kritici – zvezde koje muzeji stiču i dalje su crvene, one jesu radnički glas, očekuju solidarnost. Muzeji podsećaju na onu dimenziju svoje funkcije koja je vezana uz pitanja socijalne politike, da je u vreme diskvalifikacije i redukcije javnog sektora u merama štednje ova institucija takođe poslodavac. Odricanje statusa javnog dobra kulturi i kulturnim institucijama i njihovo prepuštanje tržištu samo je deo šireg procesa neoliberalnih mera koje ukidaju normalnost javnog dobra. "Nerentabilnost" ili "nesposobnost" javnih kulturnih institucija čest je topos reformskih manifesta kulturne politike, čime se urušava njihova pozicija u

5 Pjotr Pjotrovski: *Kritički muzej*, Evropa Nostra Srbija, Centar za muzeologiju i heritologiju Filozofskog fakulteta u Beogradu, Beograd, 2013, str. 29

6 Ako razvijemo komparaciju sa hotelima, koristeći kategorizaciju koju sporvodi European Hotelstars Union četiri zvezde na muzeju bi indicirale 'deluxe iskustvo, standarde usluga

koji odgovaraju najrazličitijim potrebama gosta', odnosno u ovom slučaju radnika: "Properties which achieve a deluxe guest experience. A wide range of facilities and superior

design qualities are typically complemented by service standards that reflect the varied and discerning needs of the guest." (Wikipedia, članak o European Hotelstars Union)

lution opened it to and inhabited it by the public.⁴ According to Piotr Piotrowski, the criticisms of art practice of the 1960s, which grew into criticism of the institution, also led through dynamic criticism to a different form of the institution.⁵ New museology looks on the museum in categories of discourse, seeing its ideological content rather than the aesthetic pleasure it affords (Mieke Bal). It focuses on procedures for publicly managing the knowledge and values of museums, their educational role is viewed through their influence on epistemological postulates (Ivan Gaskell) and the visual patterns and production mechanisms that reproduce narratives about the past and present, and the possible perspectives of the museum are examined right up to that of the metamuseum (Luis Camnitzer).

Today, European cultural policy relies on a “sustainable” culture industry and culture tourism, and in this changed paradigm of European culture, museums must “cope”. In Dalibor Martinis’s piece “star” and “class” infer categories in the services and industries,⁶ which the artist himself pointed out by mentioning comparison with hotels. This first association with hotels is a witty comment on museums’ changed position in having to “cope” on the market of culture tourism, but it also brings to mind the last stage in erasing socialist memory carried out through revision and resignification. Nonetheless, this piece differs from the rich production on the subject of resignification in contemporary post-socialist art because it appeared at the end of the consensual transition cycle of post-socialist societies, when the impact of the 2008 world economic crisis forced them to face the reality of liberal capitalism and re-examine it more loudly, reviving critical mechanisms and concepts which had previously been placed in “the junk room of history” or appeared in postmodern and post-socialist cultural practices as subjects of amusement and nostalgia. The wordplay in the piece’s title brings up another association: museums of workers’ movements and museums of the socialist revolution were in the days of post-socialist reform/revision processes often re-named and reassigned to the more “neutral” fields of local history or art. In this period it was contemporary art that was concerned with and open to issues of workers’ rights, criticised the transition to liberal capitalism and represented the socialist heritage, just as this piece symbolically does (once more).

Yes, the museum working class spoke and evaluated their working conditions, but these evaluations arrived in the language of today’s capitalism and directly joined the museum’s (invented) market promotion. But who does the “advertisement” target if it is the “high working class” that is making itself heard? For workers, the museum is advertising itself as a workplace, this is an analysis of its internal processes and employer status. Considering its geography and the post-socialist environment in which the piece is intervening, it can also be seen as empowering the part of remembrance that is often left out in museum practice and museum critique: the memory of work, but probably also the memories of the workers themselves who may in their lives have worked in two systems and can compare them and become aware of the difference. The polled workers probably also include some who sat on workers’ councils in the time of Yugoslav self-management socialism.

This “marketing” also addresses leftist critics – the stars the museums acquire are still red, they are the voice of the workers, they expect solidarity. The museums recall

4 An important analysis of the national legitimacy performed by museums, on the example of the Louvre, is given by Carol Duncan: *Civilizing Rituals, Inside Public Art Museums*, Routledge, London 1995

5 Piotr Piotrowski: *Kritički muzeji* (The Critical Museum), Evropa Nostra Srbija, Museology and Heritology Centre of the Faculty of Philosophy in Belgrade, Belgrade, 2013, p. 29

6 If we use a comparison with hotels, in the European Hotelstars Union’s classification four stars on a museum would indicate: “Properties which achieve a deluxe guest experience. A wide range of facilities and superior

design qualities are typically complemented by service standards that reflect the varied and discerning needs of the guest.” (Wikipedia, European Hotelstars Union)

društvu, ali i mogućnost njihove prave "javnosti", jer se od njihovog rada do medija probijaju samo proračuni javnih sredstava koje troše, a "merljive rezultate", osim paničnog prebrajanja publike, javnost ne može lako uvideti. Sav taj luksuz raspolaganja javnom intitucijom muzeja u vremenu štednje lako se prikazuje kao odbaciv, dok kompromitujući brojevi skrivaju i plate prokazanih "nesposobnih" radnika. Ti su brojevi mesto u kojem se zajedno nalaze u kategoriji radničke klase i realizatori/ke izložbi, čistači/ce, kustosi/ce, sekretari/ce i drugi. U svoj duhovitosti tog rada, provlači se i zloslutna nota poslednjeg svedočenja o Muzeju/Državi poslodavcu, koja se lako kontrastiraju sa sve češćim procurelim izveštajima i ispovestima o žestokoj i nehumanoj eksploataciji radnika u neoliberalnom kapitalizmu u post-jugoslovenskom regionu.

Konfrontacija

U izloženosti samog muzeja i njegovih radnika i radnica, rad *Muzej koje radničke klase* na izvestan način stupa u dijalog sa Martinisovim radom *Čuvar na izložbi* (izvedenom u Galeriji suvremene umjetnosti u Zagrebu 1976, u okviru izložbe *Konfrontacije* koju je koncipirao Dimitrije Bašićević Mangelos), a u kojem se od čina "čuvanja" samo čuvano delo ne vidi, ali se njegova vrednost sluti/dodeljuje samim izborom dela za čuvanje. Kao što je u (istorijski) prvom slučaju, umetnik/čuvar postao muzejska/državna/sistemska infrastruktura, i to prenatravanom izvedbom svoje funkcije do njenog obesmišljavanja, odnosno potpune uzurpacije muzejskog simboličkog polja, u drugom slučaju umetnik je samom muzeju prepustio da naseli svojom ispovešću prostor umetničkog rada. Ta dva rada stoje na dve tačke kritičkih praksi muzeja i oko muzeja: prepoznavanja njegove simboličke moći kroz njeno izvođenje, do prepoznavanja momenta "simboličkog razalovanja" - izmeštanja na tržište samog muzeja (turizma, rada...) u kojem postaje simptom urušavanja prava na javno dobro, prava radnika, i potiskivanje sećanja na ta prava. U eksplikaciji svog rada, umetnik polazi od postavke da, uprkos teškoći da mu damo konačnu definiciju danas, samim izlaganjem muzeja provociramo njegovo redefinisanje.⁷ Rad *Muzej koje radničke klase* time jeste anticipacija jednog šireg procesa redefinisanja muzeja i društva u kojem umetnost jeste kognitivno sredstvo za sticanje, a ne samo isticanje zvezde.

Beograd, Oktobar 2016.

⁷ <http://www.dalibor-martinis.com/dalibor/ShowWorks?id=138&idworkrel=14>

the social-policy dimension of their function; at the time when the public sector is being disparaged and scaled down through cost-cutting measures, this institution is also an employer. Denying culture and cultural institutions the status of a public good and relinquishing them to the market are just parts of the general neoliberal measures that are abolishing the “normality” of the public good. Manifestos calling for reform of cultural policy often mention the “unprofitableness” or “incompetence” of public cultural institutions; this undermines their social position but also the potentials of their true publicness, because the only part of their work that reaches the media is calculations of the public money they spend, and their “measurable results”, except for a panic-stricken counting of visitors, are difficult for the public to appreciate. The luxury of managing a public institution, a museum, is in times of thrift easily shown as something that can be done without, and the compromising numbers also hide the salaries of denounced “incompetent” workers. These numbers unite in the category of working class the authors of exhibitions, cleaning staff, curators, secretaries and others. The wittiness of this piece also has an ominous note as the last testimony about the Museum/State as an employer, which is easy to contrast to the reports and confessions that are increasingly leaking out about the brutal and inhuman exploitation of workers in the neoliberal capitalism of the post-Yugoslav region.

Confrontation

By exhibiting the museum itself and its workers, *A Museum of Which Working Class* enters into a kind of dialogue with Martinis's piece *Čuvar na izložbi* (*Art Guard*, performed in the Gallery of Contemporary Art in Zagreb in 1976 as part of the exhibition *Confrontations* set up by Dimitrije Bašićević Mangelos), in which the very act of “guarding” something makes it impossible to see what is being guarded, its value, however, being inferred from/conferred by its having been chosen as a thing worth guarding. Just as in the (chronologically) first case, where the artist/guard became part of the infrastructure of the museum/state/system, and in the over-zealous performance of his function he made this function meaningless, that is, he completely usurped the symbolic field of the museum, in the second case the artist allowed the museum to inhabit, through its confession, the space of the artwork. These two pieces stand on two points of the critical practice of museums and about museums: from recognising their symbolic power through its performance, to recognising the moment of “symbolic demotion” – relocating the museum itself to the (tourist, work...) market where it becomes a symptom of the collapse of the right to the public good, workers' rights, and of the suppression of memories of these rights. In the explication of his piece the artist starts from the view that, despite the difficulty of reaching an absolute definition today, the very act of showing the museum provokes its redefinition.⁷ *A Museum of Which Working Class* anticipates a wider process of redefining the museum and society in which art is a cognitive means for acquiring and not only for accentuating a star.

Belgrade, October 2016

⁷ <http://www.dalibormartinis.com/dalibor/Show-Works?id=138&idworkrel=14>



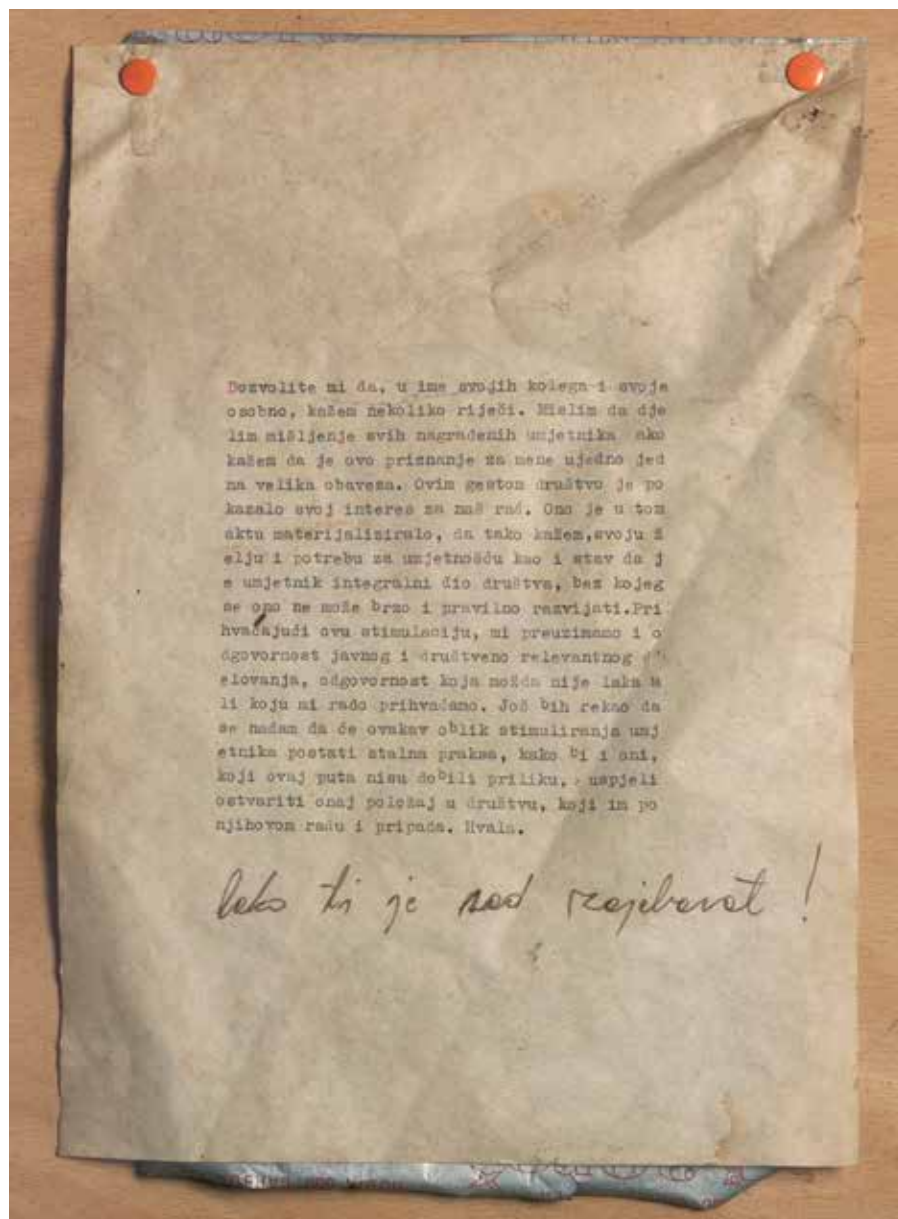
Čuvar na izložbi
performans, 1976.

Art Guard
performance, 1976



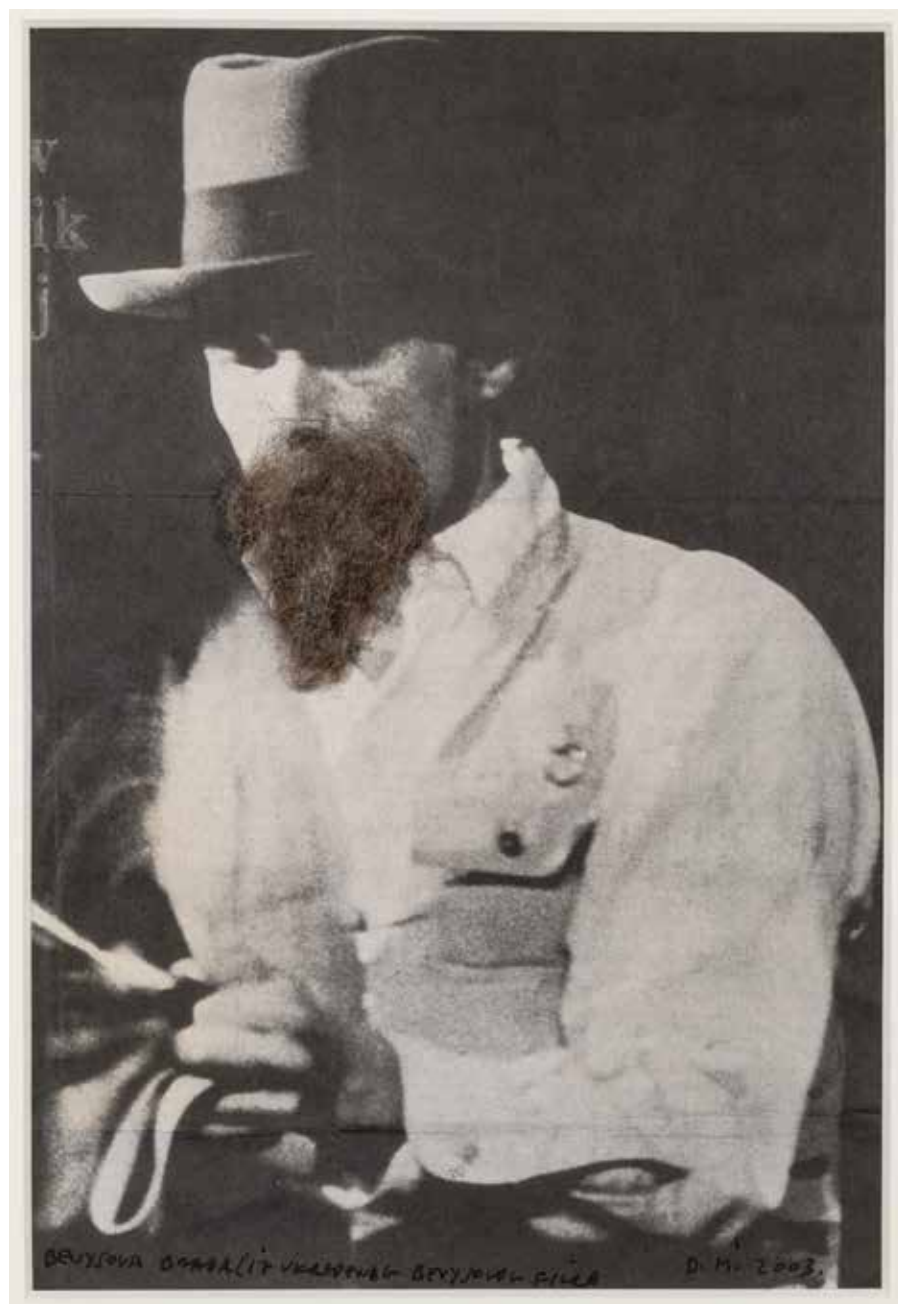
Umjetnici u štrajku
akcija, 1977.

Artists on Strike
action, 1977



Koncept izjave nagrađenog
umjetnika, 1976.

Concept of Statement by
Rewarded Artist, 1976



Beuysova brada
(iz filma ukradenog s
umjetnikovog rada), 2003.

Beuys' Beard
(of felt stolen from artist's work),
2003



Muzej koje radničke klase,
 participativni projekt- instalacija
 (prikazani rezultati glasanja:
 MSU, Zagreb; MGML, Ljubljana,
 Ludwig Museum, Budimpešta)
 2009-

Museum of Which Working
 Class, participative project-
 installation (here presented
 voting results of museums:
 MSU, Zagreb; MGML, Ljubljana;
 Ludwig Museum, Budapest),
 2009-

RADNIČKI TEST
 MUZEJA SUVREMENE UMJETNOSTI, ZAGREB

VAS UZBOR OZNAČITE KRIŽIČEM U KVADRATU

☐		MUZEJ VRHUNSKJE RADNIČKE KLASJE (IDEALNI RADNI UVJETI, VISOKE PLAĆE, MAKIMALNO POŠTOVANA RADNIČKA PRAVA)
☐		MUZEJ VISOKJE RADNIČKE KLASJE (VRLO DOBRI RADNI UVJETI, PRISTOJNE PLAĆE, VISOKO POŠTOVANA RADNIČKA PRAVA)
☒		MUZEJ SREDNJE RADNIČKE KLASJE (DOBRI RADNI UVJETI, DOKREDNJE PLAĆE, POŠTOVANA RADNIČKA PRAVA)
☐		MUZEJ NISKE RADNIČKE KLASJE (LOŠI RADNI UVJETI, NISKE PLAĆE, ZANEMARIVANA RADNIČKA PRAVA)
☐		MUZEJ NIKAKVE RADNIČKE KLASJE (VRLO LOŠI RADNI UVJETI, VRLO NISKE PLAĆE, NEDIRANA RADNIČKA PRAVA)





Muzej umjetnika pri radu, arhiv/
instalacija (video, neon, kolaži/
crteži, fotografije), 1980-



Museum of Artist at Work,
archive/installation (video,
neon, collages/drawings,
photos), 1980-





Muzej umjetnika pri radu, 1980-

Museum of Artist at Work, 1980-







Rad za galeriju Pumps
akcija bojenja galerije u bijelo,
1978.

Work for Pumps Gallery
action of painting the gallery
white, 1978



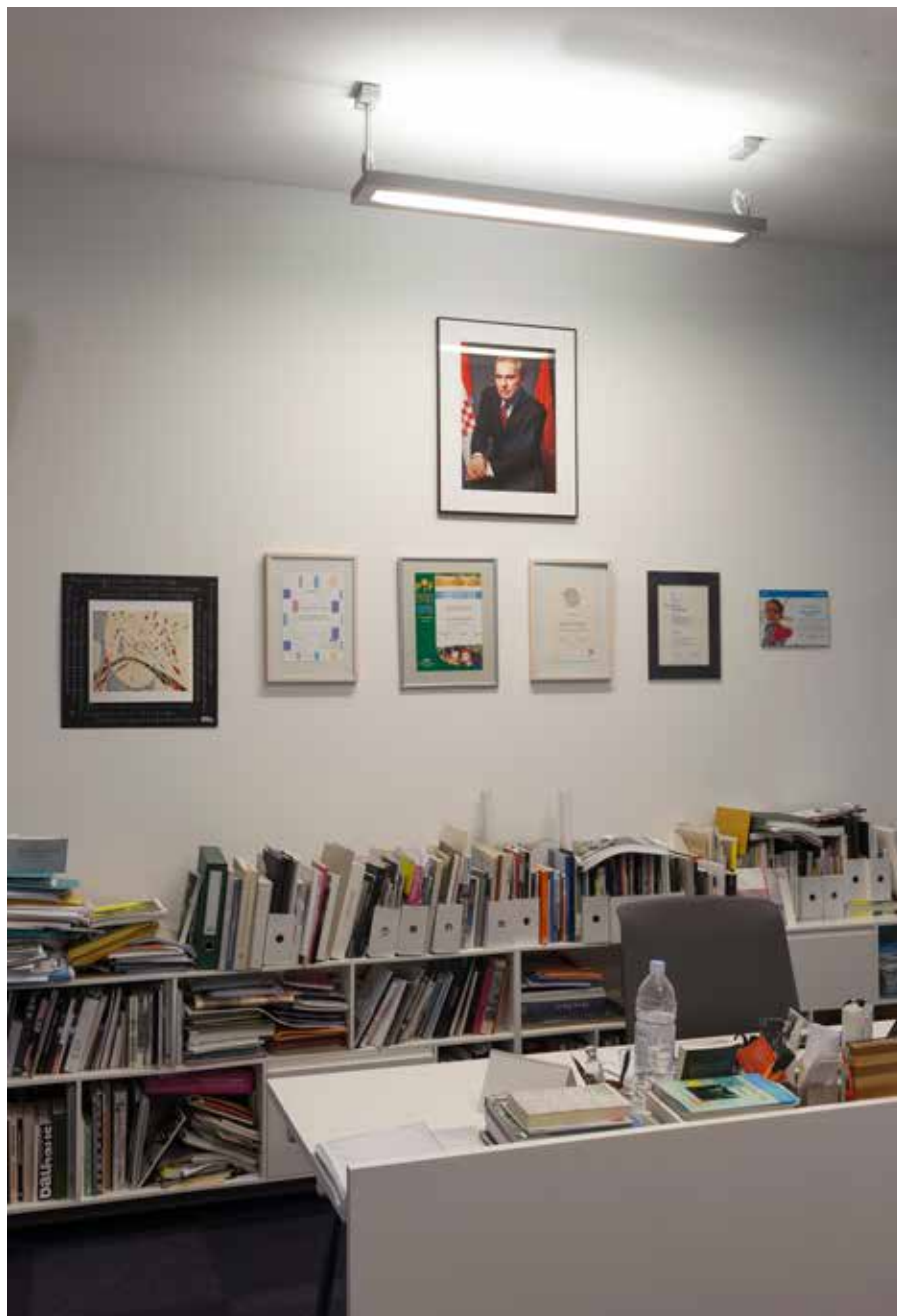
Mikijeva ponuda dana
(u izložbi stalnog postava MSU),
2009.

Mickey's Offer of The Day
(in the exhibited collection of
MSU), 2009



Predsjednik RH, 2009.

President of RH, 2009

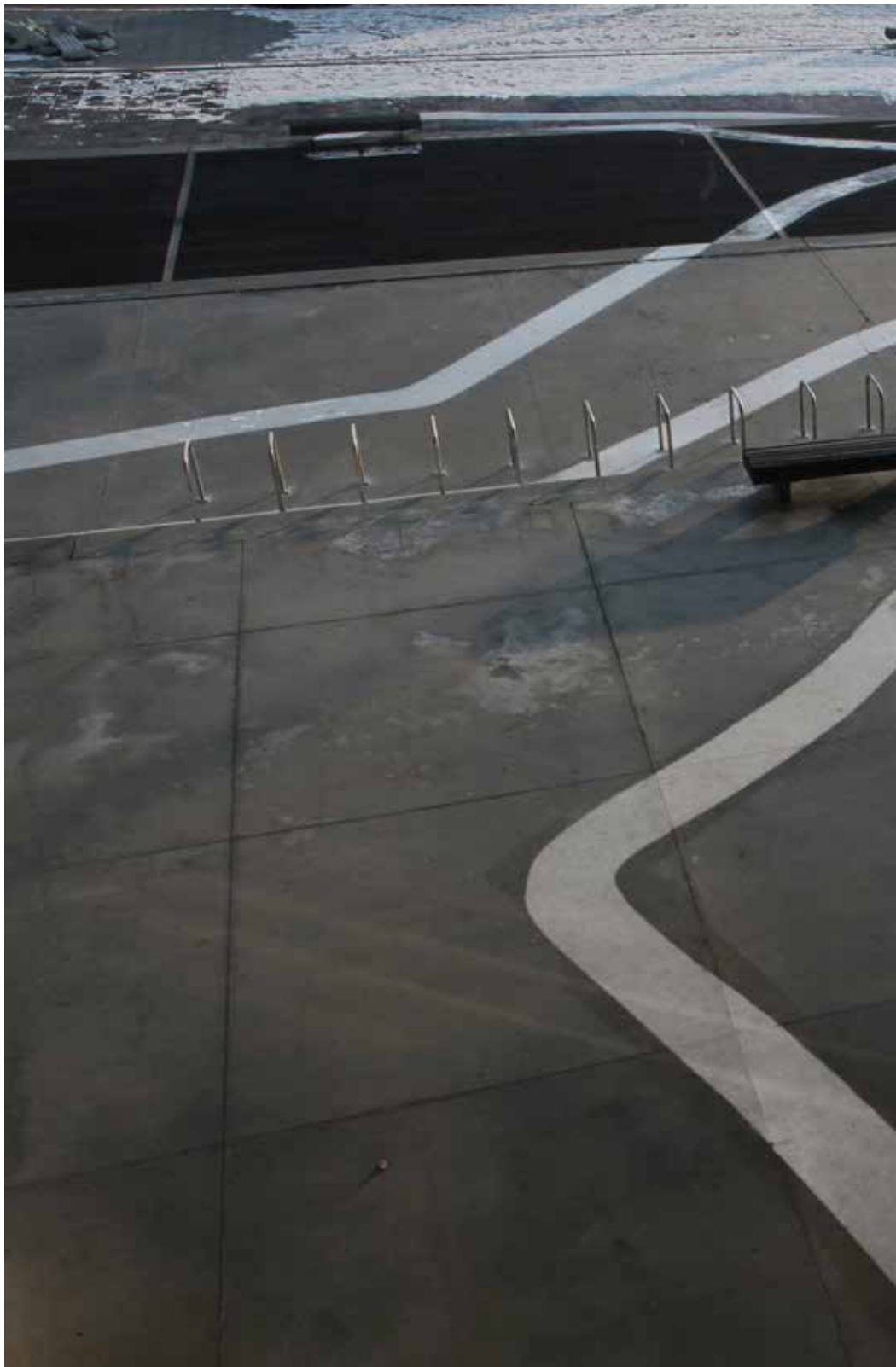


Slika predsjednika na zidu u
uredu ravnateljice MSU

Picture of president of RH on the
wall in the MSU director's office

Nestalo tijelo ispred muzeja
(Gulliver je mrtav), podni crtež,
2016.

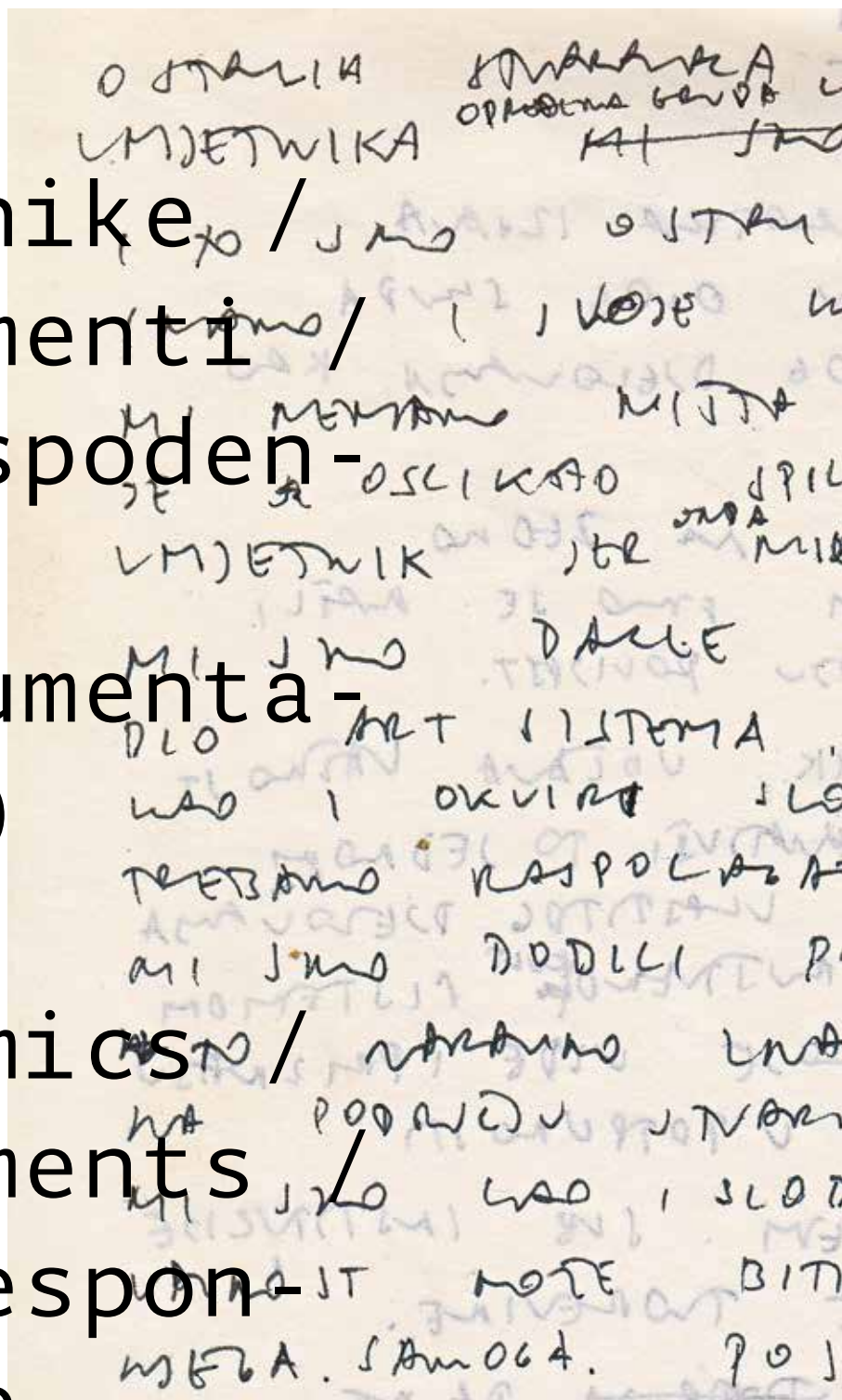
Missing Body in Front of
Museum (Gulliver is Dead), floor
drawing, 2016





Polenike /
dokumenti /
koresponden-
cija
(Dokumenta-
cija)

Polemics /
Documents /
Correspon-
dence
(Documenta-
tion)



PRILUČI TAD TITUL
 NO I PRETORICA JE U JTAET.
 DO DAWAS. MI ČAK ETU
 ONBRIJE I MITINGE.
 ZADEMICH I COYENOM KODI
 JE. V. ON MIJE BLO
 E POSTOJKA UNGHOJT.
 ISTOVREMENO SA AKTIVNOSTI
 PROIZVEDENI KAO DEO JATAVNI
 NAMA JE TIME OPREDELA PUNKCIZA
 DODA KODIMA NO DENO I
 TI. U ZAMJENU ZA TO OGLAVIČENJE
 RAVO AA DA BUDENO MIT.
 EI DA MI NE DIERUJEN
 NOG VET NA PODNJEK MITSHOG.
 DOPAM ZIDARI STAKI ČIJA
 VROMIZIRANA IANO UNUTAR
 TATI UMJETNIK MIJE MIKAO DILA

What I want to say is that as long as we want to be artists, as long as we want to be part of an estate our freedom will be restricted by the very same rules of the estate itself. If we want more we have to make definite decision which means: stop being artists. It seems the only way to overcome the contradiction in which we have to act today. The question is, do we have enough imagination left to create anything but art ?

Čini se stvarno ironičnim, da u socijalističkom društvu u kojem postoji samo "public patronage" kao izraz "želje i prava naroda za umjetnošću" i u kojem postoje umjetnici čiji se rad bazira na stavu da umjetnost treba demokratizirati - a koji sad eto, mogu imati sredstvo kojim se to efikasno može ostvariti, bivaju bez podrške i bez potpore, a da bi se istovremeno njihove ideje nazivale "elitističkim"!

Činjenica da razlog zbog čega ~~jako malo~~ da se video aktivnost ne stimulira, ~~jako malo~~ ~~razlog zbog kojeg se~~ ~~ništa~~ ~~aktivnosti~~ ujedno je i dokaz njene moguće efikasnosti na mijenjanju statusa quo u kulturi i u društvu općenito.

Da li smo pesimisti? Nismo.

Da li smo optimisti? Nismo.

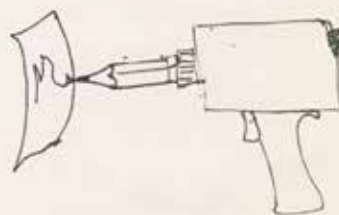
Što nam je činiti?

Nastaviti s radom.

I find it really ironic that in a socialist society, where public patronage is the only expression of the people's desire for and right to art and where there are artists whose work is based on the idea that art should be democratized and who can now finally have the means to efficiently achieve this, are actually left with no support, while their ideas are branded „elitist“!

The reason why video activities are not supported is also proof of the potential efficiency of these art forms in changing the status quo in the realm of culture and in society in general.
Are we pessimists? No.
Are we optimists? No.
What should we do?
Continue with our work.

promjena koje predpostavlja tako demokratizirani medij komunikacije, ograničavam se na tvrdnju da u takvom kontekstu djela video umjetnika ~~stvarila~~^{ostvarila} onaj neposredan i otvoren kontakt s publikom koji je i preduvjet za njihovo potpuno doživljavanje. -ila bi to "smrt TELEVI~~ZIJE~~^{ZIJE}" (D. Davis) i početak televizija, medija kojeg nitko ne primjećuje jer je tu samo da nam služi - bez svojih svećenika i svojih vjernika, bez mitova i duhova, bez žrtvenika i žrtava. ~~xxx~~ Kamera i ekran kao olovka i papir.



...the changes which are a prerequisite for such a democratized medium of communication, I limit myself to the argument that in such a context the works of video artists would achieve that immediate and open contact with the audience which is also a precondition for experiencing them fully. That

would be at once the "death of TELEVISION" (D. Davis) and the beginning of televisions, the medium that nobody takes notice of because it is there to serve us - without its priests and believers, myths and spirits, without the altars and sacrifices. Camera and screen as pencil and paper.

Radoslav Putar
Galleries of the City of Zagreb
Rokov perivoj
Zagreb

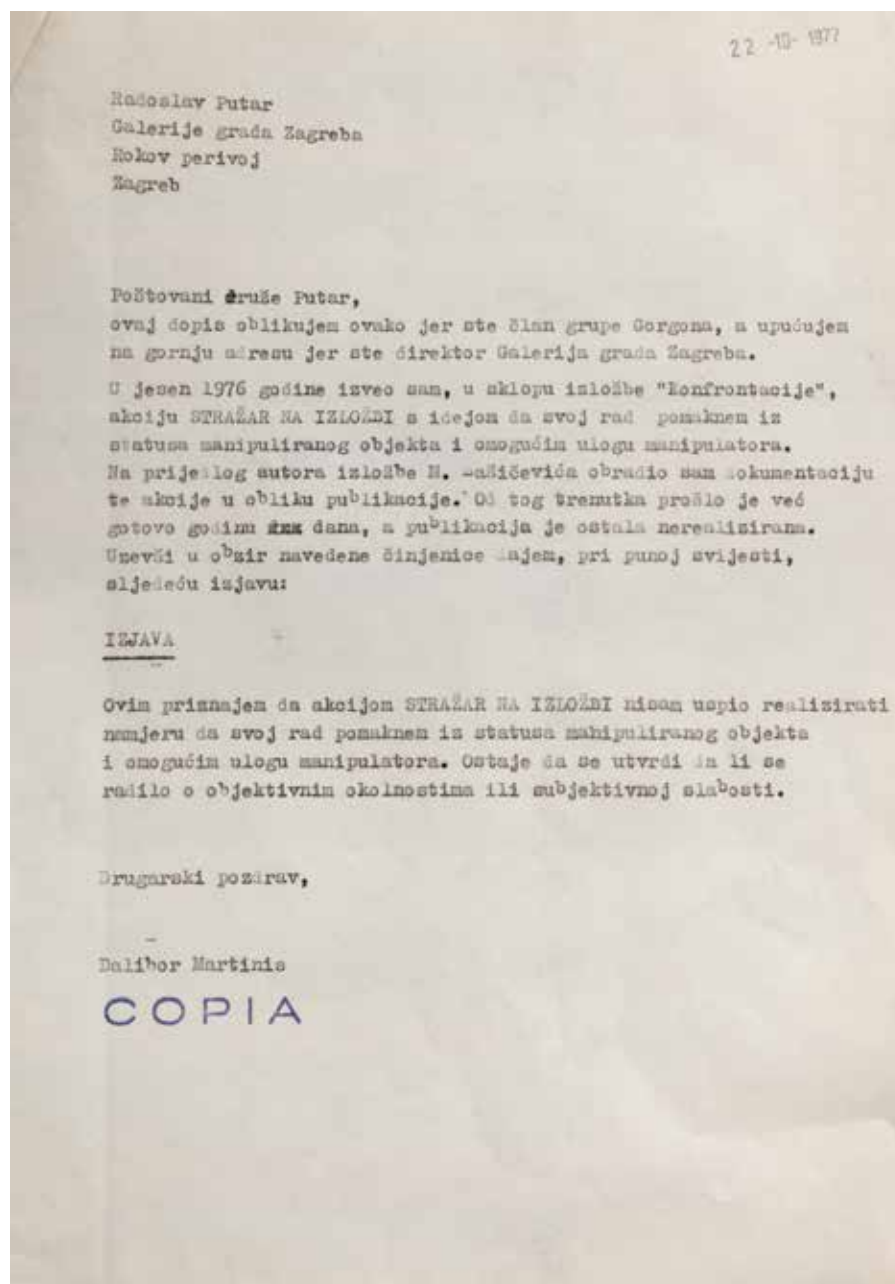
Dear comrade Putar,
I have chosen this form of letter
because you are a member of the
Gorgona group and I address it to
the above address because you are
the director of the Galleries of the
City of Zagreb.

In the fall of 1976 I performed,
as part of the exhibition titled
„Confrontations“, the action „Art
Guard“, with the idea of shifting
my own work from the status
of manipulated object to that
of the manipulator. Following
a suggestion by M. Bašićević,
the author of the exhibition,
I structured the material and
documentation of the action in
the form of a publication. Almost
a year has passed since then, but
the publication has still not been
produced. Taking these facts into
account, I, fully conscious, make
the following statement:

STATEMENT

I hereby admit that, in performing
the action ART GUARD, I
didn't succeed in my intention
of shifting my work from the
status of manipulated object and
enabling it to assume the role
of manipulator. It remains to be
seen whether the problem was
in objective circumstances or
subjective weakness.

Comradely salute,
Dalibor Martinis



galerije grada zagreba • 41001 zagreb, p. o. box 233 • tel.: 443-227 | 424-490

Broj: 01-1540/1-RP/vp
Zagreb, 8.11.1977.

Drug
Dalibor Martinis
41000 Zagreb/Savska o. l.

Poštovani druže Martinis,

Primio sam vaše pismo koje ste mi uputili u vezi s vašom
skoljom STRAŽAR NA IZLOŽBI.

Budete li imali mogućnosti i vremena, molim vas da me po-
sjetite u Kući Kljaković. Telefonski dogovor o tome osiguras
bi vas od gubitka vremena.

Uz pozdrav -

Direktor:
Radoslav Putar

R. Putar



galleries of the city of zagreb -
41001 zagreb, p.o. box 233 - 433-
227 and 424-490
No. 01-1540/1-RP/vp
Zagreb, 8.11.1977.

Dear comrade Martinis,
I have received your letter
regarding your action titled ART
GUARD.

If you find the time and the
opportunity, please visit me in
the Kljaković House. A prior
arrangement by phone would
allow you to avoid any waste of
time.

With regards,

Director
Radoslav Putar

(to) Stipe Šuvar
Secretary for Education, Culture
and Physical Culture of the
Socialist Republic of Croatia

Most respected comrade Šuvar,
we write to you prompted by the
text of a questionnaire which we
received from the Culture USIZ*

As visual artists (and freelancers),
we were instructed to apply for
financial support by filling out
this questionnaire. Article 6 of
the questionnaire includes the
question: Member of SK**: YES-
NO.

We would like to know if
membership in the SK can and
should be a factor in evaluating
artistic and creative work. What
follows from this, namely, is that
our society does not consider
artistic activity to be public,
socially necessary and responsible
activity, which is contrary to our
convictions. We believe that an
artist's social commitment is
truly revealed through his work
and not through membership in
sociopolitical organizations.
The traditionalist views and
ignoring of the importance
of new art practice (which
aims at liberation from the
conventions and market dictates
of a bourgeois concept of art
and its surrogates in the form of
monumentally representative
masterpieces), attitudes which
are so characteristic of our
cultural forums, only confirm our
argument.

Our answer to this question
in the questionnaire is that it
is not in accordance with the
Constitution of the SFRJ***.
We would like to know if this
is so, and if it is, whether the
aforementioned questionnaire, as
well as the decisions of SIZ****
commissions which are based on

POTVRDA O PREDAJI POŠILJKE

Zg pošte

41115 ZAGREB
05 XI 79 13h 6.00

Primalac: STIPE ŠUVAR
Republički sekretar za
prosvjetu, kulturu i
fizičku kulturu SR Hrvatske

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Obt. P-6

Okrenutal

Poštovani druže Šuvar,

pišemo vam potaknuti tekstom upitnika kojeg smo dobili
od USIZ-a kulture grada Zagreba.
Kao likovni stvaraoci (samostalni umjetnici) upućeni
smo da zahtjev za financiranjem naše djelatnosti
podnesemo popunjavanjem dotičnog upitnika. U njemu se,
pod članom 6 nalazi pitanje: Član SK (da - ne)
Zanima nas da li članstvo u SK smije i može biti faktor
za vrednovanje umjetničkog i stvaralačkog rada. Iz toga
bi, naime, slijedilo da naše društvo ne smatra da je
umjetnička djelatnost javna, društveno potrebna i odgo-
vorna djelatnost, što je u suprotnost sa našim uvjere-
njem. Vjerujemo da se društveni angažman umjetnika
istinski očituje kroz njegovo djelo, a ne kroz pripa-
dnost društveno-političkim organizacijama.
Tradicionalistički stavovi i ignoriranje značaja nove
umjetničke prakse (koja teži oslobađanju od konvencija
i tržišnih diktata građanskog koncepta umjetnosti i
njihovih
njenih surugata u obliku monumentalno-reprezentativnih
remekdjela) svojstveni našim kulturnim forumima to
zorno potvrđuju.
Naš odgovor na to pitanje u upitniku je, da ono nije u
skladu sa Ustavom SFRJ. Zanima nas da li je to tačno, i
ako jest, da li se navedeni upitnik, kao i odluke odgo-
vorajućih komisija SIZ-ova na osnovu njega može smatrati
punovažnim?
Vjerujemo da ćete shvatiti da se ne radi o rješavanju
našeg osobnog problema već o principijelnom pitanju od
šireg značaja.

Drugarski pozdrav,

Sanja Iveković

Dalibor Martinis

Savska 1
41000 Zagreb
tel. 446-606

it, can be considered valid at all?
We believe you will understand
that this is not a matter of trying
to solve our personal problem, but
rather a question of principles,
with a much wider relevance.

Comradely salute,
Sanja Iveković
Dalibor Martinis
Savska 1
41000 Zagreb
tel. 446-606

* USIZ - Associated Self-
governing Unit of Interest
** SK - Communist Party
*** SFRJ - Socialist Federative
Republic of Yugoslavia
**** SIZ - Self-governing Unit of
Interest

Ugovor
MUZEJ JA ODBIO POTPISATI
LITERARNA UMJETNOST

1.01. Navedena umjetnička djela/manifestacija bit će izložena/realizirana u djelu prostora Galerije _____ m i neće biti u međuprostoru niti jednog drugog izložka.

1.02. Navedena umjetnička djela ili koncept navedene umjetničke manifestacije Autor/ica će isporučiti Galeriji dana _____ u odgovarajućem stanju za izlaganje/realizaciju, osim ako drugačije nije dogovoreno.

1.03. Troškove transporta navedenih djela do prostora Galerije snosi _____ a troškove transporta od Galerije do Autora/ice snosi **NIJE IH POKRIO MUZEJ**

1.04. Jednom kada su djela isporučena Galeriji sve daljnje troškove snosi Galerija. **MNOGE TROŠKOVE MORAO POKRITI UMJETNIK**

1.05. Galerija se obvezuje izložiti sva navedena djela odnosno realizirati navedenu umjetničku manifestaciju a do svake izmjene može doći jedino uz pristanak Autora/ice.

2. **NAKNADE**

2.01. Galerija se obvezuje isplatiti Autoru/ici sljedeći iznos kao naknadu **MUZEJ UMJETNIKU NIJE PLATIO NIŠTA**

a) iznajmljena djela _____ Din

b) za koncept/realizaciju umj. manifestacije _____ Din

c) ostalo: Din

(navesti što)

(OD UKUPNOG IZNOSA MINIST/ZG AUTORU BI PRIPALO 15.000)

2.02. Naknada iz prethodnog člana ovog ugovora iznosi _____ % od bruto iznosa kojim raspolaže Galerija za navedenu izložbu/manifestaciju.

2.03. Sva dugovanja Autoru/ici Galerije će podmiriti u zakonskom roku nakon prisilke računa od Autora/ice. ???

2.04. U slučaju da Galerija otkáže ugovorenu izložbu/manifestaciju dužna je Autoru/ici isplatiti odštetu u visini od 50% ugovorene naknade.

3. **POSTAV**

3.01. Galerija se obvezuje da će osigurati pomoću sredstva, stručnu i tehničku pomoć neophodnu za adekvatno izlaganje/realizaciju izložbe/manifestacije. **RAPOVI SU TIJEKOM IZLOŽBE ČESTO BILI U KVAKU**

3.02. Autor/ica se obvezuje da će surađivati pri postavi izložbe, odnosno sudjelovati pri realizaciji manifestacije ukoliko nije drugačije dogovoreno:

Nacrt ugovora između umjetnika
i galerije (1979.) i bilješke

Draft of contract between artist
and gallery (1979) and notes

...u
izvedbi

...in
Perfor-
mance





Boris Greiner

Performativno odijelo

Jedna od mogućnosti za ulazak u poglavlje pod imenom “izvedbe uživo” Martinisovog opusa, jest upravo zavrivanje u sobu gdje čuva odjeću za javne nastupe. Ta je pro- storija na samom početku njegove karijere bila, dakako, gotovo prazna, svoje je prve performanse¹ izvodio bez odjeće, da bi se zatim ormari krenuli puniti uniformom mu- zejskog čuvara², različitim zaštitnim kombinezonima³ i kutama⁴, običnim mantilima⁵, nezaobilaznim klasičnim odijelima⁶, pa sve do profesionalne ronilačke opreme⁷. Ono, međutim, što njegovu performativnu garderobu razlikuje od teatarske, jest odsutnost kostima u klasičnom smislu riječi, sve ono što se tamo nalazi, preuzeto je iz uobičajena uporabna asortimana djelatnosti koju tijekom izvedbe obavlja, djelatnosti koju asi- milira i promovira u jednu od izvedbenih poluga određene konceptualne zamisli. Od ličioca, preko televizijskog spikera do metalca. Izbjegava jedino one odveć simbolične, koliko mi je poznato, dimnjačarsku odoru nikad nije koristio.

U toj ćemo garderobi, po svoj prilici, ipak zateći nekoliko klasičnih odijela (budući bi se jedno od česte uporabe zacijelo izlizalo), ali bez obzira odijeva li ih u kontekstu voditelja TV dnevnika⁸, financijskog eksperta⁹, predavača za govornicom¹⁰ ili prilikom javnog proslavljanja vlastita rođendana¹¹, to odijelo uvijek u sebi nosi i određenu poli- tičku konotaciju. A uključujući njegovo reprezentativno nošenje tog odijela, rekao bih i predsjedničku. Ne bih se čudio da u garderobi čuva i posve novi, još nekorisćeni, pred- sjednički dres, za slučaj da se namjerava performativno kandidirati.

Osim u kontekstu uniforme koja odgovara pojedinoj ulozi, odjeća može, kao iko- nografski nositelj određene poruke, postati i dio prodajne ponude, koja najčešće prati medijski prostor u okviru kojeg se akcija događa. Kao što je to primjerice, *T-shirt* na kojem je otisnut amblem za *Vječnu vatru gnjeva*, odjevni predmet koji identificira dru- tvenu grupaciju što iz raznoraznih razloga u znak protesta ili gnjeva pali automobile. A s druge strane, *T-shirt* s logotipom pokreta ilustrira i sveprisutnu dimenziju rasprodaje, odnosno velike vjerojatnosti da će se bilo koja ideja smjestiti i komercijalizirati.

Osim svoje vlastite, Martinis posjeduje i karakterističnu odjeću drugih predsjedni- ka, od kojih najveće mjesto svakako zauzima Lenjinov eksplozivom razneseni šinjel.¹² A da je komunikacija s predsjednicima koji su označili naše doba, njegova nepresušna performativna inspiracija, osim Lenjina, znaju i Mao Zedong i Tito. Ovaj potonji naro- čito.

No, koliko god ti lideri privlačili pozornost, u raznim je slučajevima vidljivo da se i ne mora biti predsjednik, da bi Martinis s nekim performativno razgovarao. To mogu, kao primjerice u *Simultanom govoru*, biti i umjetnički protagonisti 20. stoljeća, Beuys, Maljevič, Warhol, Marinetti... Temeljito, međutim, jezikom preodjeveni, teško da bi i sami sebe u tim nastupima mogli prepoznati.

Jedan od njegovih čestih performativnih sugovornika jest i on sam. To, međutim, nimalo ne nalikuje nekakvim javnim “dijaloškim monolozima”, nego je riječ o, medij- skim putem ostvarenoj, komunikaciji između njegovih različitih “dobnih” izdanja. Pa tako u okviru projekta *DM talks to DM*, u emisiji *Drugi format*, iz 2010, njegov tadašnji identitet u televizijskom prijenosu odgovara na pitanja što mu ih je postavio njegov

1 *Video imunitet*, 1976. i *Otvoreni kolut*, 1976.

2 *Čuvar na izložbi*, GSU, Zagreb, 1976.

3 *Rad za Pumps galeriju*, Pumps Gallery, Vancouver, 1978.

4 *Umjetnik pri radu*, Galerija Nova, Zagreb, 2006.

5 *Vrijeme u Amsterdamu* (sa Sanjom Iveković), Amsterdam, 1980.

6 *JBT/Zadar/51*, Zadar, 2000.

7 *Savski Jang Ce projekt*, Zagreb, 2009.

8 *Proba TV dnevnika 4. 5. 1980*, film, HRT 2016.

9 *Krajolik promjenjivog rizika*, MSU, 2004.

10 *Simultani govor*, Uni teatar, Regensburg, 2008.

11 *Svečana večera*, MSU, Zagreb, 2013.

12 *Kaput raznesenog Lenjina*, *Imageination / Odjeća, tekstil, maska i kostim kao tema i medij u suvremenoj umjetnosti*, Galerija Karas, Zagreb, 2013.

Boris Greiner

Performative Suit

One of the possible ways of getting into that section of Martinis' oeuvre entitled "live performances" is to peek into the room where he keeps the clothes for his public appearances. At the very beginning of his career, that room was, of course, almost empty; his first performances¹ were done unclothed. After that, the wardrobes started to fill up with the uniform of a museum guard,² various protective overalls³ and worker's coats,⁴ ordinary coats,⁵ and the inevitable classic suits,⁶ even professional diving equipment.⁷ What, however, differentiates his performative from a theatrical wardrobe, is the lack of costumes in the classical sense of the word; everything that is out there is taken from the commonly used range of activities that he does during his performances, activities that he assimilates and promotes into one of the performative levers of a certain conceptual idea. From house-painter to television announcer to metal worker. He avoids only those that are too symbolic; to my knowledge, he never used a chimney sweep's uniform.

We will probably still find several classic suits in that wardrobe (since one would very likely have been worn out from frequent use), but regardless of whether he wears them in the context of a TV news presenter,⁸ a financial expert,⁹ a lecturer at the podium,¹⁰ or at a public celebration of his own birthday,¹¹ there is always also a certain political connotation inherent in it. And including his representative wearing of that suit, I would say a presidential connotation as well. I would not be surprised if he kept a brand new, still unused, presidential outfit in that wardrobe, in case he intends performatively to stand as a candidate.

As well as in the context of uniform that fits a particular role, the clothing—as the iconographic bearer of a certain message—can also become part of the sales offer that usually accompanies the media space in which the action occurs. Like, for example, a T-shirt on which the emblem for *Vječna vatra gnjeva* (Eternal Flame of Rage) is printed, an item of clothing that identifies a social group that burns cars for various reasons as a sign of protest or rage. On the other hand, the T-shirt with the logo of the movement also illustrates the ever-present dimension of a seasonal sale, that is, the high probability that any idea will immediately be commercialized as well.

In addition to his own, Martinis also possesses the characteristic clothes of other presidents, the most important place certainly being taken by Lenin's greatcoat blown up by explosives.¹² And that communication with the presidents who marked our time is an inexhaustible performative inspiration for him is known not only by Lenin but also by Mao Zedong and Tito. By the latter in particular.

But as much as those leaders attract attention, it is evident in various cases that it is not necessary to be a president for Martinis to speak to one performatively. This also applies, as in, for example, *Simultani govor* (Simultaneous Speech), to the prime artistic figures of the 20th century, Beuys, Malevich, Warhol, Marinetti... Thoroughly disguised by language, however, they would find it hard to recognize themselves in these performances.

1 *Video imunitet* (Video Immunity), 1976, and *Otvoreni kolut* (Open Reel), 1976

2 *Čuvar na izložbi* (Art Guard), Gallery of Contemporary Art, Zagreb, 1976

3 *Rad za galeriju Pumps* (A Work for the Pumps Gallery), Pumps Gallery, Vancouver, 1978

4 *Umjetnik pri radu* (The Artist at Work), Gallery Nova, Zagreb, 2006

5 *Vrijeme u Amsterdamu* (Weather in Amsterdam) (in collaboration with Sanja Iveković), Amsterdam, 1980

6 *JBT/Zadar/51*, Zadar, 2000

7 *Savski Jang Ce projekt* (The Sava Yangtze Project), Zagreb, 2009

8 *Proba TV dnevnika 4. 5. 1980* (TV News Rehearsal on 4 May 1980), film, Croatian Radio Television, 2016

9 *Krajolik promjenjivog rizika* (Variable Risk Landscape), Museum of Contemporary Art, 2004

10 *Simultani govor* (Simultaneous Speech), University Theater, Regensburg, 2008

11 *Svečana večera* (Gala Dinner), Museum of Contemporary Art, Zagreb, 2013

12 *Kaput raznesenog Lenjina, Imagination / Odjeća, tekstil, maska i kostim kao tema i medij u suvremenoj umjetnosti* (Coat of the Blasted Lenin, Imagination / Clothes, Textile, Mask and Costume as a Theme and Medium in Contemporary Art) Karas Gallery, Zagreb, 2013

tridesetak godina mlađi identitet u video snimci performansa izvedenog u Western Frontu, Vancouver 1978, te se izravnim sučeljavanjem te "dvojice" postiže dojam osobnog kontakta ostvarenog pomoću vremenskog stroja. Treba li uopće spominjati kako je tridesetogodišnjak bitničkog izgleda (duža kosa, brkovi, brada) odjeven u običnu majicu, dočim je šezdesetogodišnja uredno podšišana i obrijana varijanta DM-a u klasičnom odijelu.

Osim one identitetske, ostvarene tehnološkim sredstvima, "dobna" se komunikacija odvija i posredovanjem medija tijela: ponavljanjem fizičkih radnji prilikom realizacije umjetničkog rada, njegovo se tijelo, naime, prisjeća mlađeg izdanja sebe, budući da je identičan postav izložbe *Modul N&Z* proizvodilo prije četrdesetak godina. Reinterpretaciju te izložbe naziva *Rad na izložbi 1969. (Data Recovery, 2015)*. A između ostalih artikala, u međuvremenu sakupljenih zato što odgovaraju i šire prostor njezine teme, nalazimo i majicu s reprodukcijom On Kawarine slike na kojoj je ispisan datum te prve izložbe.

Neobično zanimljiv artikal njegove garderobe jest i odijelo za nevidljivost, što ga oblači kad izvodi "pervertirani performans", to jest onaj bez vidljivog performer¹³.

Pervertitski koncept performansa moguće je prisposodobiti i u lani izvedenim poslovanjima na izradi *Rada na izložbi 1969*, zato što je nemoguće precizirati što je u toj reinterpretaciji ključno, proces ili njegov rezultat. Je li to činjenica izvođenja istih radnji koje će ostvariti ponovljenu izložbu, što bi, dakle, bio performans, ili je to ponovno napravljena ondašnja izložba kao posljedica tog posla? On sam tvrdi da je ključnu prvo, dapače, pridružuje fotografije što prikazuju proces proizvodnje *Modula N&Z*, a ne rezultat, koji niti onda zapravo i nije bio definiran, čime kao da govori kako je taj proces svih ovih godina u međuvremenu neprekidno trajao.

A činjenici da je proces sada ipak obješen o klin, svjedoči radnička kuta s fotografijom, koja u novom izdanju, obješena o neku gredu, postaje eksponat.

Na prvi bi se pogled moglo zaključiti i kako, inače nesklon osobnim multiplikacijama u više od dva primjerka, tek zbog količine neiskorištenih odjevnih komada iz svoje garderobe izvodi video performans u kojem se neprestano preoblači¹⁴, upravo *outfitom* sugerirajući određene povijesne, društvene ili individualne profile. Dakako, svi su se oni, posredovanjem njega kao osobe performer¹⁵, svrstali pod istu zastavu.

Ta zastava je 11. Marxova teza o Feuerbachu. A prvotni dojam ili pak mogući prigovor kako odjeća kojom karakterizira likove ipak pripada domeni kostimografije, u startu je anuliran, budući da on, kao performer, preuzima ulogu kazališnih glumaca koji, doslovno iskoračujući izravno iz prepoznatljivih klasičnih rola, dolaze u novu funkciju - svojim pojavljivanjem ispisuju spomenuti tekst u osam binarnih znamenki. Iz toga proizlazi da medij teatra postaje izvedbena poluga, ona uključuje svoj kontekst i kao takva igra ulogu u sličnom, ali ipak sasvim drugačijem mediju, onom performansa. Pri čemu je odjeća jedan od ključnih čimbenika u takvom poigravanju medijima.

Ponekad, međutim, u svom garderobnom kabinetu Martinis provede financijsku reviziju. Na najavnoj fotografiji za *Savski Jang Ce projekt* možemo precizno vidjeti koliko košta pojedini dio njegova performativnog ruha. On se pojavljuje kao lutka u konfekcijskim magazinima s istaknutim cijenama pojedinih artikala. Cijene su, jasno, izražene u jenima, jer sve je ionako *Made in China*.

¹³ Umjetnik pri radu, 1978.

¹⁴ 8/11, video-instalacija, 2006.

One of his frequent performative interlocutors is also him himself. This, however, does not at all resemble any sort of public “dialogical monologues,” but is about the communication between his different age “editions” that have been executed through the media. So that, within the project *DM talks to DM*, shown in 2010 in the television program *Drugi format* (The Other Format), his then identity, in the television coverage, answered the questions that had been posed to him by his thirty years younger identity in the video footage of a performance executed at the Western Front, Vancouver in 1978. The impression of a personal contact, through direct confrontation of “the two,” is achieved by means of a time machine. Needless to say, the thirty year old with his Beatnik-like appearance (long hair, moustache, beard) wore an ordinary T-shirt, whereas the sixty-year-old version of DM, sporting neatly cropped hair and beard, wore a classic suit.

In addition to the identity communication, generated by technological means, the “age” communication also took place through the mediation of the medium of the body: by the repetition of physical activities during the execution of the artistic work; namely, his body recalled the younger variant of itself, since it produced an identical layout of the exhibition *Module N⊕Z* forty years ago. He entitled the reinterpretation of that exhibition *Rad na izložbi 1969*. (*Data Recovery, 2015*) (Work at the Exhibition, 1969 [Data Recovery, 2015]). And among other items—collected in the meantime because they corresponded to and broadened the space of its theme—we find, also, a T-shirt with a reproduction of On Kawara’s painting that bears the inscription of the date of that first exhibition.

An unusually interesting item of his wardrobe is also the invisibility suit that he wears when executing a “perverted performance,” that is, one with no visible performer.¹³

The pervert’s concept of a performance can be compared also with the works on the making of the above mentioned exhibition *Rad na izložbi 1969*. last year, because it is impossible to precisely define what is key in that reinterpretation, the process or its outcome. Is it the fact of going through the same actions that will result in a repeated exhibition, which, in fact, would be a performance; or is it the re-making of the then exhibition as the consequence of this business? He himself claims that the former is crucial; indeed, he includes the photographs showing the process of the production of *Module N⊕W*, not the result, which was not really defined even then, as if he were saying that, in the meantime, that process has lasted constantly over all these years.

The worker’s coat from the photographs which, hung on a beam in this new edition, becomes an exhibit testifies to the fact that the process is now hung up after all.

At first glance, one might conclude also that he, otherwise inapt to personal multiplications in more than two copies, does a video performance in which he constantly changes his clothes merely because of the quantity of unused garments in his wardrobe,¹⁴ actually suggesting with the outfit a certain historical, social, or individual profile. Of course, through the mediation Martinis as the person of the performer, they all line up under the same banner.

This flag is Marx’s 11th thesis on Feuerbach. But the initial impression, or even a possible objection, that the clothing he uses to describe his characters still belongs to the domain of costume design is annulled from the start, since he, as performer, takes on the role of theater actors who, literally stepping directly out of their distinctive classic roles, come to a new function – with their appearance they write out the mentioned text in eight binary digits. From this it derives that the medium of theater becomes the

13 *Umjetnik pri radu* (The Artist at Work), 1978

14 *8/11*, video installation, 2006

Nedvojbena pripadnost lijevoj političkoj misli nije se, međutim, kolorom upisala u njegovu izvedbenu garderobu. Nema, primjerice, niti jednog crvenog odijela. Odgovor na tu zanimljivu pojedinost moguće je pronaći u njegovoj izjavi da je "... danas sve više uvjeren da kolor nije ono što neko umjetničko djelo čini iznimnim. Ispred njega postavio bih dosljednost postupka. Umjetnički postupak je sam po sebi istinit događaj i ne treba ga kompromitirati suvišnim dotjerivanjima". (U originalnoj izjavi Martinis umjesto riječi *kolor* upotrebljava riječ *virtuoznost*, ali značenje bi moglo biti isto.)

Ako bi na nekoj općoj razini nužno bilo identificirati crtu što razdvaja predstavu od performansa, tada se jedna od njezinih bitnih značajki vrlo jasno prepoznaje u specifičnoj (a možda i arhetipski označujućoj) dosljednosti Martinisova umjetničkog postupka. Premda su u oba medija prisutni i tema i izvedba, koja uključuje i dramaturgiju, zatim scenografija, pa i odjeća, ono što karakterizira performans jest izostanak radnje u obliku linearne pripovijesti. Pa iako i za većinu performansa postoji scenarij, njegova uloga nije razvoj, odnosno proizvodnja zapleta i raspleta, nego proizvodnja metaforičke slike. Sve se, dakako, odvija u vremenu, ali ono nije presudno za doživljaj. Svejedno je u kojoj je Martinis fazi tuširanja pod video mlazom ili automobil u fazi izgaranja. Svejedno je na kojoj je netko točki plivanja preko rijeke, ako se dotični time javno prikazuje kao još potentni vođa svog životnog projekta. Svejedno je što svijetu žele poručiti lideri 20. stoljeća, kad ih većina tog svijeta uopće ne razumije. Nije pretjerano bitno niti koje su konkretne poruke Titova govora što ga Martinis interpretira, nego kontekst u kojem se repriza odvija, sve je uvijek dosljedno podvrgnuto jednoj zamisli. A to što ta jedna zamisao u sebi krije brojne slojeve značenja, znači da je slika kojom se manifestira univerzalna, te da ju je moguće iskoristiti poput zrcala, u kojem će se vrlo jasno ogledati taj kontekst. Dapače, bez tog zrcala on ostaje nevidljiv.

A premaz kojim obično staklo postaje autorsko zrcalo, uključuje odgovornost svih njegovih poteza, svi su oni u istoj službi. Ali ni na jednom od njih nije moguće pronaći ono što ih svrstava u tu službu, pa da se preko toga nečeg može i ustanoviti u čemu se sastoji zadatak ili rezultat. Nasuprot tome, kao što isti elementi dovedeni u specifičan odnos proizvode različite molekule, tako i obični uporabni predmeti u Martinisovom performativnom tretmanu dobivaju specifično značenje. Kontekst im ga određuje. Zato on najčešće i ne barata s materijalom što takvo značenje već otprije posjeduje.

Zato u njegovom ormaru nema crvenog odijela, nego tek ono klasično, zatim uniforme, kute i kombinezoni.

Plus to nešto ronilačke opreme.

A sudeći po tematici njegovog povijesno-sadašnjeg-futurološkog performativnog projekta *Request_reply.DM/2077* u kojem je istražio mnoštvo lokacija ovoga planeta, ne bih se čudio da u skoroj budućnosti u garderobi osvane i astronautski skafander.

lever to put things in motion, it includes its own context, and as such plays the role in a similar, but very different medium, that of the performance. In which clothing is one of the key factors in such playing with the media.

Sometimes, however, Martinis carries out a financial audit in his wardrobe. On the introductory photograph of the *Savski Jang Ce projekt* (The Sava Yangtze Project) we can see exactly how much a particular part of his performative clothes costs. He appears as a dummy in ready-to-wear magazines, with prices of particular items displayed. Prices are, of course, expressed in yuan, because everything is *Made in China* anyway.

His unquestionable affiliation with leftist political thought is not, however, inscribed in the color of his performative wardrobe. There is, for example, not one red suit. The answer to this interesting detail can be found in his statement that "... I am now increasingly convinced that color is not what makes a work of art exceptional. I would put the consistency of the procedure ahead of it. The artistic process is in itself a true event, and it should not be compromised by superfluous refinements". (Instead of using the term *color*, Martinis uses the term *virtuosity* in his original statement, but the meaning might be the same.)

If, on some general level, it were necessary to identify the line that separates the show from the performance, then one of its essential features would be very clearly recognizable in the specific (and perhaps the archetypally signifiable as well) consistency of Martinis' artistic process. Although the theme and the execution, which also includes the dramaturgy, and then the set design, including the clothing, are present in both media, what characterizes the performance is the lack of a plot in the form of a linear narrative. So although there is a scenario in most of his performances, its role is not the development, that is, the production of a plot and a resolution, but the production of a metaphorical image. All of that, of course, takes place in time, but it is not crucial for the experience. It makes no difference which stage of showering under the video-spray Martinis is in, which phase of combustion a car is in. It makes no difference at which point of swimming across the river someone is if this proves him publicly as a still potent leader of his life project. It makes no difference what the leaders of the 20th century want to say to the world when most of that world does not understand them at all. It is also not overly important what the specific messages of Tito's speech that Martinis interprets are, but the context in which the repetition occurs; everything is always consistently subjected to one idea. And that this one idea contains many layers of meaning in itself means that the image in which it is manifested is universal, and it can be used as a mirror in which that context will be reflected very clearly. Indeed, without that mirror, the context will remain invisible.

And the coating by which a plain piece of glass becomes an authorial mirror includes the responsibility for all of his moves; they are all there for sake of the same thing. But in none of them is it possible to find what puts them there, so that, through that something, one can establish what the task or the result consists of. In contrast, just as identical elements, put into particular combinations, will produce different molecules, ordinary everyday items in Martinis' performative treatment get a specific meaning. It is the context that determines it for them. Therefore, he generally does not handle material that already possesses such a meaning.

This is why there is no red suit in his wardrobe, only a classic one, and then uniforms, worker's coats and overalls.

Plus some diving equipment.

And judging by the theme of his historical-present-futurological performative project, *Request_reply.DM/2077*, in which he explored a multitude of locations on this planet, I would not be surprised if, in the near future, a space suit were to appear in his wardrobe.

Jerzy
Limon

Jesu li
“izvedbe-
ne insta-
lacije”
Dalibora
Martinisa
– teatar?

Dalibor Martinis je 1992. u umjetničkoj galeriji Ontario (Toronto) prvi puta prikazao video instalaciju nazvanu *Supper at Last* (*Napokon večera*). Riječ je o djelu koje koristi tradicije i konvencije karakteristične za različite umjetničke sustave značenja, uključujući video umjetnost, scenografiju, pa čak i radio dramu. Budući da se mnoge komponente te instalacije mogu okarakterizirati kao kazališne, opravdano se postavlja pitanje ispunjava li djelo kriterije nečega što bismo mogli nazvati kazalištem, a što je, smatram posebna umjetnička disciplina s određenim pravilima oblikovanja (ne kao metafora koja označava oblike društvenog ponašanja ili druge oblike umjetnosti). Sam autor svoj rad opisuje kao “izvedbenu instalaciju”¹ koja se bavi “geometrijom vremena”. Ipak, to nije dovoljno. Premda danas, držim, doživljavamo pravu poplavu “teatar”, od Orlaninog operacijskog teatra, teatra tijela, teatra orgije i misterije do teatra menstruacije, o tome je li nešto teatar ili nije ne odlučuju umjetnikova uvjerenja ili hir, nego sistemska, karakteristična pravila, od kojih je najvažnije ono koje se odnosi na vremenske strukture upotrijebljene u djelu.² Teatar je jedina umjetnička disciplina u kojoj izvođači sami stvaraju fiktivno vrijeme, preciznije – fiktivnu sadašnjost koja, iako se razotkriva uspoředno sa stvarnom sadašnjošću, s kojom se i poklapa, pripada drugom, fiktivnom toku vremena (naravno, i druge umjetničke discipline, poput performansa ili *happeninga*, mogu sadržavati elemente teatra, ali ih to obično ne čini teatrom). Radi se o protoku prošlog vremena koje se u sadašnjost vraća pomoću konvencija i pravila kazališne umjetnosti.³ Prošlo je vrijeme preneseno u sadašnjost, što rezultira pojavom dvije sadašnjosti, stvarnog vremena u kojem postoje performansi i gledatelji, te fiktivne sadašnjosti likova na pozornici. Ovdje nailazimo na paradoksalnu situaciju u kojoj se prošli događaji, iskazi i radnje predstavljaju kao stvarna sadašnjost izvođača⁴ i gledatelja. Time je omogućeno stvaranje situacije u kojem se teatar “otvara” (otkriva) primatelju na način sličan empirijskoj stvarnosti. To se događa zato što izvođač – stvarno ljudsko biće koje živi (i biološki) u istom stvarnom vremenu kao i gledatelj – signalizira da je nešto što se dogodilo (ili, rjeđe, nešto što će se dogoditi u budućnosti) unutar drugog vremena, a nerijetko i unutar drugog prostora, zapravo njegova aktualna stvarnost.

Kako bi postigli taj efekt, izvođači prestaju primjećivati kazališnu situaciju (odnosno, stvarni prostor) i prisutnost publike, te znakovima prikazuju da se nalaze u stvarnoj situaciji koja je indeksikalna onome što se odvija unutar zadanog fiktivnog prostora. Drugim riječima, izvođač se pretvara da je negdje drugdje, u nekom drugom vremenu. Taj odnos zapravo nije stvaran, nego konvencionalan. Pravi se odnos uspostavlja između stvarnog izvođača i onoga što je materijalno prisutno na pozornici, a to je, pak, nedostupno fiktivnim likovima. Ta pojava rezultira stvaranjem dvaju modela percepcije

1 E-mail Dalibora Martinisa, 15. 11. 2007. Kratki opis djela moguće je naći u knjizi Nade Beroš, *Dalibor Martinis. Javne Tajne* (Zagreb: omni:media), 2006, str. 101.

2 U potpunosti sam svjestan da “sistemska pravila” i druge kriterije korištene u ovom eseju neće nužno prihvatiti zagovornici “abolicionističkog” pristupa umjetnosti. Moj je stav konzervativniji, te umjetnost smatram činom komunikacije koji koristi intrinzična pravila koja je moguće razlikovati od

pravila koja propisuju društveno ponašanje ili druge oblike ljudske komunikacije.

3 Temom vremena u teatru opširno sam se bavio u svojoj knjizi *Pięt wymiar teatru* (*Peta dimenzija kazališta*, Gdansk, 2005), objavljenoj na poljskom. Među mojim nedavnim djelima objavljenima na engleskom, tom i sličnim temama bavi se “Peti zid: Riječi tišine u Shakespeareovim solilokvijima i komentarima namijenjenima publici”, *Shakespeare Jahrbuch* (2008).

4 Potrebno je definirati prvotnu razliku između glumca i lika na pozornici: prvi je ljudsko biće kojem je teatar profesija ili hobi, dok je drugi njegova kreacija. Drugim riječima, glumac istovremeno sudjeluje u stvaranju i utjelovljuje materijalni sadržaj znaka figure koja je nematerijalna i, u osnovi, mentalni konstrukt. Ovdje je potrebno dodati da novi val takozvanog post-dramatskog kazališta često nastoji izbrisati granicu koja dijeli glumca od lika; posljedično se poništavaju i

vremenski i prostorni procjep ili praznina. Naravno, možda je riječ tek o privremenoj karakteristici izvedbe. Međutim, u svojoj dominantnoj varijaciji ona potkopava osnovne karakteristike teatra kao umjetnosti, koji stoga neizbježno postaje tek još jedan tip umjetnosti, poput performansa ili *happeninga*. Cf. Hans-Thies Lehmann, *Postdramatic Theatre*, prev. Karen Jürs-Munby (London / New York: Routledge, 2006).

Jerzy
Limon

Is
Dalibor
Martinis's
"performing
installation"
theater?

In 1992 Dalibor Martinis exhibited a video installation entitled *Supper at Last*, first shown in the Art Gallery of Ontario (Toronto). It is a work that employs traditions and conventions belonging to various artistic systems of signification, including video art, scenography, and even radio drama. As many of its components can be classified as theatrical, one is justified in asking whether the entire work meets the criteria of what might be called theatre, which I would like to see as a separate discipline of art governed by specific modelling rules (and not as a metaphorical term denoting forms of social behaviour or other artistic forms). The author himself describes his work as a 'performing installation'¹, dealing with 'geometry of time'. Still, that is not enough. In my opinion, although today we have an overflow of "theatres", from Orlan's operation theatre, the theatre of the body, the theatre of orgy and mystery, to menstruation theatre, it is not the artist's conviction or whim that decides what is and what is not theatre, but the systemic distinctive rules, of which most important are the temporal structures employed². Theatre is the only art discipline where live performers create fictional time, or – to be more precise – the fictional present, which, though it reveals itself in parallel to the real present and overlaps with it, belongs to another, fictional time stream (of course other artistic disciplines, such as performance art or happening, can incorporate theatrical elements, but this usually does not make them theatre). It is a stream of time past, which is returned to the present by means of convention and the rules of theatre art³. It is past time transferred to the present, resulting in the appearance of two present times, the real time of the performance and spectators, and the fictional present time of the stage figures.

What we are thus dealing with is a paradoxical situation where past events, utterances and actions are revealed as if they were the real present of the performer⁴ and the spectator. This makes it possible to create a situation where theatre 'unfolds' (reveals) itself to the recipient in a manner not unlike empirical reality. This happens because the performer – a real human being living (also biologically) in the real time shared with the spectator – signals that something which has happened (or, less frequently, will happen in the future) within a different time and usually within a different space, is his or her actual reality. To achieve this effect, the performers cease to notice both the theatrical situation (i.e., real space) and the audience's presence, and they signal finding themselves in a real situation that is indexical with what is taking place within the denoted fictional space. In other words, they pretend that they are somewhere else at a different time. In fact, this relationship is not real but conventional. A real relationship, in turn, emerges between the live performer and what materially exists on the stage, which, in turn, is inaccessible to the fictional figures. This results in the creation of two

1 E-mail from Dalibor Martinis, dated 15/11/2007. A brief description of the work may be found in a book by Nada Beroš, *Dalibor Martinis. Public Secrets* (Zagreb: (omni:media), 2006), p. 101.

2 I am fully aware that 'systemic rules' and other criteria used in this essay will not necessarily be accepted by all those who advocate a more 'abolitionist' approach to art. I take a more conservative view, seeing art as an act of communication that employs intrinsic rules that may

be distinguished from the rules that govern social behaviour or other forms of human communication.

3 I have extensively written on the subject of time in theatre in my book, published in Polish, *Piąty wymiar teatru* ["Theatre's Fifth Dimension"] (Gdansk, 2005). Of my recent works published in English and dealing with similar issues, see "The Fifth Wall: Words of Silence in Shakespeare's Soliloquies and Asides", *Shakespeare Jahrbuch* (2008), in press.

4 The initial distinction between an actor and a stage figure has to be made: the former is a human being for whom theatre is a profession or hobby, whereas the latter is a creation of the former. In other words, the actor is both the co-creator and the material substance of the sign of a figure which is immaterial and basically a mental construct. It has to be added at this point that the new wave of the so-called postdramatic theatre often attempts to break down the barrier dividing the actor

and the figure; consequently, the temporal and spatial split or hiatus is annulled. This may, of course, be a temporary feature of a production, but in its dominating variety it undermines the basic qualities of theatre as art, which inevitably thus becomes another type of art, such as performance art or happening. Cf. Hans-Thies Lehmann, *Postdramatic Theatre*, trans. by Karen Jürs-Munby (London / New York: Routledge, 2006).

stvarnosti, od kojih jedan pripada likovima, a drugi publici; u teatru opreka između tih modela stvara značenja, te ju možemo smatrati karakterističnim obilježjem teatra.⁵

Indeksikalna veza podrazumijeva činjenicu da izvođači (glumci) prilikom promjene svojeg takozvanog deiktičkog sustava ukazuju na prostornu, vremensku i kauzalnu bliskost sa stvarnošću, koja se zapravo ne odvija na pozornici, nego je semiotički prizivana znakovima koje sačinjava primjereno odabrana i oblikovana znakovna građa (odnosno, sve ono što je materijalno prisutno u prostoru semioze). Istodobno, kao što sam već spomenuo, glumac – živo ljudsko biće, koje je ujedno i najvažniji kazališni znak – održava razne odnose s onime što ga fizički okružuje. Cjelokupna znakovna građa unutar djela (kostimi, scena, svjetla, glazba, riječi, zvukovi, itd.), uvijek pravilno odabrana i izričito oblikovana, u indeksikalne odnose s fiktivnim svijetom ulazi pretežito zahvaljujući glumcu. Glumac je taj koji igra ulogu posrednika koji sve što pogleda, spominje ili dodiruje uvlači u vezu s onime što nije tamo, s onime što je fiktivno. Glumac ima sposobnost da dočara konvencionalni prostorni i vremenski prijenos svega što ga okružuje u područje fikcije. Na taj se način stvara sveobuhvatna dvostrukost koja je tako karakteristična za teatar, a koja je prihvatljiva samo na temelju dogovora između izvođača i primatelja. Ta dvostrukost počiva na naizgled podijeljenoj ontologiji: živa ljudska tijela, stvarni objekti i drugi fenomeni uistinu prisutni na pozornici postaju znakovima onoga što nije tamo, znakovima fiktivnog, a stoga i nematerijalnog svijeta. Nama, gledateljima, glumci signaliziraju način na koji fiktivni likovi tumače svijet oko sebe, a to se suprotstavlja onome što gledatelj vidi i čuje na pozornici. Kao što sam spomenuo, to je proces stvaranja značenja, jedinstven za teatar kao medij.

Tako se teatar otkriva kao oblik umjetnosti u kojem glavnu ulogu igra živo ljudsko biće, odnosno glumac.⁶ Dopustite mi da ponovim kako glumac sve što ga fizički okružuje na pozornici uvlači u fiktivni svijet. Glumac time što istodobno utjelovljuje sebe samog i označen lik preuzima dvostruku deiksu.⁷ Glumčevim posredovanjem stvara se indeksikalna veza između fiktivnog i stvarnog. Zahvaljujući tome, sve poprima funkciju znaka i prestaje se odnositi isključivo na sebe. Kazališni znakovi granaju se u dva osnovna smjera: označavaju elemente fiktivnog svijeta, a istodobno skreću pozornost na sebe, odnosno, na svoju materijalnu supstancu i njezino oblikovanje. Glumac pokazivanjem na stolicu, koju verbalno ili gestama opisuje kao kraljev tron, stvara fikciju (navodi nas da na mjestu stolice vidimo tron), ali i uspostavlja odnos između fiktivnog trona i materijalnog oblika stolice koja je upotrijebljena kao rekvizit. Značenje stolice stoga nije ograničeno samo na tron, nego obuhvaća i upotrebu stolice kao nositelja konvencionalnog znaka, koji je stolica sama u smislu svojeg materijalnog oblikovanja. To znači da svrha kazališta kao umjetnosti nije tek stvaranje iluzije o fiktivnom svijetu, nego je svrha kazališta u uspostavljanju odnosa između elemenata tog svijeta i materijalnosti pozornice.

5 Stoga kazalište možemo doživjeti kao umjetnost stvaranja dvostruke sadašnjosti, u kojoj se preklapaju fikcija i stvarnost. Premda je u suvremenim praksama, posebno u takozvanom post-dramatskom teatru, granica između teatra i života naizgled mutna, ne smijemo zaboraviti da je riječ o vremenskim i prostornim granicama koje nisu stvarne. Svaka kazališna izvedba ima svoj početak i kraj, a unutar tih

granica sve je podložno ulasku u bliže ili dalje odnose, što znači da se značenje stvara na potpuno različiti način u odnosu na stvarni život. Stoga je prividna sličnost između umjetnosti i života na pozornici tek konvencija, koja je često korištena u prošlosti (npr. u renesansnim i baroknim dvorskim izvedbama).

6 Zbog toga kazalište ne može postojati bez živoga glumca. Predmeti, strojevi, automati ili

životinje nemaju sposobnost dočarati fiktivno vrijeme i prostor, osim ako ih ne imitira čovjek. Naravno, moguće je stvoriti scenografsku kompoziciju, poput, na primjer „egipatske piramide u izgradnji“, ali ta pojava sama po sebi ne stvara dvostrukost sadašnjeg vremena.

7 Za više informacija o temi deikse, pogledati, na primjer, Stanton B. Garner, Jr. *Bodied Spaces, Phenomenology and*

Performance in Contemporary Drama (Ithaca and London, 1994), poglavlje 4: *The Performing „I“: Language and the Histronics of Place*: 120 – 158, te moj članak „A Candle of Darkness: Multiplied Deixis in Roberto Ciulli's *King Lear*“, „Semiotic Analysis of Avant-Garde Performance“, urednici Eli Rozik i Yana Meerzon (2008), posebno izdanje publikacije JDTC (Spring 2008).

models of perceiving reality, the figures' and the audience's; the juxtaposition of the two is a meaning-generating factor in theatre, and may be treated as theatre's distinctive feature⁵.

The indexical relationship means that when the performers (actors) change their so-called deictic system, they signal spatial, temporal and causal contiguity with reality, which is not actually there on the stage, being only invoked semiotically by signs made up of properly chosen and modelled signalling matter (that is, all that is materially present in the space of semiosis). At the same time, as I have already mentioned, the actor – a live human being, who is the most important theatrical sign – remains in various relationships with what surrounds him or her materially. It is predominantly owing to the actor that the entire signalling matter of the work (costumes, stage set, lights, music, words, sounds, etc.), always properly selected and distinctively modelled, enters into indexical relationships with the fictional world. It is the actor who is the mediator drawing everything he or she looks at, refers to or touches into a relationship with what is not there, that is fiction. He/she also has the ability to signal the conventional spatial and temporal transfer of everything that surrounds him into the fictional realm. This creates that duality in all respects that is so typical of theatre, which is acceptable only on the basis of the agreement between the performer and the recipient. The duality rests on what seems to be split ontology: live human bodies and real objects and other phenomena actually present on the stage become signs of what is not there, of the fictional, hence immaterial, world. The actors signal to us, being the spectators, the way in which fictional figures read the world around them, and that is juxtaposed by what the spectator sees and hears on the stage. As I said, this is a meaning-generating process, unique for theatre as a medium.

In this way theatre reveals itself as an art where the principal part is played by a live human being, that is the actor⁶. Let me repeat that the actor draws everything that materially surrounds him or her on the stage into the fictional world. Being both himself or herself and the denoted figure, the actor assumes a double deixis⁷. Through the actor's mediation an indexical relationship is formed between the fictitious and the real. Owing to that, everything assumes a sign function and ceases to denote itself exclusively. Theatrical signs are oriented in two basic directions: they signify the elements of the fictional world, while simultaneously drawing attention to themselves, that is to their material substance and its modelling. Pointing to a chair and describing it verbally or through gestures as the king's throne, the actor not only creates fiction (makes us see the throne, not the chair) but also establishes a relationship between the fictional throne and the material shape of the chair used in the staging. The meaning of the chair is hence not limited to the throne, but includes its use as a carrier vehicle of a conventional sign, which is the chair itself in the sense of its material modelling. This means that the goal of theatre as art is not merely creating an illusion of a fictional realm, but rests in the establishing of a relationship between elements of that realm and the materiality of the stage.

5 We may therefore see theatre as the art of creating dual present time, where the real and the fictional overlap. Even though in present day practice, especially in the so-called postdramatic theatre, the border between theatre and life seems to be blurred, we must not forget that in theatre we are dealing with temporal and spatial boundaries that are not life-like. Every performance has a beginning and

an end, and within these limits everything enters into closer or more distant relationships, which means that meaning is generated in ways totally different than in real life. Thus, the seeming similarity of art and life on the stage is just a convention, often employed in the past (e.g. in Renaissance and Baroque court performances).

6 This is why theatre cannot come to existence without a

live actor. Objects, machines, automatons or animals do not have the ability to signal fictional time and space, unless animated by humans. Of course, it is possible to create a scenographic composition such as, for instance, "an Egyptian pyramid under construction", but this in itself will not create the duality of the present time.

7 On the issue of deixis, see, for instance, Stanton B. Garner,

Jr., *Bodied Spaces. Phenomenology and Performance in Contemporary Drama* (Ithaca and London, 1994), chapter 4: *The Performing "I": Language and the Histronics of Place*: 120–158, and also my article "A Candle of Darkness: Multiplied Deixis in Roberto Ciulli's *King Lear*", in: "Semiotic Analysis of Avant-Garde Performance", edited by Eli Rozik and Yana Meerzon (2008), special edition of *JDT* (Spring 2008) – in press.

U Martinisovom radu susrećemo se s video instalacijom: tanjuri, pribor za jelo i hrana (kao i ruke ljudi koji večeraju) projicirani su na stvarni stol (kao da se radi o filmskom platnu), oko kojeg su posložene stvarne stolice. Ipak, takva projekcija ne bi bila uznemirujuća u kazalištu, gdje objekt ne mora biti stvaran, a stvarni predmet, pak, ne mora označavati nešto ikonički ili funkcionalno slično u fiktivnom svijetu. Elementi video umjetnosti često se koriste u suvremenom kazalištu. Čak i ako stolica nije stvarna stolica, stol – stvarni stol, a tanjur – stvarni tanjur, izvođač signalizira, prividno primjećuje te predmete dodirujući ih, upirući prstom na njih ili pogledavajući ih, a tim prividnim radnjama čak i od praznine i odsutnosti stvara znakove predmeta u stvorenom svijetu. Prema definiciji, fiktivni se svijet ne može pojaviti na pozornici; može biti samo naznačen znakovima, dok sadržaj znaka ne mora biti oblikovan tako da nalikuje onome što označava; može biti potpuno konvencionalan. Fiktivni i stvarni svijet razdvojeni su konvencionalnim “petim zidom”, koji odvaja najmanje dva toka vremena, uključujući, s jedne strane, sadržaj spektakla (odnosno, znakovnu građu), a s druge strane značenja koja prikazuju znakovi.⁸ U kazalištu se značenja generiraju suočavanjem stvarnog s fiktivnim. Stoga kazalište nastoji stvoriti iluziju fiktivnog svijeta, te tu iluziju suprotstaviti onome što je fizički prisutno na pozornici, uključujući i tijelo glumca, njegov kostim, scenu, glazbu, riječi, itd. Kad je uvučeno u kazališnu semiozu, sve, čak i jezik, postaje nositeljem dualnosti tipične za teatar.⁹ Ono označava i sebe kao materijalnu stvarnost, zajedno sa stvarnom mrežom odnosa (na primjer, proksemički, kompozicijski, kinetički ili akustički) i označeni svijet, čiji konceptualni oblik ne treba nalikovati materijalnoj supstanciji znakova koji ga tvore. Kao što sam već primijetio, stolica u fiktivnom svijetu ne mora biti stolica; može, na primjer, odigrati ulogu gubilišta ili propovjedaonice; ili pak ne mora ni postojati u materijalnom smislu te riječi. Primjerice, u kineskom teatru protok vremena obilježava se tako da glumac sjedne na stoličicu i otprilike jednu minutu bude nepomičan. U tom vremenu prolazi godina, ili pet godina (u tom se slučaju dužina vremena iskazuje verbalno); ipak, u svijetu fikcije pozornice, stolica ne označava stolicu, nego – zajedno s glumčevim nepomičnim tijelom – protok određenog vremenskog perioda (baš kao što ni glumčevo tijelo ne označava tijelo čovjeka u sjedećem položaju). Materijalni nositelj znaka ne označava supstanciju od koje je stvoren. Slično tome, u elizabetanskim kazalištima vrata na pozornici nisu nužno označavala vrata u fiktivnom svijetu.¹⁰ Za shvaćanje nagoviještenog značenja, potrebna je konvencija jer se označeni koncept ni na koji način ne poklapa sa supstancijom znaka. Među njima ne postoji sličnost, a posljedično niti ikonička veza.

Martinisov rad prikazuje stol pripremljen za večeru. Za stolom je postavljeno tri-naest mjesta i odgovarajući broj stolica. Očigledno su vidljivi kulturološki i religijski kodovi, koje evocira naslov rada, koliko god on bio ironičan, kao i vizualna kompozicija

8 O konceptu petog zida govorim u svojoj knjizi *Piaty wymiar teatru* (Gdansk, 2005), objavljenoj na poljskom. Navesti ću osnovnu definiciju tog koncepta. Do sada je stručno definiran samo nevidljivi četvrti zid, koji je scenu (omeđenu trima zidovima) odvajao od auditorija, a često se poistovjećivao s buržujskim teatrom i njegovom estetikom.

9 S oklijevanjem koristim riječ “jezik” u kontekstu kazališta. Ta je problematika odveć kompleksna da bi se njome bavio u kratkom tekstu, ali preferiram izraz “govor pozornice” umjesto “jezik”. Čini mi se da su sastavnice govora pozornice manje ovisne o gramatici, nego o njenom lingvističkom izvoru, te se on na pozornici upetljava u veoma kompleksne odnose sa svim materijalnim supstancijama korištenima u određenoj izvedbi,

bez obzira na to radi li se o materijalnom ili nematerijalnom, živom (poput ljudskih tijela) ili neživom. Čini mi se (a u mogućnosti sam i dokazati tu tvrdnju) da se u teatru ne sluša samo jezik kojeg izgovaraju glumci, nego se taj jezik također, paradoksalno, promatra. Dakle, verbalno shvaćanje zahtijeva korištenje čak dvaju osjetila, ne samo jedno. Neke od ovih problema razjašnjava Eli Rozik u svojim inspirativnim člancima

10 Ichikawa, Mariko *Were the doors Open or Closed? The Use of Stage Doors in the Shakespearean Theatre* Theatre Notebook, 60:1 (2006), pp. 5 – 29.

What we are dealing with in Martinis's work is video installation: plates, cutlery and dishes (as well as the hands of people taking part in the supper) are projected – as if on a screen – on to a real table, with real chairs standing by it. Still, a projection like this would not disturb in the theatre, where an object does not have to be real and, conversely, a real thing need not signify anything iconically or functionally similar in the fictional world. Elements of video art are often employed in today's theatre. Even if a chair is not a real chair, a table a real table, a plate a real plate, the ostensive actions of the performer, who signals, through ostention, his or her notice of these objects by touching them, pointing at them or glancing at them, will make even emptiness and absence become signs of objects in the created world. By definition, the fictional world cannot appear on the stage; it can only be denoted by signs, while the substance of a sign does not have to so shaped as to resemble what it signifies; it can be totally conventional. The fictional and the real world are separated by a conventional 'fifth wall', which sets apart at least two streams of time including, on the one hand, the substance of the spectacle (i.e. signalling material), and on the other, the meanings denoted by signs⁸. Meanings in theatre, in turn, are generated through confrontation of the real with the fictional. That is why theatre attempts not only to create an illusion of a fictional world but also to confront it with what materially exists on the stage, including the actor's body, costume, stage set, music, words, and so on. Everything, even language, when drawn into theatrical semiosis, carries the duality that is so typical of the theatre⁹. It denotes both itself as material reality, together with a real network of relationships (for instance, proxemic, compositional, kinetic or acoustic) and the denoted world, whose conceptual shape need not resemble the material substance of the signs that create it. As I have remarked, a chair does not have to be a chair in the fictional world; it may just as well stand for an executioner's block or a preacher's pulpit; or it may not exist at all in the material sense of the word. For instance, in Chinese theatre the passing of a considerable period of time is signified by the actor's sitting on a chair (stool) and remaining motionless for about a minute. A year passes, or five (in this case the length of time is signalled verbally); yet in the world of fiction the stage chair does not denote a chair, but – together with the actor's motionless body – the passing of a considerable period of time (just as the actor's body does not stand for the body of

⁸ I have discussed the concept of the fifth wall in my book, published in Polish, *Piąty wymiar teatru* (Gdańsk, 2005). I shall provide at least a basic definition of the concept. So far, scholarship has only distinguished the invisible fourth wall, which separates the box stage from the auditorium and is often identified with the bourgeois theatre and its aesthetics. The abolition of this wall is often a sign of breaking through fossilised conventions. The reader is obviously familiar with the concept of the fourth wall, and that needs no further explanation, but the appearance of the fifth one may be somewhat misleading. However, I have come to understand the "fourth wall" as a metaphor rather than a literal

reference to the "missing wall" in the proscenium stage. In my understanding, the "fourth wall" may refer to any type of stage, meaning the temporal and spatial distance created by the actors from the audience. The "fifth wall", on the other hand, refers to the invisible divide between the material and non-material, the vehicle of the sign and its denoted meaning, the physical and fictional time, etc. Basically, it is the invisible boundary between two time streams – two present times, two temporal dimensions, separating the material substance from the fictional sphere: separating human bodies, props, costume, music and the like from what all this signalling matter denotes in the fictional realm.

In addition, the fifth wall marks the division between the two spheres governed by different laws of physics, and that includes geometry (space) and, most importantly, time.

⁹ I am somewhat hesitant to use the word "language" in connection with theatre. This is too complex a matter to be even touched upon in a brief article, but I prefer to use the phrase "stage speech" rather than language. It seems to me that what constitutes stage speech is less dependent on grammar than its linguistic source, and on the stage becomes entangled in very complex relationships with all material substances used in a given production, whether material or non-material, whether

live (like human bodies) or inanimate. It seems to me (and I am in position to prove this) that in theatre one does not only listen to language as spoken by the actors, but, paradoxically, one also watches it. So, verbal comprehension requires at least two senses, and not just one. Some of these problems are tackled by Eli Rozik in his inspiring articles "The Vocabulary of Theatrical Language", *Assaph*, Section C, No. 2 (1985), pp. 15-26, "The Syntax of theatrical Communication", *Assaph*, Section C, No. 3 (1986), pp. 43-57, and "The Functions of Language in the Theatre", *Theatre Research International*, Vol. 18, No. 3, pp. 104 – 114.

cjelokupnog djela. Upaljene svijeće su stvarne, a njihov plamen označava protok vremena *Večere* te ga ujednačava s protokom stvarnog, fizičkog vremena, iako to uopće ne znači da je *Večera* postavljena u stvarnom, sadašnjem vremenu. Pod određenim bi okolnostima mogla biti postavljena u fiktivnoj sadašnjosti, kao što ću i objasniti kasnije. U fizičkom ili tjelesnom smislu sudionici *Večere* nisu prisutni. Međutim, prisutne su njihove ruke, koje sudjeluju; to sudjelovanje (poput tekstova na različitim jezicima koji se brzo izmjenjuju iznad stola) također je dio video instalacije. Iz toga slijedi da ruke metonimički predstavljaju prisutnost fiktivnih (ne-materijalnih) likova, stoga također mogu, barem potencijalno, označavati i fiktivno vrijeme, odnosno, fiktivnu sadašnjost. Također čujemo njihove glasove. Govore različite jezike u naizgled različitim prostorima, ali ipak razumijemo da to ne čine nužno u različitim vremenima, jer njihova zajednička prisutnost je metonimički predstavljena gore spomenutim rukama. Ruke sačinjavaju zajednički vremenski nazivnik. Među raznim glasovima moguće je prepoznati Winstona Churchilla, Elvisa Presleya, Marilyn Monroe, Jamesa Joycea, Andyja Warhola, Paju Patka i Sigmunda Freuda. Javlja se i radijski "oglašivač vremena" koji navodi nešto pod nazivom "globalno vrijeme". Čujemo dvanaest glasova, od kojih većina pripada 20. stoljeću. Snimke su stvarne, nije riječ o imitacijama "originala". Opskrbljeni slušalicama, gledatelji/sudionici mogu poslušati svaki od glasova mijenjanjem vlastitog mjesta za stolom. Rad se svakom od primatelja otkriva u jedinstvenoj konfiguraciji, te ga stoga svi doživljavaju na drugačiji način bez da je itko sposoban steći općeniti uvid u cjelinu, jer nitko od sudionika nije u mogućnosti promatrati samoga sebe. Trinaesti kanal emitira tišinu. Tišina ne potječe iz dvadesetog stoljeća, nego iz prvog. Naravno, to ne znači da tišina nije semantička. Različitost korištenih jezika ne sprječava njihovo stapanje u jedno iza petog zida, odnosno, u fiktivnom svijetu. Na način posve karakterističan za kazalište, glumčevi govorni iskazi postaju znakovi govornih iskaza lika, dok ono što glumac govori ne mora biti identično onome što govori lik (na primjer, glumac se izražava u stihovima, a lik u prozi; glumac govori na engleskom, a lik na latinskom). Isto se pravilo primjenjuje i na tišinu: tišina na pozornici ne mora nužno predstavljati tišinu fiktivnih likova. Sve je moguće u svijetu fikcije, jer vrijeme i prostor su fleksibilni, te ih je moguće proizvoljno oblikovati. Moguće je kombinirati različita povijesna vremena i prostore u jednu prostorno-vremensku domenu. Zbog toga tvore svojevrsan palimpsest, te tišina iz prvog stoljeća može mirno koegzistirati s razgovorom iz dvadeset i prvog. Na taj se način stvara vremenska i prostorna elipsa koja spaja vrijeme i povijest, umjesto da ih razdvaja. Glasove i tišinu povezuje stol, koji ili nalikuje, ili zapravo i jest scenografski prostor. U trenutku kada je "izložen" da bismo ga promatrali, stol prestaje pripadati stvarnom svijetu, kojim upravlja slučaj. On postaje umjetnička instalacija koja, nakon što biva prepoznata, zahtijeva da njeni sudionici aktiviraju receptore različite od onih koje bismo inače koristili pri spoznavanju empirijskog svijeta. U ulozi umjetničkog djela želi da otkrijemo pravila koja su omogućila njegovu pojavu u danom obliku.

Stoga, snimljeni glasovi pripadaju stvarnim ljudima i likovima iz crtanih filmova koji se, opravdano pomišljamo, nikada nisu upoznali niti imali priliku zajedno večerati. Nikada nisu međusobno razgovarali. Glasovi ukazuju na prostornu i vremensku razdvojenost (koja je ujedno i lingvistička: prava pravcata Babilonska kula, s daškom crtića), ali stol i ruke ih istodobno povezuju unutar zajedničkog prostora i vremena. Primorani su sjediti za istim stolom. Stol ukazuje na to da su glasovi i ruke metonimije stvarnih, živih ljudi koji razgovaraju i zajedno večeraju. Činjenica da govore različitim jezicima poprilično je nebitna: kao što sam već naglasio, ono što je uistinu bitno u teatru jest odnos između fiktivnog (načina na koji poprima oblik u umu primatelja) i stvarnog. Stoga se ovdje bavimo paradoksom: pomoću konvencija se ono što zapravo

a sitting man). The material carrier of a sign does not denote the substance it is made of. Similarly, in Elizabethan theatres, the stage doors did not necessarily mean doors in the fictional world¹⁰. A convention is needed to comprehend the signalled meaning, as the denoted concept does not overlap in any way with the sign's substance. There is no resemblance here, and consequently not even an iconic relationship.

Martinis's work exhibits a table laid for supper (illustration). There are thirteen seats at the table, thirteen place settings and a corresponding number of chairs. Cultural and religious codes are evident here, invoked by the title, ironic though it be, and the visual composition of the entire work. Lit candles are real, and their light marks the pace of time of the Supper as congruous with the pace of real physical time, although that does not mean at all that the Supper is set in the real present time. It could under certain circumstances be set in the fictional present, as I shall explain later. In the physical or bodily sense, there are no participants in the Supper. However, their hands are present, taking part; this (like the texts in different languages swiftly flashing over the table) is also part of the video installation. It follows that the hands metonymically signify the presence of fictional (non-material) figures, hence they may also, at least potentially, mark the fictional time, i.e. the fictional present. We also have their voices. They speak different languages within seemingly different spaces, yet – as we come to understand – not necessarily within different times, because their common presence is metonymically signalled by the aforementioned hands. It is the hands that constitute a common temporal denominator. Among the voices are those of Winston Churchill, Elvis Presley, Marilyn Monroe, James Joyce, Andy Warhol, Donald Duck and Sigmund Freud. Also, there is a radio "time announcer", providing something that is called "global time". There are twelve voices, most of them from the twentieth century. These are actual recordings, not imitations of the 'originals'. Equipped with earphones, spectators/participants can listen to each of the voices as they change seats. As the work reveals itself in a unique configuration to each of the recipients, everybody takes it in differently, while no-one can get a general view of the whole, as they can never watch themselves. The thirteenth channel is silence. Silence does not originate in the twentieth century but in the first. It does not imply, of course, that the silence is not semantic. The variety of languages used does not preclude their being one behind the fifth wall, that is in the fictional world. In the way so characteristic of theatre, the actor's verbal utterance becomes the sign of the figure's verbal utterance, whereas what the actor says does not have to be identical with what the figure says (for instance, the actor speaks in verse, the figure in prose; the actor speaks English, the figure Latin). The same rule applies for silence: the stage silence does not have to imply the silence of fictional figures. Everything is possible in the world of fiction, because time and space are flexible, and can be shaped at will. One can combine different historical times and spaces into one spatio-temporal realm. That is why they create a sort of a palimpsest, and first-century silence can peacefully co-exist with twentieth-century conversation. A temporal and spatial ellipsis is thus formed, which connects time and history, instead of separating. The voices and silence are brought together by the table, which either resembles or actually is, so to say, scenographic space. When 'exhibited' for us to watch, the table no longer belongs to the real world, which is governed by chance. It is an artistic installation which, upon being recognised, requires that its participants activate receptors different from the ones which we normally use to take in perceiving the empirical world. As a work of art it wants us to discover the rules that enabled its appearance in the shape given.

10 Ichikawa, Mariko "Were the doors Open or Closed? The Use of Stage Doors in the Shakespearean Theatre" *Theatre Notebook*, 60:1 (2006), pp. 5 – 29.

čujemo može pretvoriti u znak dijaloga, razgovora za stolom kojeg ne možemo čuti jer se odvija u fiktivnom svijetu, koji je po svojoj definiciji nematerijalan. Dijalog je u potpunosti temeljen na pretpostavkama, kao uostalom i cijeli fiktivni svijet, koji u krajnjoj granici može biti imaginarni mentalni konstrukt. Ipak, u konvencionalnosti teatra sve je moguće. Sve što sija je zlato, čak i kad uopće ne sija; sve što je potrebno jest znak da barem jedan od fiktivnih likova određenu tvar doživljava kao zlato. Ipak, značenje nije iluzija zlata, nego odnos između ideje zlata i materijala koji ga zamjenjuje.

Ipak, to i dalje nije teatar, jer nije riječ o istinskom dijalogu, nego o svojevrsnom unutarnjem glasu, monologu, ili čak o nekoj vrsti solilokvija.¹¹ Dopustite mi da ponovim: glasove je moguće čuti samo kroz slušalice; svaki je glas dodijeljen određenom mjestu za stolom, glasovi se akustički ne miješaju. Svaki od njih postoji u izolaciji; glasovi ulaze u različite odnose tek u svijesti i sjećanju primatelja. Osim toga, kao što sam već naveo, teatar zahtijeva da u izvedbi sudjeluje živo ljudsko biće, jer samo je živo ljudsko biće sposobno ukazati na vremensku stvarnost sadašnjeg vremena svojom vlastitom prisutnošću. Stvarno sadašnje vrijeme se zatim može staviti u opreku s preklapajućom fiktivnom sadašnjošću stvorenog svijeta. Ovdje je, pak, riječ o snimci (s obzirom na to da bilježi prošlo vrijeme, video ne može prizvati živu osobu koja egzistira u sadašnjosti). Riječ je o "teatru" koji ne podliježe u potpunosti svojim sistemskim pravilima, o nečemu nalik kvazi-teatru. Zapravo se radi o audio-vizualnoj instalaciji kombiniranoj sa scenom koja aludira na određene umjetničke kodove iz prošlosti (broj "Posljednje večere" u umjetnosti je uistinu fascinant; naravno, Martinisov rad ulazi u dijalog s prošlošću umjetnosti). Kada instalaciju gledamo kao umjetničko djelo, ono što gledamo zapravo se događa u neposrednoj sadašnjosti primatelja; s druge strane, ono što je prizvano putem znakova i kodova događa se negdje drugdje i u nekom drugom periodu povijesne fikcije. Time se stvara snažan element teatralnosti,¹² ali ono što nedostaje je netko tko nastupa uživo, izvođač, *sine qua non* teatra.

Drugim riječima, sve što sam do sada opisao ne stvara fiktivnu sadašnjost, niti ne generira fiktivni protok vremena kroz sukobljavanja sa sadašnjosti i tokom vremena koje se odvija u stvarnosti. Ono što vidimo i čujemo može samo naznačiti neko prošlo vrijeme (sadašnjost snimke je, sasvim očito, nešto potpuno drugačije); čak ni stol ne mora nužno označavati sadašnjost ili ukazivati na protok vremena identičan onome kojeg proživljava i živi publika. Stol, sam po sebi, popraćen glasovima, može predstavljati instalaciju koja označava isključivo prošlo vrijeme, koja se odnosi samo na prošlost, poput kakve slike koja govori. Uzrok tome je činjenica da se ni na koji način ne odaje prisutnost figura iz prošlosti; mjesta za stolom zauzimaju stvarni primatelji Martinisovog rada. Dodao bih da je za oživljavanje Marilyn Monroe kao fiktivne figure u našoj sadašnjosti neophodan upravo taj gore spomenuti "posrednik", koji bi pokazao kako primjećuje njezin lik. Izvan samog sebe, objekt nije sposoban ukazati na protok vremena ili njegovo uključenje u fiktivno vrijeme, a u tome bi se mogao kriti razlog zašto jedan od glasova govori koliko je sati. Predmet ne može promijeniti svoju deiksu jer je i ne posjeduje. Kako ni na koji način nije prikazana nijedna fiktivna sadašnjost, ne može doći do konfrontacije sa stvarnom sadašnjošću. To ne podliježe sistemskim

11 Više informacija na temu solilokvija moguće je pronaći u mojem članku: *Shakespeare's Soliloquies and Asides: A Theoretical Perspective*, Kwartalnik Neofilologiczny, Vol. LII, No. 4/2005, pp. 301–323.

12 Pogledati Eli Rozik, *Acting: The Quintessence of Theatricality*, SubStance 31 (2002), 110–124, i njegov *Is the Notion of 'Theatricality' Void?*, Gestos, Vo. 15, No. 30, (Noviembre 2000), pp. 11–30. Vidi i Erika Fischer-Lichte, *Introduction: Theatricality: A Key Concept in Theatre and Cultural Studies*, Theatre Research International, vol. 20, no. 2, pp. 85–89.

Thus, the recorded voices belong to real people and cartoon characters, who, we are justified in supposing, historically never either met or supped together. They never spoke with one another. The voices indicate spatial and temporal separation (which is also linguistic: a veritable tower of Babel, with a hint of cartoon), but at the same time the table and the hands bring them together into a common time and space. They make them sit together. The table signifies that the voices and hands are metonymies of real live people talking and taking part in the same supper. The fact that they speak different tongues is rather immaterial: as I have already underlined, what really counts in theatre is the relationship between the fictional (as it gains shape in the mind of the recipient) and the real. We are thus dealing with a paradox: by means of convention, what we actually hear can be turned into a sign of dialogue, of a conversation at the table that we cannot hear, because it is taking place in the fictional world, which is non-material by definition. This dialogue is entirely conjectural, as is the case with the whole fictional world, which can at most be an imaginary mental construct. Yet everything is possible in the conventionality of theatre. All that glitters is gold, even when it does not glitter; what is needed is only a signal that at least one of the fictional figures treats whatever substance as gold. However, the meaning is not an illusion of gold, but the relationship of the idea of gold to the substance that stands for it.

Still, this is not yet theatre, as what we are dealing with is not a true dialogue but rather some kind of internal voice, a monologue, or perhaps even an utterance of the type of a soliloquy¹¹. Let me repeat: the voices can be heard only through the earphones; ascribed to a certain seat at the table, they do not merge acoustically. Each exists in isolation; it is only in the consciousness and memory of the recipient that the voices form various relationships. Moreover, as I have already noticed, theatre requires the performance of a live human being, for only a live human being is capable of signalling the temporal reality of the present time through his or her very presence. The real present time can then be contrasted with the overlapping fictional present of the created world. Here, in turn, we are dealing with a recording (being a record of the past tense, a video cannot call into being a live person set in his or her present). What we have here is a "theatre" that does not entirely meet its systemic rules, something not unlike quasi-theatre. It is actually an audio-video installation combined with a stage set that alludes to certain art codes of the past (the number of "Last Suppers" in art is amazing indeed; naturally, Martinis's work enters into a dialogue with the artistic past). When seen as a work of art, what we watch is really happening in the here and now of the recipient; whereas what is invoked by means of signs and codes is taking place elsewhere and within a different time of historical fiction. This provides a strong element of theatricality¹², but what is still missing is a live performer, the *sine qua non* of theatre.

In other words, what I have described so far neither creates the fictional present nor generates a fictional time stream through its confrontation with the present and with the stream of time flowing in reality. What we hear and see can only denote some past time (the present of the recording is, obviously enough, something completely different); even the table does not necessarily have to denote the present or signify the flow of time identical with the one experienced and lived by the audience. The table in itself, accompanied by the voices, may be an installation signifying the past tense exclusively, referring only to the past, as a speaking picture would. This is due to the fact that the presence of the figures from the past is not signalled in any way: the seats are taken by the actual recipients of Martinis's work. Let me add that what is necessary to bring Marilyn Monroe into being as a fictional figure in our present is precisely the

11 On the subject of soliloquy see my article "Shakespeare's Soliloquies and Asides: A Theoretical Perspective", *Kwartalnik Neofilologiczny*, Vol. LII, No. 4/2005, pp. 301 – 323.

12 See Eli Rozik, "Acting: The Quintessence of Theatricality", *SubStance* 31 (2002), 110–124, and his "Is the Notion of 'Theatricality' Void?", *Gestos*, Vol. 15, No. 30, (Noviembre

2000), pp. 11 – 30. See also Erika Fischer-Lichte, "Introduction: Theatricality: A Key Concept in Theatre and Cultural Studies", *Theatre Research International*, vol. 20, no. 2, pp. 85–89.

pravilima teatra. U najboljem slučaju može nalikovati teatru, ili teatru u metaforičkom smislu te riječi, teatru kakvog prakticiraju zagovornici performativnosti. Analogna bi se situacija dogodila kada bi fiktivni likovi bili prikazani, primjerice, u obliku kartonskih likova posjednutih na stolice, ili lutaka, čak i da se doimaju obmanjujuće stvarno. Voštane figure izložene na pozornici ne čine teatar, čak ni kada su postavljene u teatralne poze i scene. Mogu postati teatrom tek kada živo ljudsko biće počne glumiti i pokazivati gledateljima kako ih "čita" kao žive osobe prisutne unutar stvarnosti fiktivnog svijeta (naravno, teatar će se također stvarati u slučaju da je riječ o voštanim figurama ili lutkama, čak i u stvorenom svijetu, sve dok ljudski glumci prikazuju njihovu pripadnost drugačijem vremenu).

Ipak, u ovom trenutku Martinis postiže nešto još zamršenije. Svoje gledatelje (primatelje) smješta iza stola, pretvarajući ih time u sudionike performansa. Na taj način svi koji se nalaze za stolom ulaze u prostorno-vremenski odnos sa svime što se nalazi na stolu, odnosno, s hranom, tanjurima i rukama koje simuliraju jedenje. Tako se ruke pridodaju sudioniku, kojemu sada pripadaju i za koga izvode radnje koje predstavljaju konvencionalno i kulturološki prihvatljive elemente objedovanja. Nadalje, kako je i sam umjetnik primijetio,¹³ neke od osoba svoje ruke smještaju na slike ruku projicirane na površini stola ispred sebe (naravno, nemoguće ih je zamijeniti jer projekcija dolazi odozgo i "pada" i preko njihovih ruku): na taj način je jedno vrijeme nadređeno drugome). To također znači da se vrijeme projiciranih ruku spaja s biološkim vremenom gledatelja, čime je moguće potvrditi osnovno pravilo vremenske dualnosti, stapanje prošlosti i sadašnjosti; ipak, ovdje nedostaje vanjski promatrač koji bi iz svoje pozicije mogao shvatiti tu dualnost.

Postavši živućim dopunama metonimije koju prikazuje instalacija, primatelji ulaze u prostorni odnos sa svime što se nalazi na stolu – sa stvarnom supstancom rada, odnosno njegovom znakovnom građom. Postavši komponentama rada, primatelji sami počinju shvaćati da indeksikalnu vezu trebaju shvatiti kao činjenicu unutar svojih receptivnih procesa i ponašanja (u određenom smislu to im je nametnuto). Potpomoognuti glasovima, počinju shvaćati čije su sjedalo zauzeli. Vrijeme određenog lika, s kojim se primatelj ne treba identificirati, označava prošlost, ali ruke su povezane i s prošlošću i sa sadašnjošću. Razdvojene su, a upravo je to slučaj s kazališnim znakovima. Primatelj/sudionik, pak, postaje gore spomenuti posrednik u procesu preklapanja prošlosti i sadašnjosti. Na taj način prošlost pronalazi svoju kulminaciju u sadašnjosti primatelja i stvara – neizravno – protok vremena: večera prestaje biti jedinstven povijesni događaj; naprotiv, povezuje se sa svim večerama koje su ikad održane, kao i s umjetničkom tradicijom prikazivanja Posljednje večere (poput freske Leonarda da Vincija), s kojom Martinis ulazi u dijalog. Ipak, to nije teatar. Zašto? Jer vrijeme primatelja, trenutak kada primatelj kao izvođač postaje dijelom rada, ostaje stvarno vrijeme, dok je prostor primatelja – stvarni prostor u kojem se odvija Martinisova scenska instalacija. Kao što je već objašnjeno, primatelj je posrednik između prošlosti i sadašnjosti, ali ne i između dvaju sadašnjih vremena, a upravo ta veza stvara teatar. Ipak, ako ljudi smješteni oko stola započnu dijalog s umjetnikom, koji stvara eksplicitnu sliku usmjerenu na njih, mogu to signalizirati kao glumci, tek kada prihvate ulogu koja im je nametnuta. Dovoljno je da sjede i ne poduzimaju ništa čime bi poremetili prostornu vezu sa stolom i tanjurima ili prekršili pravila ponašanja za stolom. No, čak ni to zapravo nije teatar. Zašto? Da bi teatar postojao, potreban je gledatelj čiju prisutnost ne primjećuje izvođač

13 U e-mailu citiranom na početku teksta.

14 Gluma je iznimno komplicirano pitanje teorije. Bavio sam se njome u prethodnim publikacijama, koje su dostupne na poljskom (u tijeku je stvaranje

verzije na engleskom). Teoretski pregledi koji se ne usmjeravaju na psihologiju glumca uključuju sljedeće članke: Jiří Veltruský, *Contribution to the Semiotics of Acting*, Sound, Sign and Meaning. *Quinquagenary of the Prague*

Linguistic Circle, ur. Ladislav Matejka (Ann Arbor, 1978), pp. 553 - 606, *Acting and Behaviour: A Study in the Signans*, Semiotics of Drama and Theatre. New Perspectives in the Theory of Drama and Theatre, ur. Herta

Schmid i Aloysius Van Kesteren (Amsterdam i Philadelphia, 1984), pp. 393-441; također pročitati intrigantni članak autora Elija Rozika, *Acting: The Quintessence of Theatricality*, SubStance, vol. 31, nos. 2 & 3 (2002), pp. 110-124.

aforementioned human ‘mediator’, who would signal his or her notice of the figure. Out of itself, an object is not capable of signalling the temporal flow or its inclusion in the fictional time, which may be the reason why one of the voices announces time. A thing cannot change its deixis, because it does not have one. As no fictional present is signalled in any way, there can be no confrontation with the real one. This does not meet the systemic rules of theatre. It may be at most theatre-like, or theatre in the metaphorical sense of the word, as practiced by the advocates of performativity. An analogous situation would occur if the fictional figures were pictured, for instance, in the form of cardboard stencils seated on chairs or mannequins, even if deceptively lifelike. Wax figures on display will not make theatre, even when posed in theatrical postures and scenes. They may become theatre only when a living human being starts acting and signalling to the spectators that he or she is ‘reading’ them as live persons set in the reality of the fictional world (of course, theatre will also come into being if they are wax figures or mannequins even in the created world, as long as the human actor signals their inclusion in a different time).

Still, at this point Martinis accomplishes something even more intricate. He seats his spectators (recipients) behind the table, thus making them participants in the performance. In this way, those at the table enter into a spatio-temporal relationship with everything that is laid on the table, that is with the plate, the food and the eating hands (it is not the hands that eat, of course). In this way the hands are ascribed to the participant, to whom they now belong and for whom they perform actions conventionally and culturally accepted while eating a meal. Moreover, as the artist observed himself³, some of the persons place their hands over the image of the hands projected on the table surface in front of them (but, of course, it is impossible to replace them since the projection comes from above and “falls” over their hands too: in this way one time is superimposed on the other). This means also that the time of the projected hands merges with the biological time of the spectators, which could provide for the basic rule of temporal duality, the past merging with the present; however, what is missing here is an external spectator who would be in position to grasp that duality.

Having become live complements of the metonymy signalled by the installation, the recipients are made to enter into a spatial relationship with everything on the table – with the work’s actual substance, that is its signalling matter. On becoming components of the work, the recipients themselves start to realize that they are to take the indexical relationship as a fact in their receptive processes and behaviour (in some sense, they have it imposed on them). With the help of the voices, they come to understand whose seat they have taken. The figure’s time, with which the recipient need not identify, signifies the past, yet the hands are connected with both the past and the present. They are split, as is precisely the case with theatrical signs. The recipient/participant, in turn, becomes the aforementioned mediator in the process of overlapping of the past with the present. In this way the past finds its culmination in the recipient’s present and creates – by implication – a stream of time: the supper ceases to be a single historical event, linking up instead with all the suppers ever held, as well as with the artistic tradition of presenting the Last Supper (as in Leonardo da Vinci’s fresco), with which Martinis enters into dialogue. Still, this is not theatre. Why? Because the recipient’s time, also when he or she becomes part of the work as a performer, remains real time and their space the real space where Martinis’s scenic installation is taking place. The recipient, as already shown, is the mediator between the past and the present, but not between two present times, and it is this latter link which creates theatre. However, if the people seated at the table engage in a dialogue with the artist, who creates an explicit message directed at them, they can signal this as actors when they accept the part imposed on them. It is enough that they sit and do nothing to disrupt the spatial relationship with the table and plate, or break the rules of comportment at the table. Yet even this is not precisely theatre. Why? Because for the theatre to exist there has to be a

13 In the e-mail quoted above.

(potonji na taj način prikazuje svoje vrijeme, različito od vremena gledatelja). Zaista, tijekom same prezentacije, neki od prisutnih radije su gledali nego preuzimali ulogu izvođača za stolom. Ta činjenica instalaciju dodatno približava teatru.

Stoga se teatar stvara samo pod uvjetom da djelo o kojemu je riječ promatra gledatelj, koji je ujedno i primatelj cijele "izvedene" instalacije, pod uvjetom da se izvođači za stolom pretvaraju da ne primjećuju nikakve promatrače. U tom bi slučaju gledatelj svjedočio potpuno konvencionalnoj situaciji kazališne prirode, u kojoj znakove fiktivnih figura sačinjavaju elementi video instalacije: tanjuri, pribor za jelo, hrana, ruke i tijela ljudi koji se nalaze za stolom. Čak su i glasovi nepotrebni: ljudi su živi i ako prihvate uloge koje su im nametnute i počnu "glumiti", ako se ponašaju na način predviđen scenarijem – čak i ako to uključuje jednostavno neprimjećivanje gledatelja – time pokazuju svoju uključenost u vrijeme i prostor ne istovjetne stvarnima. Dakle, sadašnjost je razdvojena na dva vremena, fiktivno i stvarno, a to je osnovna karakteristika teatra. Zbog toga se i odvija teatralno izražena konfrontacija fiktivnog i stvarnog.

Sasvim očito, u slučaju ove instalacije nema jamstva da će ljudi koji sjede za stolom preuzeti kazališne uloge. Ako to učine, gledatelj će imati posla s potpuno teatralnom situacijom; ako to, pak, ne učine, pred gledateljem će se naći instalacija, koju bismo čak mogli nazvati scenskom ili izvedbenom. Još je jedna stvar vrijedna pažnje: ako se teatar događa, postojat će samo u receptivnim procesima gledatelja, a ne u receptivnim procesima izvođača/glumaca koji se nalaze oko stola. Tada sam gledatelj postaje primatelj rada i može obuhvatiti njegovu cjelinu; istodobno izvođači/glumci postaju znakovne komponente rada, te kao takve ne mogu postati njegovim primateljima. Po svoj prilici se istraživana situacija ne podudara s umjetničkim namjerama, stoga je stvaranje teatra tek pitanje slučaja. U slučaju scenske instalacije riječ je o sudjelovanju, a ne o "izložbi" ili "spektaklu" u kazališnom smislu riječi (da ponovimo: performativnost će ovo pitanje doživljavati na drugačiji način). Upisan u rad, primatelj preuzima aktivnu ulogu u procesu njegova otkrivanja.

Također možemo – sada potpuno hipotetski – pokušati razmotriti što bi se dogodilo da Martinis ode korak dalje i u svoju instalaciju, koja je u osnovi mrtva priroda ponešto obogaćena glasovima, uključi živu osobu. To bi nam omogućilo da interpretiramo cijelu instalaciju kao kazališno djelo. Karika koja nedostaje je upravo ljudsko tijelo, živa osoba koja bi prikazivala vlastito smještanje u neko drugo vrijeme, a da pritom ne progovori. Zamislite situaciju u kojoj bi – s obzirom na to da bi stolice bile prazne – neki statisti bili uvedeni na pozornicu u ulogama slugu te simulirali promjenu tanjura i jedaćeg pribora i serviranje novih jela. To bi čak moglo biti ostvareno na konvencionalan način, prateći video snimku. Također se događa da prelazimo granicu između teatra i ne-teatra. Događa se to jer smo suočeni sa stvarnim ljudima koji, o obzirom na to da su dijelovi cjeline, uvode dopunu koja nedostaje, odnosno, fiktivno vrijeme i njegov protok, kao i pravo sadašnje vrijeme identično stvarnosti gledatelja. Čin izmjene tanjura i plamena svijeća, baš kao i pokreti ruku, prikazuju protok vremena tijekom "objeda". Suočavaju se dva modela dešifriranja onoga što se nalazi na pozornici – upotreba ove riječi napokon je opravdana – izvođači i gledatelji. Izvođači, pak, ukazuju na stvarnu tjelesnu prisutnost figura. To je moguće zbog fizičke prisutnosti sluga i njihovih navodnih postupaka, koji mogu omogućiti formiranje indeksikalne veze – usmjerene na prostorne slučajnosti ili kauzalnu prirodu – između ljudskog tijela i biti znakovne građe i njezina oblikovanja. Možemo vidjeti da tamo nema nikoga, a ipak izvođači, odnosno, sada ih možemo nazvati glumcima,¹⁴ pokazuju da je netko ipak tamo, štoviše, taj netko aktivno sudjeluje u večeri (na to ukazuju izmjene tanjura i jedaćeg pribora, kao i nova jela).

Nematerijalni znakovi prisutnosti u kazalištu nisu nikakva novost. Ono što je bitno jest da netko ukaže na tu prisutnost, uspostavljajući pritom, ponovimo, indeksikalni odnos. Tako se generira značenje: naznačena tjelesnost figure koja govori suprotstavljena je onome što se nalazi na pozornici, odnosno, s objektivnim odsustvom prisut-

spectator whose presence is not noticed by the performer (in this way the latter signals his/her time, different from the spectator's). Indeed, during the actual presentation, some of the people present preferred to watch rather than take the role of the performer at the table. This brings the installation even closer to theatre.

Thus, theatre would emerge if the work discussed were watched by a spectator who was the addressee of the entire "performed" installation, provided the performers at the table would pretend not to notice anyone watching. He or she would then witness a thoroughly conventional situation of a theatrical nature, where signs of fictional figures would be made up of the elements of video installation: plates, cutlery, dishes, hands and bodies of the people at the table. Even the voices are not needed: people are alive and if they accept the parts imposed on them and start 'playing', that is behaving in the manner foreseen in the script – even if this just involves not noticing the spectator – they thus signal their inclusion in a time and space other than the real ones. The present is hence split into two times, the fictional and the real, which is an essential feature of theatre. Owing to this, a theatrically expressed confrontation of the fictional and the real takes place.

Obviously enough, in the case of the installation under discussion there is no guarantee that the people seated behind the table will take on theatrical parts. If they do, the external spectator will deal with a thoroughly theatrical situation; if they do not – with an installation, which we might even call scenic or performing. There is one more thing that deserves attention: if theatre does occur, it will exist only in the receptive processes of the spectator, and not in those of the performers/actors seated at the table. It is the spectator who then becomes the addressee of the work and who can encompass the whole; while the performers/actors are turned into the signalling components of the work, and as such they cannot be its addressees. Presumably, the situation investigated does not correspond with the artist's intentions, so whether theatre emerges can only be a matter of chance. In the case of a scenic installation we are dealing with participation, and not with 'exhibition' or 'spectacle' in the theatrical sense of the word (once again: this issue will be differently perceived by performativity). Inscribed into the work, the recipient takes an active part in the process of its revelation.

One may also – this time entirely hypothetically – try to consider what would happen if Martinis went one step further and introduced a live person into his installation, which basically is a still life somewhat enriched by the voices. This would indeed make it possible for us to interpret the entire installation as a work of theatre. The missing link is precisely the human body, a live person who would signal being set in a different time, even without saying a word. Imagine a situation where – chairs being left empty – some extras would be introduced on to the stage in the role of servants as if changing plates and cutlery and serving new dishes. This could even be realised in a conventional way, accompanying the video recording. It is also in this case that we cross the boundary between theatre and non-theatre. This is because we are dealing with live people who – being parts of the whole – introduce the missing complement, that is the fictional present time and its flow, as well as the real present time identical with the spectators' present. The act of changing plates, along with the light of the candles, and the movement of the hands, signal the passing of time while 'eating'. The two models of deciphering what is on the stage – now the use of the word is finally justified – are thus confronted: that of the performers and that of the spectators. The performers, in turn, signal the actual bodily presence of the figures. This can happen owing to the servants' physical presence and to their ostensive actions, which make possible the formation of an indexical relationship – one of spatial contingency or of causal character – between the human body and the substance of the signalling matter together with its modelling. We can see that there is nobody there, yet the performers, or – as might now be said – actors¹⁴, signal that there is somebody there, and what is more this somebody is taking an active part in the supper (which is signalled by the changing plates and cutlery, as well as by the new dishes).

nosti. Da bismo shvatili gore spomenuto značenje, odnosno, prisustvo fiktivnih figura, potreban je razgovor, zahvaljujući kojem glas postaje metonimija figure koja je uistinu posjednuta za stvarnim stolom. Stoga, da je Martinis na pozornicu uveo živu osobu, čak i u ulozi konobara, time bi stvorio kazališno djelo. To bi se dogodilo jer bi odvojene vremenske strukture prikazane u djelu dovele do stvaranja podijeljene stvarnosti, karakteristične odlike teatra kao umjetnosti, a to bi, pak, rezultiralo konfrontacijom onoga što je naznačeno načinom na koji su "pročitani" živi glumci. Premda oni ne govore, sama njihova fizička prisutnost i privid dovoljni su da bi naznačili protok fiktivnog vremena u kojem figure "žive". U materijalnom smislu, te figure svoju metonimičku egzistenciju duguju "jedaćim rukama" i, posljedično, kao gledateljev imaginativni konstrukt, zauzimaju naizgled prazne stolice za stolom. Ipak, postavljen je jedan uvjet: izvođači ne bi smjeli primijetiti nazočnost gledatelja. Ne prozbore li ni riječ, mogu prikazati činjenicu da gledatelji pripadaju drugačijem vremenu i prostoru. U tom bi se slučaju radilo o teatru u njegovu najčišćem obliku, teatru koji manifestira pravila koja dovode do stvaranja rada u tom obliku, a ne u nekom drugom. Kao što je to uvijek slučaj u umjetnosti, i taj rad uglavnom govori sam o sebi i o pravilima koja omogućuju njegovo stvaranje. Objašnjava vlastito postojanje u danom obliku. Zahvaljujući tome se otkriva njegova estetska funkcija.

Istodobno, upravo izvedena "hipotetska" analiza ukazuje na to da su granice teatra i ne-teatra, odnosno umjetnosti i ne-umjetnosti, stvarne i istinski precizne. Bez glumaca i gledatelja koji su eksterni elementi samog rada, on prestaje biti teatrom. Postaje umjetničko djelo, scenska instalacija, ali ne i teatar. Štoviše, kad bi izvođači, primjerice, pravi primatelji posjednuti oko stola, pokazali svoju pripadnost sadašnjem trenutku vlastitim primjećivanjem prisutnosti gledatelja, rad bi prestao biti teatar, jer bi izvođač izgubio sposobnost posredovanja između stvarnog i fiktivnog; postavljanjem sebe samog u vrijeme i prostor gledatelja, prestao bi biti sposoban prikazati pripadnost nekom drugom vremenu i prostoru. U ovom je slučaju riječ o drugačijoj vrsti umjetnosti, koja ne pripada teatru. Ipak, značenja, u smislu naznačene fikcije, mogu biti gotovo identična. Kraljev tron može biti prikazan materijalnim odsustvom stolice, jednako kao i zbiljskom prisutnošću stolice. Međutim, ono što je bitno u umjetnosti nije samo "što", nego i – najvažnije – "kako", odnos između onoga što je naznačeno i onoga što naznačuje, odnosno, između razine izraza i razine sadržaja. U tome se krije istinsko značenje rada i metoda stvaranja tog značenja, u kojem se otkriva estetska funkcija. Nije točno da današnji teatar svjedoči posljednjem rasapu granica i pravila pojedinačnih disciplina; naprotiv, balansiranjem na granici između teatra i drugih umjetnosti, Martinisov fascinantan i izrazito originalan rad ukazuje na postojanje te granice, te dopušta njezino precizno definiranje. Ono što će primatelj kakvog je predvidio umjetnik doživjeti kao video instalaciju, također može postati i kazališno djelo u očima nekoga tko je u poziciji sagledati cjelinu. Na istraživaču je da odredi okolnosti u kojima se može razviti ovaj paradoksalni fenomen.

Non-material signs of presence are no novelty in theatre. What matters is that somebody signals this presence, establishing – let us repeat – an indexical relationship. Meaning is thus generated: the denoted physicality of the speaking figures is confronted with what is on the stage, that is with the objective lack of presence. What is needed to comprehend the aforementioned meaning, i.e. the fictional figures' presence, is a convention, due to which a voice becomes a metonymy of a figure really seated by a real table. Hence, if he had introduced a live person on to the stage, even in the role of a waiter, Martinis would have created a work of theatre art. This would happen because separate temporal structures signalled in the work would lead to the creation of a split present – a distinctive feature of theatre as art – which would result in the confrontation of what is denoted with how it is 'read' by the live actors. Although the latter do not speak, their very physical presence and ostension are enough to mark the flow of fictional time in which the figures 'live'. In the material sense, these figures owe their metonymic existence to the 'eating hands' and consequently, as the spectator's imaginative construct, they are seated on the seemingly empty chairs at the table. There is one condition, though: the performers should not notice the presence of the spectators. Not saying a word, in this way they can still signal their inclusion in a different time and space. This would therefore be theatre in its pure form, exhibiting rules that have led to the creation of the work in this shape, not another. As always in the case of art, the work also – or predominantly – talks about itself and the rules that make its creation possible. It explains its own existence in the shape given. Owing to this its aesthetic function reveals itself.

At the same time, the 'hypothetical' analysis just conducted indicates that the boundaries of theatre and non-theatre, or art and non-art, are real and can be verifiably delineated. Without the actors and without spectators who are external in relation to the work, it ceases to be theatre. It is a work of art, a scenic installation, but not theatre. What is more, if the performers – for instance, real recipients seated by the table – signalled their inclusion in the here and now by noticing the spectators' presence, the work would stop being theatre, as the performer would lose the ability to mediate between the real and the fictional; by setting himself or herself only in the spectators' time and space, he or she becomes incapable of signalling inclusion in a different time and space. In this case we are dealing with another kind of art, which is not theatre. Still, the meanings, in the sense of the denoted fiction, can be almost identical. A king's throne may be signified as well by the material lack of a chair as by the chair's substantial presence. However, what matters in art is not only 'what' but also – if not most importantly – 'how', that is the relationship between what is denoted and what denotes, or between the plane of expression and the plane of content. This is the true meaning of the work and the method of this meaning's generation, which is where the aesthetic function reveals itself. It is not true that the theatre of today is witnessing the final dissolution of the boundaries and rules of separate disciplines; on the contrary, balancing on the boundary between theatre and other arts, Martinis's fascinating and highly original work indicates the existence of this boundary, and allows it to be delineated precisely. What the recipient foreseen by the artist will perceive as a work of video installation may also become a work of theatre for someone who is a spectator of the whole. It is up to the researcher to determine the circumstances in which this paradoxical phenomenon may occur.

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14 Acting is an extremely complicated theoretical issue. I have tackled it in previous publications, available in Polish (an English version is in progress). For a theoretical scrutiny that does not concentrate

on the actor's psychology, or his/her work on preparing a role, see, for instance, articles by Jiří Veltruský, "Contribution to the Semiotics of Acting", *Sound, Sign and Meaning. Quinquagenary of the Prague Linguistic Circle*, ed. by

Ladislav Matejka (Ann Arbor, 1978), pp. 553 - 606, "Acting and Behaviour: A Study in the *Signans*", *Semiotics of Drama and Theatre. New Perspectives in the Theory of Drama and Theatre*, ed. by Herta Schmid and Aloysius Van Kesteren

(Amsterdam and Philadelphia, 1984), pp. 393 - 441; see also an intriguing article by Eli Rozik, "Acting: The Quintessence of Theatricality", *SubStance*, vol. 31, nos. 2 & 3 (2002), pp. 110 -124.



Emisija vijesti (iz Binarne serije) /
News Transmission (from Binary
Series), 2000

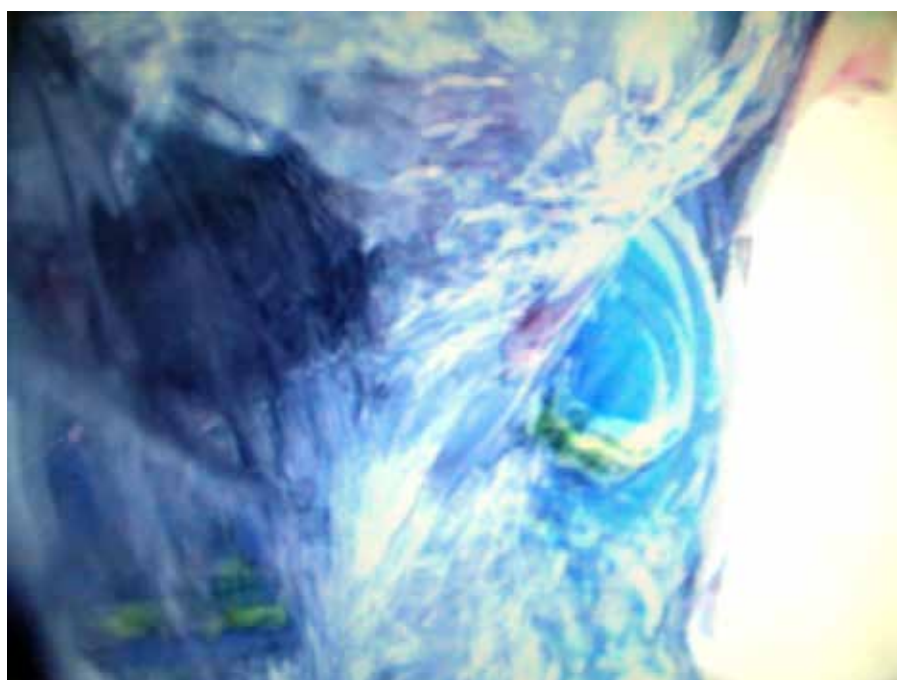


JBT 27. 12. 2004.
(Kumrovec, CRO), 2004.



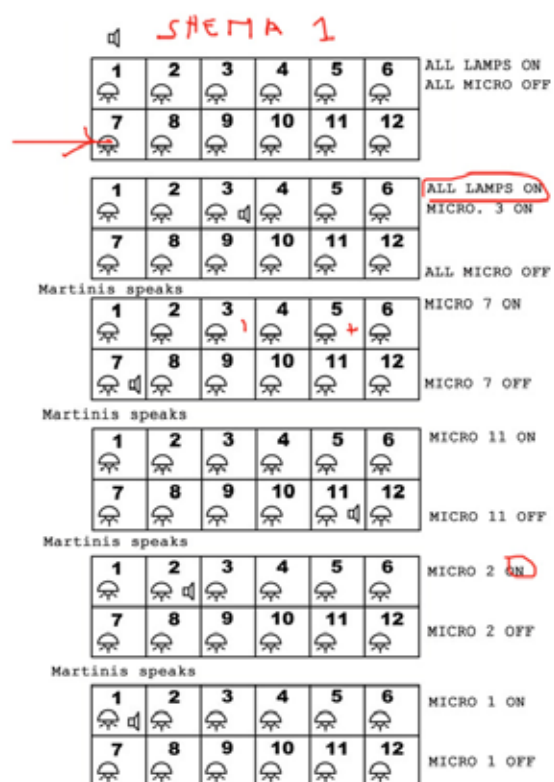
Parken Verboten
Rosenheim (DE), 2001.





Jangce projekt / Project Yangtze
(Sava river, Zagreb), 2009









Večera napokon
video instalacija, 1990-92.

Supper at Last
video installation, 1990-92



Čuvar na izložbi /
Art Guard, 1976
instalacija s djelima "čuvanih"
umjetnika, Muzej Ludwig,
Budimpešta
installation with works of
"guarded" artists, Ludwig
Museum, Budapest





Svečana večera
performans (1. 7. 2013. artist's
birthday and the day Croatia
became member of EU), 2013

Dinner Party
performance, (July 1, 2013
artist's birthday and the day
Croatia became member of EU),
2013

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Radna
zajednica
umjetnika
Podroom

Alter-
native:

Working
Community
of Artists
Podroom

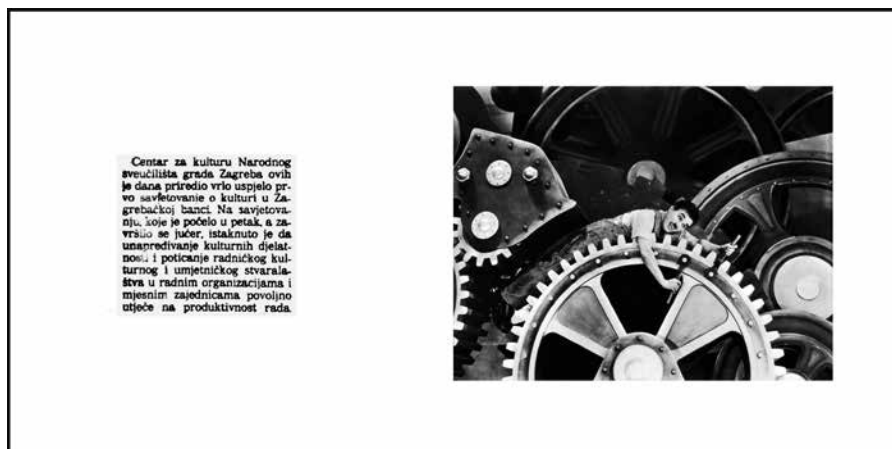
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anje radničkog kul-
jetničkog stvarala-
m organizacijama i



1. Sastanak u prostoru Radne zajednice umjetnika - Podroom / Meeting in space of Labor Association of Artists - Podroom
2. D.M. izlaže novinski članak, 1979. / D.M. exhibiting of newspaper article, 1979.:

“Center for Culture of Popular University of City of Zagreb organized few days ago in Zagreb Bank very successful counseling about culture. At the event which started on Friday and ended yesterday it was highlighted that development of cultural activities and encouraging of workers’ cultural and artistic creativity in labor organizations and local communities influences positively labor productivity.”



ZA UMJETNOST U UMU

Demur Boris	Martek Vlado
Dodig Vladimir	Martinis Dalibor
Dorogi Ivan	Molnar Marijan
Galetić Ladislav	Petercol Goran
Gotovac Tomislav	Radovanović Rajko
Gudac Vlado	Stilinović Mladen
Iveković Sanja	Stilinović Sven
Jerman Željko	Stošić Josip
Kipke Željko	Trbuljak Goran
Maračić Antun	Vučemilović Fedor



od 24. svibnja do 9. lipnja 1978. **(PODRROOM)** otvoreno od 17-21 sati
Mesnička 12

Plakat izložbe "Za umjetnost u umu", Podroom, 1978

Poster for exhibition "For An Art in Mind", Podroom, 1978

FIRST ISSUE

FIRST ISSUE is the first issue of the catalog of the Artists' Labor Association of Artists (RZU) PODROOM. The title itself points to suggests a possible series of issues, i.e. to the idea of a continuous publishing of this publication.

RZU PODROOM is not a gallery but a form of artistic activity. Great A great number of our works can't be shown in a gallery context because it is itself they are the very negation of this context and that is why we have tried from the very beginning to open up all alternative possibilities inside which would allow our work could to function more completely. The issues of the catalog are meant to be this new alternative. As in the work of Podroom, the our work on the Issues will respect the absolute individual freedom and responsibility of the artists in their work and its presentation of the artist's work.

The Issues are open to all potential collaborators, and they will be edited respecting the agreement of all involved. The content of each issue (as well as including the First Issue) reflects the actual current problems, interests and preoccupations of member-artists as well as those who will join as collaborators. We will cover the





Događaji i umjetnici RZU
Podroom

Events and artists of Podroom

U GALERIJE S

UGOVOR

OM!

U Zagrebu postoji veliki broj kulturnih institucija (galerija, muzeja, zbirki itd.) u kojima je zaposleno preko stotinu kulturnih radnika koji posredno izražavaju društveni interes za kontinuitet likovne produkcije i komunikacije djela likovnih umjetnika. Iz toga bi se moglo zaključiti da je umjetnikov rad društveno koristan. Ako je tako, onda postoji samo jedan mogući oblik razmjene njegovog rada s radom onih koji u njemu uživaju: razmjena ekvivalenta umjetničkog rada (a to je umjetničko djelo ili neka druga forma kroz koju se taj rad manifestira) sa ekvivalentom (na pr. novcem) rada korisnika umjetničkog djela. Pri tome ne možemo tešiti principa na kojima se osmišljava kapitalistička društva a po kojima ta razmjena biva ostvarena kroz tržišne procese i zakone.

Društveno priznanje vrijednosti umjetničkog rada ne može se potvrđivati u kupoprodajnom činu jer podrštvoavljanje umjetnosti ne ostvaruje se kupnjom umjetničkog djela, pa makar se radilo i o društvenoj instituciji kao kupcu, već se ono ostvaruje javnom komunikacijom kreativnog procesa.

Duhovne

vrijednosti se ne mogu posjedovati već jedino komunicirati. Svi navedeni stavovi već su u našoj sredini deklarativno prihvaćeni i ustanovljeni. Uprkos tome, društvo ne primaje likovnom umjetniku čin izlaganja, to jest javnog nastupa kao trenutak u kojem umjetnik razmjenjuje svoj rad s javnošću, već ga prisiljava da svoju materijalnu egzistenciju osigura putem tržišta (prodajom umjetničkog djela). Time se i uvjetuju određeni oblici stvaralačkog djelovanja, jer da bi mogao prodavati umjetnik mora stvarati objekte za trgovinu. Naprotiv, sam čin izlaganja smatran je samo prilikom koju društvo daje umjetniku da afirmira svoj rad i tako mu posredno podigne cijenu. To se očituje u napisanom (katakada i nisanom) pravilu da umjetnik nakon izložbe ostavi barem jedno svoje djelo instituciji koja mu je "ponogučila" izložbu. "a apsurd tuđe veći, svim ostalim sudi-onicima u realizaciji izložbe /puntozino, prevodiočina,

recensentima, kuvarima, žitašicama, itd.) društvo redovno nadoknađuje njihov rad. Iz svega navedenog očito je da umjetnik, kao subjekt i inicijator akcije mora postaviti zahtjeve za promjenom ovog, za njera neodrživog stanja.

Bez ambicija da definitivno riješavamo ovaj problem predlažemo ovaj UGOVOR O UVJETIMA JAVNE PREZENTACIJE UMJETNIČKOG RADA. Inzistiranjem na njegovoj valjanosti umjetnik bi ishodio samo neka od svojih prava i uspostavio relativno ravnopravan odnos s organizacijom udruženog rada koja izlaže njegov rad. Nastojali smo ga sastaviti tako da može odgovoriti potrebama svih likovnih umjetnika bez obzira na njihova estetska ili medijska odnosa.

Napomena:

Sadašnje financiranje stvaralaštva od strane SIZ-ova predstavlja po našem mišljenju samo parcijalno rješenje zato jer: 1) prisiljava (administrativno) umjetnika da definira svoj rad godinu dana unaprijed što je za mnoge umjetnike nemoguće jer je u suprotnosti sa njihovim načinom rada; 2) ovlašćuje SIZ-ove da određuju estetike i ostale vrijednosne kriterije u umjetnosti (opet godinu dana unaprijed) što je u suprotnosti sa slobodom prirodnom kreativnog čina; 3) ne predviđa mogućnost naknade za umjetnikov rad koji je slobodno razmjenjen sa javnošću (izlaganjem ili javnom realizacijom) a nije bio financiran kao projekt od SIZ-a.

Sanja Iveković
Dalibor Martinis

Ovime stavljamo ovaj prijedlog na javnu raspravu. Očekujemo vašu kritiku, sugestije, podršku.

Članom 169/1 (i danas vežećeg) Ustava SFRJ zajamčena je sloboda umjetničkog stvaranja, a članom 159/1 zajamčeno je pravo na rad.

With Article 169/1 of (today valid) Constitution of the SFRJ the freedom of artistic creation is guaranteed, and with Article 159/1 the right to work is guaranteed.

priprema izabrane je redakcije za prvi broj koju su sačinjavali Sanja Iveković, Mladen Stilinović i Goran Petrović a koji su prikupili tekstove i materijale zainteresiranih umjetnika. Cijeli posao oko prepisivanja, tehničke pripreme, grafičke opreme i štampe obavila je Sanja Iveković. Nakon izašli prvi broj doživio je oštre kritike i napade članova RZU upravo u sferi posla koji je obavila Sanja Iveković, zbog nepotpisivanja svojih intervencija. Na osnovu svih ovih iskustava koje smo imali, došli smo do zaključka da naše djelovanje unutar RZU izaziva nepovjerenje većeg djela njenih članova koje se izražava i izrazito agresivnim istupima nekih ljudi. U takvoj atmosferi mi se ne osjećamo ugodno i ona na nas djeluje destimulativno, što je suprotno našoj osnovnoj ideji o odnosima unutar RZU.

Zato smo odlučili da Podroomu vratimo prvobitnu namjenu koju je on imao kao naš životni i radni prostor a koji nam nedostaje. Kako bi se izbjegle sve nesuglasice i nepovjerenja u vezi našeg doprinosa i njegovih mogućih negativnih implikacija u odnosu na ostale članove i opću aktivnost RZU, preuzimamo odgovornost i ako treba potpisujemo, sljedeće inicijative, ideje ili koncepcije:

- 1) ideja o osnivanju Podrooma kao prostora djelovanja postojeće grupe umjetnika
- 2) koncepcija RZU Podroom, ne kao galerije već kao tribine za razgovore i diskusije o umjetnosti i njenoj društvenoj funkciji
- 3) otvaranje javnog arhiva - biblioteke umjetničkih publikacija, časopisa i novina
- 4) ideja o pokretanju redovne publikacije-časopisa RZU koji ne bi imao karakter kataloga već bi bio dodatni oblik djelovanja unutar koncepcije (2)
- 5) udio u koncepciji i tehničko-likovna obrada prvog broja
- 6) koncepcija i organizacija manifestacije: Razgovor sa grupom CEAC, razgovor o alternativnim umjetničkim prostorima u Kanadi i SAD, video projekcija i razgovor sa Lizom Bear
- 7) odluka o ponovnom pretvaranju Podrooma iz prostora RZU u radni prostor S.I. i D.M.

Nadamo se da time ostavljamo mogućnosti da ostali članovi dosadašnje RZU Podroom formiraju novi oblik udruživanja i nastave svoju aktivnost na, za njih, pogodniji i prihvatljiviji način. Vjerujemo da je dvogodišnje postojanje RZU Podroom donjelo ipak neke korisna iskustva njenim članovima.

Sanja Iveković

Sanja Iveković

Dalibor Martinis

Dalibor Martinis

X Tokom mjeseca srpnja 1982.

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Leonida Kovač

O čemu to Dalibor Martinis razgovara s Dalibo- rom Mar- tinisom?

My basis theory is that the written word was literally a virus that made spoken word possible. The word has not been recognized as virus because it has achieved a stabile symbiosis with a host....

William S. Burroughs, *The Electronic Revolution (Feedback from Watergate to the Garden of Eden)*, 1970.

Martinisov odgovor Martinisu kasnio je deset godina, međutim stigao je na vrijeme. *Is the virus then simply the time bomb left on this planet to be activated by remote control?*

Martinisov razgovor s Daliborom Martinisom započet u formatu performansa za video-kameru i U-matic video-rekorder izvedenog pred publikom u Western Front Art Centru u Vancouveru 1978. godine navodi me na ponovno promišljanje značenja termina reprodukcija. Polazim pritom od čuvene Benjaminove konstatacije da u razdoblju tehničke reproducibilnosti reproducirano umjetničko djelo postaje sve više reprodukcija umjetničkog djela namijenjena daljnjem reproduciranju. “I kod najsavršenije reprodukcije” – piše on – “gubi se nešto: “ovdje i sada” umjetničkog djela – njegova jednokratna egzistencija na mjestu gdje se nalazi. Ali upravo u toj jednokratnoj egzistenciji i ni u čemu drugom odvijala se povijest kojoj je djelo bilo podvrgnuto u toku svog trajanja. U to se uračunavaju i promjene koje je pretrpjelo tijekom vremena u svojoj fizičkoj strukturi, kao i promjene posjedovnih odnosa koje je doživjelo.”¹ Martinisov radni postupak temelji se na načelu reprodukcije, pri čemu reprodukcija doslovce znači ponovna proizvodnja, međutim ne radi se ovdje o proizvodnji kopije ili replike koja bi bila binarno suprotstavljena pojmu originala, nego o inicijalnom impulsu nereproduciibilnog događaja, jer razgovor jest događaj. U ovom slučaju događaj se generira u trajanju odgode odgovora na postavljeno pitanje, u procesu koji s kategorijom koherentnog subjekta čini nešto analogno onome što su, formulirajući načelo neodređenosti, kvantomehaničke teorije učinile s predodžbom stvarnosti. U fokus Martinisovih razgovora s Martinisom koji su se već dogodili i trebali bi se nadalje događati, postavljeni su upravo oni termini koje je Benjamin vizionarski apostrofirao 1936. godine: “ovdje i sada”, “jednokratna egzistencija”, “mjesto”, “povijest”, “promjena”, “posjedovni odnosi”. I dakako, “umjetničko djelo”. U predgovoru tom istom ključnom eseju u kojemu u teorijski diskurz uvodi sintagmu “optički nesvjesno” Benjamin zapisuje sljedeće: “Pojmovi koje prvi put uvodimo u teoriju umjetnosti razlikuju se od uobičajenih time što su potpuno neupotrebljivi za ciljeve fašizma. Upotrebljivi su, međutim, za formuliranje revolucionarnih zahtjeva umjetničke publike.”² U emisiji *Drugi format* prikazanoj u programu Hrvatske televizije 27. ožujka 2013. Dalibor Martinis iz 2013. godine postavljajući pitanja³ Daliboru Martinisu iz 2077. godine, odnosno osobi kodnog imena DM2077 priznaje da i njihov razgovor pripada njegovom dugogodišnjem projektu *Data Recovery*. U tom su intermedijском projektu koji performatičnim akcijama obnavljanja izgubljenih podataka tematizira odnos sjećanja i povijesnog pamćenja, reminiscence na pojam fašizma, kao i na (ne)moguće “revolucionarne zahtjeve umjetničke publike” posve evidentne. Uostalom, *da li još postoje ideje toliko revolucionarne da promijene svijet?*⁴

1 citirano prema *Umjetničko djelo u razdoblju tehničke reprodukcije* (prev. Snješka Knežević) u Walter Benjamin, *Estetički ogledi*, Školska knjiga, Zagreb, 1986. str. 127-128
2 ibid., str. 126

3 Uz vlastita, Martinis je postavio i pitanja drugih ljudi prikupljena tijekom razvijanja projekta. Sva su pitanja u razgovoru tretirana na isti način, bez navođenja imena osobe koja pita i okolnosti u kojima su postavljena.

4 jedno je od pitanja koje Dalibor Martinis iz 2013. postavlja u emisiji *Drugi format* osobi kodnog imena DM2077. Snimka je dostupna na web stranicama Hrvatske radio televizije [http://www.hrt.hr/index.php?id=en&tx_ttnews\[cat\]=680&cHash=f3668faa77](http://www.hrt.hr/index.php?id=en&tx_ttnews[cat]=680&cHash=f3668faa77) (posjet 10.08.2013.)

Leonida
Kovač

What is
it That
Dalibor
Martinis
is Tal-
king
About
With
Dalibor
Martinis?

My basis theory is that the written word was literally a virus that made the spoken word possible. The word has not been recognized as a virus because it has achieved a stabile symbiosis with a host....

— William S. Burroughs, *The Electronic Revolution, (Feedback from Watergate to the Garden of Eden)*, 1970

Martinis' reply to Martinis came ten years later, but still arrived on time. *Is the virus then simply the time bomb left on this planet to be activated by remote control?*

Martinis' conversation with Dalibor Martinis, started in the format of performance for video camera and U-matic video recorder, conducted in front of an audience in the Western Front Art Centre in Vancouver in 1978, prompts me to rethink the meaning of the term reproduction. I would start off from the famous statement of Benjamin that in the period of mechanical reproducibility the reproduced artwork becomes ever increasingly a reproduction of an artwork meant for further reproduction: "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership."¹ Martinis' working procedure is based on the principle of reproduction, in which reproduction literally means production again; however, we are not dealing here with the production of a copy or a replica to be binarily opposed to the concept of original, rather about the initial impulse of the irreproducible event, for conversation is an event. In this case the event is generated in the duration of a deferment of a response to a question posed, in the process that with the category of coherent subject makes something analogous to that which, formulating the uncertainty principle, quantum mechanics theories have done with the idea of reality. Martinis' talks with Martinis, which have already occurred and should go on occurring, are focused on precisely those terms that Benjamin addressed visionarily in 1936: "here and now", "unique existence", "place", "history", "change of ownership". And of course the work of art. In the preface to this same key essay in which he gives us the phrase "optical unconscious", Benjamin writes as follows: "The concepts which are introduced into the theory of art in what follows differ from the more familiar terms in that they are completely useless for the purposes of Fascism. They are, on the other hand, useful for the formulation of revolutionary demands in the politics of art."² In the broadcast *Another Format*, shown by Croatian Television on March 27, 2013, Dalibor Martinis of 2013 putting the questions³ to Dalibor Martinis of 2077, or rather, a person with the codename DM2077, admits that their conversation belongs to his long-term project *Data Recovery*. In this intermedial project, which through performatic actions of recovering lost data thematises the relation of remembering and historical memory, reminiscences of the concept of fascism, and the (im)possible "revolutionary demands of the politics of art", are very clear. And after all, *are there still any ideas so revolutionary as to change the world.*⁴

1 Quoted from Harry Zohn's translation, orig. published Random House, available at the Website of the UCLA School of Theater, Film and Television.

2 Ibid.

3 As well as his own, Martinis put the questions of other people collected during the development of the project. All questions in the conversation are treated in the same way, without any mention of the name of the questioner or the circumstances in which they are put.

4 One of the questions that Dalibor Martinis of 2013 puts in the show *Another Format* to the person codenamed DM2007. The recording can be accessed on the Web pages of CRT: [http://www.hrt.hr/index.php?id=en&tx_ttnews\[cat\]=680&cHash=f3668faa77](http://www.hrt.hr/index.php?id=en&tx_ttnews[cat]=680&cHash=f3668faa77) (posjet 10.08.2013.)

Moguću putanju traženja odgovora na to pitanje naznačila je 2004. godine filozofkinja Catherine Malabou u knjizi čiji naslov imperativno suočava s pitanjem što bismo trebali činiti s vlastitim mozgom. Reaktualizirajući Hegelov pojam plastičnosti i resemantizirajući ga u svjetlu aktualnih spoznaja neuroznanosti i biomedicinskih istraživanja matičnih stanica, ona tvrdi da plastičnost ima estetičku, etičku i političku dimenziju. Ova posljednja bila bi odgovornost za dvostruki pokret kojime je pojam plastičnosti (grč. *plassein*) etimološki određen, a to je istodobna mogućnost poprimanja oblika i davanja oblika. Zapitati se “Što bismo trebali činiti s našim mozgom” – piše ona – “znači prije svega vizualizirati mogućnost govorenja “ne” čemernoj ekonomskoj, političkoj i medijskoj kulturi koja slavi jedino trijumf fleksibilnosti blagoslivajući poslušne pojedince čija je jedina zasluga to što znaju kako s osmijehom pognuti glavu.”⁵ Krucijalnu razliku između pojmova plastičnosti i fleksibilnosti koju Malabou elaborira sklona sam, parafrazirajući Benjamina, vidjeti kao analognu razlici u terminima koji jesu i onima koji nisu upotrebljivi za ciljeve fašizma. Malabou naime tvrdi da je plastičnost potpuno suprotna rigidnosti. Budući da je danas njezino pravo značenje skriveno, skloni smo ga pobrkati sa značenjem pojma fleksibilnosti na kojemu se temelji aktualna ideologija neoliberalnog kapitalizma. Poput Martinisovog projekta, tekst Catherine Malabou svojevrsno je *data recovery* u kojemu ona čvrstu potporu neoliberaloj paradigmi prepoznaje u dominantnim tumačenjima neuroznanstvenih spoznaja o zbivanjima u moždanim sinapsama i naziva ih neuronskom ideologijom.⁶ Definirajući fleksibilnost ideološkim avatarom plastičnosti, Malabou tvrdi da biti fleksibilna znači primiti oblik ili utisak, biti sposobna nabirati se, primiti nabor ali ga istodobno ne moći dati, biti pokorna i ne eksplodirati. Fleksibilnost bi tako bila plastičnost kojoj nedostaje vlastiti genij. Ljudi stvaraju vlastiti mozak a da ni ne znaju, zaključuje ona, stoga zajamčiti istinsku plastičnost mozga znači inzistirati na spoznaji što on može učiniti a ne samo što može podnijeti. Glagolom *činiti* Malabou podrazumijeva stvaranje vlastite povijesti, postajanje subjektom vlastite povijesti, razumijevanje veze između uloge genetičkog nedeterminizma koji je na djelu pri konstituciji mozga i mogućnosti društvenog i političkog nedeterminizma, izriječkom, nove slobode, novog značenja povijesti.⁷

Čini se posve nedvojbenim da je tema razgovora Dalibora Martinisa s Daliborom Martinisom (namjerno izbjegavam reći sa samim sobom, jer ne radi se ovdje o solilokviju) vlastita povijest, odnosno tehnologija stvaranja te povijesti, međutim ono što nimalo nije nedvojbeno jest ekstenzija posvojnog pridjeva *vlastita*, kao i značenje pojma povijesti. Pri pokušaju davanja odgovora na pitanje “o čemu to Dalibor Martinis razgovara s Daliborom Martinisom?” potrebno je stoga obratiti pozornost na formulaciju pitanja o sugovornicima. Naime, pitanje je moguće formulirati na više načina: Tko s kim razgovara? Tko s čim razgovara? Ili možda, što s čim razgovara u trenutku kad razgovor postaje javan, što on zapravo od početka i jest. U studiju Hrvatske televizije u emisiji *Drugi format* emitiranoj u travnju 2010. Dalibor Martinis odgovarao je na pitanja koja mu je Dalibor Martinis postavio 1978. godine tijekom svog performansa u kanadskoj galeriji. Dalibor Martinis je u studiju Hrvatske televizije 2010. godine sjedio nasuprot monitoru s kojega se reproducirala elektronska slika i glas tridesetjednogodišnjeg umjetnika koji 1978. godine postavlja pitanja na koja bi istoimena osoba umjetnika trebala odgovoriti 2000. godine. Sjedeći 2010. godine u studiju Hrvatske televizije Dalibor Martinis je razgovarao sa elektronskom slikom, snimkom Dalibora Martinisa načinjenom trideset dvije godine prije. Publika koja je u programu Hrvatske televizije

5 Catharine Malabou, *What Should We Do with Our Brain*, (trans. Sebastian Rand), Fordham University Press, 2008, str. 79

6 *ibid.*, str. 11

7 *ibid.*, str. 13

A possible direction in which to seek an answer to the question was adumbrated in 2004 by the philosopher Catherine Malabou in a book the title of which imperatively faces us with the question of what we should do with our own brain. Making Hegel's concept of plasticity current once again and resemanticising it in the light of the state of the art in neuroscience and biomedical research into stem cells, she claims that plasticity has an aesthetic, an ethical and a political dimension. The latter would be responsible for the double movement by which the concept of plasticity (Gr. *plassein*) is defined etymologically, which is the simultaneous possibility of taking on shape and imparting shape. To ask, she writes, "what we should we do with our brain" means "above all to visualise the possibility of saying no to an afflicting economic, political and mediatic culture that celebrates only the triumph of flexibility, blessing obedient individuals who have no greater merit than that of knowing how to bow their heads with a smile"⁵. I am inclined to see, paraphrasing Benjamin, the crucial difference between the concepts of plasticity and flexibility that Malabou elaborates as analogous to the difference in the terms that are and those that are not usable for the objectives of fascism. Malabou, that is, claims that plasticity is completely opposite to rigidity. Since today its true meaning is hidden, we are inclined to conflate it with the concept of flexibility on which the current ideology of neoliberal capitalism is founded. Like Martinis's project, the text of Catherine Malabou is a kind of data recovery in which she recognises firm support from the neoliberal paradigm in the dominant interpretations of neuroscientific understandings of events in the cerebral synapses, calling them neuronal ideology.⁶ Defining flexibility with the ideological avatar of plasticity, Malabou states that to be flexible means to take on a shape or impression, to be capable of folding, to take on a fold and but at the same time not to be able to give it, to be docile and not to explode. Flexibility is thus a plasticity that wants its own genius. People create their own brain without knowing they do, she concludes, and so to guarantee true plasticity of the brain means to insist on the knowledge of what it can do and not only of what it can submit to. Malabou understands the verb to do or to make (*faire*) to mean the creation of one's own history, to become the subject of one's own history, to understand the connections between the role of genetic non-determinism that is at work in the constitution of the brain and the possibility of social and political non-determinism, in brief, a new freedom, a new meaning of history.⁷

It seems beyond questioning that the topic of Dalibor Martinis's conversation with Dalibor Martinis (I avoid *with himself*, since it is not a question of a soliloquy) is his own history, or the technology of creating this history; however, what is not at all indubitable is the extension of the possessive *his own*, as the meaning of the concept of history also is not. In an attempt to give an answer to the question "what is it that Dalibor Martinis is talking about with Dalibor Martinis" it is necessary then to turn our attention to the formulation of the question of the interlocutors. The question can be formulated in a number of ways. Who is talking with whom? What is talking with what? Or perhaps, what is talking with what at the moment when the conversation becomes public, which it essentially is from the very beginning. In the Croatian TV studio in the show *Another Format* broadcast in April 2010, Dalibor Martinis replies to the questions that Dalibor Martins put to him in 1978 during the performance in the gallery in Canada. In the studio of Croatian TV in 2010 Dalibor Martinis sat opposite a monitor from which came the electronic image and voice of the thirty-one-year old artist who in 1978 posed

⁵ Catharine Malabou, *What Should We Do with Our Brain*, (trans. Sebastian Rand), Fordham University Press, 2008, p. 79

⁶ *ibid.*, p. 11

⁷ *ibid.*, p. 13

nekoliko dana poslije gledala ovaj *talk-show* vidjela je također elektronsku sliku, snimku šezdesettrogodišnjeg umjetnika koji razgovara s pokretnom slikom tridesetjednogodišnjeg umjetnika. Radi li se o istoj osobi, i ako je odgovor potvrđan, po kojoj to definiciji identiteta?

Videozapis montiran iz materijala snimljenog tijekom performansa u Vancouveru sadrži Martinisov uvodni govor koji nije emitiran u trenutku kad Martinis 2010. tijekom medijskog performansa realiziranog u programu Hrvatske televizije sa desetogodišnjim zakašnjenjem odgovara na pitanja koja su mu postavljena 1978:

“Dobra večer, dozvolite mi da se predstavim. Moje ime je Dalibor Martinis, rođen sam u Zagrebu, Jugoslavija, 1947., umjetnik sam. Ovaj intervju je vrlo specifične prirode, odnosi se na vrijeme i na naš linearni pristup vremenu. To je razlog zašto ću sebe nazvati Dalibor Martinis iz 1978., a obratit ću se večeras Daliboru Martinisu iz 2000. Dalibor Martinis iz 2000. rođen je 1947. u Zagrebu, Jugoslavija i vjerojatno je umjetnik. Ovo je sve što o njemu mogu reći premda dijelimo neka zajednička iskustva. Engleski nije naš materinji jezik, stoga se ispričavamo zbog pogrešaka koje ćemo tijekom ovog razgovora napraviti. U svakom slučaju, s obzirom na prirodu ovog intervjua ne mislim da je to osobito važno jer ćemo se mi, bez obzira na riječi koje koristimo, nadam se, razumjeti. Pripremio sam nekoliko pitanja koje bih želio postaviti Daliboru Martinisu iz 2000. i očekujem da će on biti voljan na njih odgovoriti. Da bi to učinili moramo zanemariti razdoblje od više od dvadeset godina koje je između nas, a pomalo me brine tehnička strana ovog događaja. Ipak se nadam da će moja pitanja pronaći put kroz sve tehnološke promjene, posebice promjene televizijske opreme koje će se u budućnosti neminovno dogoditi. Poduzeli smo sve mjere opreza koje smo smatrali potrebnima. Sve je ovo izvedba uživo i obojica bismo cijenili pitanja iz publike. Sada slijedi moje prvo pitanje koje je možda neugodno ali je neizbježno. Nadam se da publika neće biti razočarana ako to bude i jedino pitanje.”

Zadnja rečenica Martinisovog uvodnog obraćanja publici, najava mogućeg jedinog pitanja, pokazuje da se umjetnik tada 1978. godine, zapravo ne obraća publici koja prisustvuje živoj galerijskoj izvedbi snimanja pitanja za Martinisa iz 2000. godine, nego publici koja bi u prvoj godini novog milenija na nekom drugom mjestu trebala prisustvovati izvedbi odgovaranja. Tom je rečenicom opozvano ono čuveno “sada i ovdje” umjetničkog djela, njegova “jednokratna egzistencija u kojoj se odvijala povijest toga djela”, a istim je govornim činom opozvan i koherentni subjekt s pripadajućim mu shvatljivim identitetom, kao i usmjereni komunikacijski kanal između umjetnika i publike. Martinis iz 1978. postavio je, naime, iz Vancouvera dvadeset pitanja Martinisu iz 2000. i dva pitanja publici. Njegovo prvo pitanje moglo je postati jedino samo u slučaju da je odgovor na njega dvadeset i dvije godine poslije bio negativan, jer glasilo je: “Da li je Dalibor Martinis iz 2000. godine živ?” Međutim, Dalibor Martinis iz 2010. dao je sljedeći odgovor:

“Pa ako mi je išta drago onda je to da mogu potvrdno odgovoriti na to pitanje. Vidim da si se ti želio osigurati u slučaju da se na to pitanje mora odgovoriti negativno. Mogu samo reći da nije jedino problem bio u meni i u tome da li ću ostati živ sve ovo vrijeme nego se sad pokazalo da je problem bio i kako sačuvati ovaj material, dakle tebe u obliku u kojemu će biti moguće uspostaviti ovaj naš razgovor.”

i razgovor se mogao nastaviti u studiju Hrvatske televizije. U medijskoj slici događaja – razgovora Martinisa iz 1978. s Martinisom iz 2010. – danas više nema ničeg začudnog, jer posve je uobičajeno da se televizijski *talk-show*, a to je format u kojemu

questions that the artist with the same name was supposed to be answering in 2000. Seated in 2010 in the Croatia TV studio, Dalibor Martinis talked with an electronic image, a recording of Dalibor Martinis made thirty two years previously. The audience that saw this talk show in the scheduling of CTV a few days later also saw an electronic image, a recording of a sixty-three year old artist talking with the moving image of a thirty-one-year old artist. Is this the same person, and if the answer is affirmative, according to what definition of identity?

The video recording edited from material shot during the Vancouver performance contains Martinis' introductory talk, which was not broadcast when in 2010 Martinis spoke during the media performance produced by CTV with a delay of ten years in answer to the questions posed him in 1978:

"Good evening, allow me to introduce myself. My name is Dalibor Martinis, I was born in Zagreb, Yugoslavia, in 1947, I am an artist. This interview has a very particular nature, relating to time and our linear approach to time. This is why I shall call myself Dalibor Martinis of 1978 and I shall today address Dalibor Martinis of 2000. Dalibor Martinis 2000 was born in 1947 in Zagreb, Yugoslavia, and is probably an artist. This is all I can say about him, although we do share some experiences in common. English is not our native language, and so we apologise for the mistakes we are going to make during this conversation. In any event, because of the nature of this interview, I do not think it particularly important because irrespective of the words we use, I hope we shall understand each other. I have prepared a number of questions that I want to put to Dalibor Martinis 2000 and I expect that he will be willing to reply to them. In order to do this I shall have to ignore the period of more than twenty years that divides us, and I am a bit worried about the technical side of this event. Still I hope that my questions will find their way through all the technological changes, particularly the changes in TV equipment that in the future will inevitably happen. We have taken all the precautions we have through necessary. All of this is a live performance and both of us would appreciate questions from the audience. Now comes my first question, which is perhaps not very nice, but still, inescapable. I hope that the audience won't be disappointed if it is also the only question."

The last sentence in Martinis' front matter addressed to the audience, the heralding of a possible sole question, shows that the artist then in 1978, was actually not speaking to the audience that was present at the live gallery performance of the recording of the questions for Martinis 2000, but to the audience who in the first year or the new millennium in some other place was to be taking part in the performance of the responses. In this sentence, he revokes the celebrated *here and now* of the art work, its unique existence in which the history of the work takes place, and by the same speech act a coherent subject with its pertaining intelligible identity is also revoked, as well as the direct communication channel between artist and audience. Martinis of 1978, that is, put from Vancouver twenty questions to Martinis 2000 and two to the audience. His first question could have been the only one only in the event that the answer to it twenty two years later was negative, for it went – Is Dalibor Martinis of 2000 alive? But Dalibor Martinis of 2010 gave the following answer;

"Well, if there is anything I am glad of, it is that I can reply affirmatively to that question. I can see you wanted to insure yourself in case the question had to be answered negatively. I can only say that the problem was not only in me and whether I would be alive all this time, but it has turned out that the problem was also how to preserve this material, that is, you, in a form in which it would be possible to hold this conversation of ours."

je Martinis 1978. zamislio razgovor njih dvojice – odvija posredstvom video-linka, bez fizičke prisutnosti sugovornika na mjestu s kojeg se program emitira. Međutim, ono što tijekom recepcije medijskog performansa postaje začudno jest odnos istog ali ne-identičnog, drugog tijela u vidljivosti slike i u čujnosti izgovorenih riječi. Konverzacija artikulirana u formatu vremenski neograničenog (trans)medijskog performansa tako implicite problematizira i pojam tijela, ili preciznije, odnos tjelesnog i jezičnog, te nadalje mogućnost egzistencije u stanju ne-imanja (biološkog) tijela. Susljedno tome, Martinisovim inicijalnim performansom iz 1978. generirano je i svojevrsno rastjelovljeno biće koje se manifestira u formi elektronički moduliranog glasa koji nakon svakog postavljenog pitanja izriče rečenicu: “The answer to this question will be given in the year 2000.” Taj ne-ljudski, tehnosferi pripadajući autoritarni glas konotira i pojam umjetne inteligencije koja je u razdoblju od pedesetih godina dvadesetog stoljeća do danas iz područja znanstvene fantastike migrirala u iskustvo življene stvarnosti. Uostalom, John McCarthy koji je 1955 skovao termin, umjetnu inteligenciju definira kao “znanost i inženjering stvaranja inteligentnih strojeva”.

Postavljajući drugo pitanje Martinis iz 1978. zahvaljuje na odgovoru, te se odmah potom ispričava sljedećim riječima: “I have to excuse myself for letting you wait so long.” Budući da engleska zamjenica *you* označuje drugo lice jednine, kao i drugo lice množine, posve je neizvjesno kome je isprika za dugo čekanje odgovora upućena. Publici? Ili, paradoksalno, Martinisu iz 2000. godine kojemu pritom postavlja pitanje o vlasništvu nad radom *Dalibor Martinis razgovara s Daliborom Martinisom*. Na to je pitanje Martinis iz 2010. odgovorio na hrvatskom jeziku: “Moram priznati da je koncept i ideja, de facto cijeli projekt nastao u tvojoj glavi i svakako ne mogu u tom smislu polagati pravo na autorstvo, ali ni ovaj moj mali dio posla tj. da se pojavim ovdje 31 godinu poslije nije sasvim za zanemariti pa se nadam da će se i meni nešto od toga priznati.” Martinis iz 20. stoljeća konstatirao je u jednom od narednih pitanja da mu je vrlo jednostavno razmišljati o Martinisu iz 21. stoljeća kao o drugoj osobi i upitao ga misli li on da su njih dvojica ista osoba ili da im nije ostalo ništa zajedničkoga. Dalibor Martinis dao mu je 2010. pitijski odgovor citirajući Jacquesa Lacana: “Mislim da jesam ono što jesam tamo gdje ne mislim da mislim rekao je Jacques Lacan francuski filozof i mislilac i mislim da je to odgovor na to pitanje. Dakle, nisam ja ni tu ni tamo kao što nisi ni ti i ako smo mi uopće ista osoba ta osoba nije ni ti ni ja.” Tko bi, ili možda točnije, što bi onda bila ta osoba?

Martinisov me odgovor ponovo vodi tvrdnji Catherine Malabou prema kojoj ljudi stvaraju vlastiti mozak neznajući da ga stvaraju. Njezina je konstatacija parafraza Marxovog zaključka da ljudi stvaraju vlastitu povijest neznajući da je stvaraju. Jacques Lacan, ključna figura freudovske psihoanalize, prakse kojoj je predmet interesa nesvjesno, zaključio je, među ostalim, kako je nesvjesno strukturirano poput jezika, a ako je vjerovati Williamu Burroughsu, jezik je virus. Za razliku od psihoanalitičke teorije utemeljene krajem 19. stoljeća i na iskustvima tadašnje neurologije, dakle, egzaktne biomedicinske znanosti, Burroughsova “teorija” nema drugu pretenziju doli biti (revolucionarna, doduše) fiksijska proza: *In the Electronic Revolution I advance the theory that a virus IS a very small unit of word and image. I have suggested now such units can be biologically activated to act as communicable virus strains. (...) THE WRITTEN WORD IS AN IMAGE IS A PICTURE.*⁸

Resemantizirajući 1983. godine televizijsku sliku i pripadajući joj tonski zapis onim tehničkim postupcima koje Benjamin specificira elaborirajući sintagmu “optički nesvjesno” Dalibor Martinis proizvodi video rad naslovljen *Image is a Virus*. 1986. godine

8 William Burroughs, *The Electronic Revolution*, ubuclasics, 2005, pp. 7, 11

And so the conversation in the CTV studio was able to continue. In the media image of the event – the conversation of Martinis 1978 with Martinis 2010, today there is nothing strange, for it is completely normal for a TV talk show, the format that in 1978 Martinis imagined the conversation between the two of them, to take place via video-link, without the physical presence of the conversation partners at the place from which the programme is broadcast. What, though, during the reception of the media performance, becomes weird is the relation of the same but non-identical other body in the visibility of the image and the audibility of the words pronounced. The conversation articulated in the format of a temporally unrestricted trans(media) performance thus implicitly scrutinises the issue of the concept of body, or, more precisely, the relation between corporeal and linguistic, and then the possibility of existence in the condition of not having a biological body. In consequence, Martinis' initial 1978 performance generated a kind of decorporealised being manifested in the form of an electronically modulated voice that after each question posed says the sentence: "the answer to this question will be given in the year 2000". This inhuman, authoritarian voice, belonging to the technosphere, connotes the concept of AI, which, in the period since the 1950s has migrated from SF to the experience of lived reality. John McCarthy, after all, who in 1955 coined the term, defined artificial intelligence as the science and engineering of making intelligent machines.

Posing the second question, Martinis 1978 gives thanks for the answer, and immediately afterwards excuses himself with the following words: "I have to excuse myself for letting you wait so long". It is not clear here whether, since this is in English, this is second person singular or plural, or to whom he is addressing the apologies for the long wait. The audience? Or, paradoxically, the Martinis of 2000, whom he then asks the question of who owns the work *Dalibor Martinis talks with Dalibor Martinis*. To this question, Martinis of 2010 replied in Croatian: "I have to admit that the concept and idea, de facto the whole project, was created in your head, and I absolutely can't lay any claims to the authorship, but this little part of the job of mine, i.e., appearing here 31 years later, can't be entirely ignored, and I hope that I am going to be acknowledged a bit of it." Martinis of the 20th century observed in one of the following questions that it was very easy to think of the Martinis of the 21st as a different person, and asked him whether he thinks that the two of them are the same person or that they no longer have anything in common. In 2010 Dalibor Martinis made him a Pythian answer, citing Jacques Lacan: "I think I am what I am, where I do not think that I think, said Jacques Lacan, French philosopher and thinker, and I think that is the answer to the question. So, I am neither here nor there, just as you are not, and if we are at all the same person, that person is neither you nor I." Who would, then, or perhaps better, what would that person be?

Martinis' answer sends me back again to the statement of Catherine Malabou according to which people create their own brain, without knowing that they do so. Her observation is a reworking of Marx's conclusion that people create their own history without knowing that they do so. Jacques Lacan, key figure of Freudian psychoanalysis, a practice that is interested in the unconscious, concluded, among other things, that the unconscious is structured like language, and if William Burroughs is to be believed, language is a virus. Unlike the psychoanalytical theory founded at the end of the 19th century, on the experiences of the neurology of the time, that is, of exact medical science, Burroughs' theory has no pretensions other than being (revolutionary, it is true) fictional prose: *In the Electronic Revolution I advance the theory that a virus IS a very small unit of word and image. I have suggested now such units can be biologically activated to act as communicable virus strains. (...) THE WRITTEN WORD IS AN IMAGE IS A PICTURE.*⁸

8 William Burroughs, *The Electronic Revolution*, ubuclassics, 2005, pp. 7, 11

u distribuciju je pušten film *The Home of the Brave* koji je zapravo snimka godinu dana ranijeg performansa tijekom kojega je Laurie Anderson izvela i svoju čuvenu kompoziciju *Language is a Virus*. U istom filmu postoji scena u kojoj Anderson i Burroughs plešu tango. Koncept jezika kao virusa po prvi se put pojavljuje u Burroughsovom romanu *The Ticket that Exploded* objavljenom 1962. godine. Dalibor Martinis 1974. izvodi konceptualni rad naslovljen *Counterfeits* u kojemu intervenira na putnim kartama poduzeća Zagrebački električni tramvaj: na shematskom prikazu rasporeda tramvajskih stanica u gradu Zagrebu otisnutom na karti, mijenja nazive pojedinih lokacija. Tako primjerice, Britanski trg postaje Madison Avenue. Sredinom prvog desetljeća 21. stoljeća Martinisove žive izvedbe, referirajući na aktualne događaje u europskim prijestolnicama, postaju doslovce eksplozije zapaljenih automobila objedinjene radnim naslovom *Eternal Flame of Rage*. “Jedino u stvaranju eksploziva život daje oblik vlastitoj slobodi, tj. otklonu od čistog genetičkog determinizma” – zapisuje Catharine Malabou.⁹ Ona objašnjava da se u određenom smislu mozak ne pokorava samome sebi nego stvara događaje koji mogu biti eksces u sustavu, njegov eksplozivni dio koji, ne bivajući patološkim, odbija poslušnost. Svoju tvrdnju da egzistirati znači biti u stanju mijenjati razliku poštujući istodobno razliku promjene Malabou argumentira referencom na svojstva matičnih stanica: “Ono što je fascinantno kod matičnih stanica jest to da one spajaju izvor, kao što im samo ime govori, i budućnost, mogućnost samoreforme.”¹⁰ Posrijedi je svojstvo plastičnosti.

“Odrasle matične stanice su nespecijalizirane stanice koje se nalaze u specijaliziranim tkivima (mozak, koštana srž, krv, krvne žile, mrežnica, jetra, itd.). One se obnavljaju a mnoge od njih i specijaliziraju na način da proizvode sve tipove stanica u svom izvornom tkivu koje normalno umire. Na taj se način nezrele krvne stanice stvaraju iz matičnih stanica koštane srži. Ali, dok većina odraslih matičnih stanica generira stanice slične stanicama tkiva iz kojeg potječu, otkriveno je da se neke od njih (osobito matične stanice kože) mogu transformirati u različite tipove stanica (primjerice, živčane ili mišićne stanice). Kaže se da se “transdiferenciraju”, što doslovce znači da one mijenjaju svoju razliku. Ova mogućnost da se diferenciraju i transdiferenciraju upravo se naziva plastičnost matičnih stanica. U prvom slučaju – zbog sposobnosti da se diferenciraju u stanice istog tkiva – nazivaju se *multipotentnim* matičnim stanicama. U drugom slučaju – zbog sposobnosti da se razviju u tip stanica koji je specifičan drugim tkivima – matične se stanice nazivaju *pluripotentnima*. Plastičnost matičnih stanica koja dopušta da se pojmi svojevrsni registar diferencijacija između multipotentnosti i pluripotentnosti, iznimno je jak primjer, možda i sama paradigma “otvorenog” značenja plastičnosti. Sukladno tom značenju, plastičnost općenito označuje sposobnost promjene nečije sudbine, promjenu putanje, drugačiju navigaciju, reformu nečije forme, ali ne samo zato da bi se ta forma konstituirala kao u “zatvorenom” značenju.”¹¹

Martinisov odgovor “nisam ja ni tu ni tamo kao što nisi ni ti i ako smo mi uopće ista osoba ta osoba nije ni ti ni ja” shvatila bih stoga, kao transdiferencirajući performativni iskaz koji minira kategoriju stabilnog, koherentnog ili, ako hoćemo, genetičkim kodom determiniranog identiteta. Podsjećam pritom na autoreferencijalno svojstvo performativa koje se manifestira u činjenici da performativ referira na stvarnost koju sam stvara.¹² Posredstvom tako shvaćene autoreferencijalnosti pristupam pitanju Martinisa iz 1978. kojeg zanima što se do 2000. godine dogodilo s njegovim radovima iz 1970tih,

9 Malabou, op.cit., str. 73

10 ibid., str. 80

11 ibid., str. 16-17

12 detaljnu elaboraciju autoreferencijalnosti performativa vidjeti u Shoshana Felman, *Skandal tijela u govoru: Don Juan s Austinom ili zavođenje na dva jezika*, (prev. Gordana V. Popović), Naklada MD, Zagreb, 1993

Resemanticising in 1983 the television image and the sound recording that goes with it with those technical procedures that Benjamin specifies when working out the phrase “optical unconscious”, Dalibor Martinis produced a video work entitled *Image is a Virus*. In 1986 the film *The Home of the Brave* was released, actually a recording of a year earlier’s performance during which Laurie Anderson did her celebrated composition *Language is a virus*. In the same film there is a scene in which Anderson and Burroughs dance the tango. The concept of language as virus first appeared in the Burroughs novel *The Ticket that Exploded* published in 1962. In 1974, Dalibor Martinis put on a conceptual work entitled *Counterfeits*, in which he intervened on tickets of the firm Zagreb Electric Tramway: on a diagrammatic depiction of the distribution of tram stations in Zagreb printed on a map, he changed the names of several locations. Britanski trg [square] for example became Madison Avenue. In the middle of the first decade of the 21st century, Martinis’ live performances referring to current events in European capitals became literally explosions of ignited cars united by the working title *Eternal Flame of Rage*. “Only in the making of explosives does life give shape to its own freedom, i.e. turn away from pure genetic determinism”⁹, notes Catherine Malabou. She explains that in a certain sense, the brain does not submit to itself, but creates events that can be an excess in the system, an explosive part of it that, without being pathological, refuses to be obedient. Malabou backs up her claim that to exist means to be in a state to change the difference while respecting the difference of change by reference to the properties of stem cells: “What is fascinating with stem cells is that they bring together the origin, as their name indicates, and the future, the capacity for self-reform”.¹⁰ This involves the property of plasticity.

“Adult stem cells are nonspecialized cells found in specialized tissues (the brain, bone marrow, blood, blood vessels, the retina, the liver, etc.). They renew themselves, and most of them specialize, in order to produce all the types of cells in their tissue of origin that normally die. This is how, for example, immature blood cells are made out of bone marrow stem cells. But while the majority of adult stem cells generate cells similar to those of the tissue they come from, it has been discovered that some of them (notably skin stem cells) can transform themselves into different types of cells (for example, nerve or muscle cells). One then says that they “transdifferentiate” themselves, that is, literally, that they change their difference. This capacity to differentiate and transdifferentiate themselves is called, precisely, stem-cell plasticity. In the first case – the capacity to differentiate themselves into cells of the same tissue – stem cells are called multipotent. In the second case – the capacity to develop themselves into types of cells specific to other tissues – stem cells are called pluripotent. Stem-cell plasticity - which allows us to conceive of a sort of range of differentiation between multipotence and pluripotence - is an extremely striking example, perhaps the very paradigm, of the “open” meaning of plasticity. According to this meaning, plasticity designates generally the ability to change one’s destiny, to inflect one’s trajectory, to navigate differently, to reform one’s form and not solely to constitute that form as in the “closed” meaning”¹¹.

I would then understand Martinis’ answer “I am neither here nor there just as you are not and if we are both the same person at all that person is neither you nor I” as a transdifferentiating performative statement that undermines the category of stable, coherent, or if you like, genetic code-determined identity. I recall at the same time the self-referential character of the performative that is manifested in the fact that the per-

⁹ Malabou, op.cit., p. 73

¹⁰ Ibid., p. 80

¹¹ Ibid., pp. 16-17

odnosno s umjetničkim idejama toga vremena, jesu li one još uvijek zanimljive ili pripadaju zaboravljenoj, nevažnoj umjetnosti. Martinis iz 2010. obavještava ga da su ideje toga vremena još uvijek prisutne, štoviše, neke od njih bivaju i “muzealizirane”¹³, a i on sam realizirao je 2009. godine rad naslovljen *TV dnevnik 4.09.1974.* koji je postao moguć zahvaljujući činjenici da je onaj drugi Martinis, onaj koji 1978. godine postavlja pitanje adresirano nekome iz budućnosti, upravo na taj dan napravio svoj prvi video rad. Naime, 4.09.1974. Dalibor Martinis je u jednoj zagrebačkoj školi koja je posjedovala tada teško dostupnu tehničku opremu - video-kameru i video-rekorder - inscenirao tradicionalni umjetnički žanr mrtve prirode, postavljen doduše na uključeni televizijski prijemnik na kojemu se upravo emitirao *TV dnevnik*, te inscenirani prizor snimio video-kamerom. Trideset pet godina poslije Martinisov se lik pojavljuje u ulozi spikera koji iz medijske slike dizajnirane u skladu sa današnjim globalnim *hi-tech* standardima prijenosa televizijskih vijesti, čita transkript vijesti koje je Televizija Zagreb emitirala u središnjoj informativnoj emisiji *TV dnevnik 4.* rujna 1974. godine. Dok Martinis čita najnovije vijesti iz prošlosti, o Ciparskoj krizi, borbi za priznavanje nezavisnosti Mozambika, otvaranju Koteksovog dućana u Moskvi i razvoju prijateljskih odnosa između Socijalističke Federativne Republike Jugoslavije i Sovjetskog saveza, dok tekst na do-njem krolu ekrana informira o brzojavima sućuti koje predsjednik Tito prima povodom katastrofalne željezničke nesreće na zagrebačkom Glavnom kolodvoru u kojoj je poginulo 153 ljudi, te o raspravama o samoupravnim interesnim zajednicama, izgovoreni tekst ne biva popraćen medijskom slikom događaja o kojima se govori. Umjesto spektakularizacije izgovorenoga u medijskoj slici manjeg formata inkorporiranoj u prizor čitanja vijesti u televizijskom studiju, pojavljuje se *Mrtva priroda*, prvi video rad Dalibora Martinisa izveden 4. rujna 1974: statični kadar koji prikazuje crno-bijeli televizor djelomice prekriven draperijom na kojoj su raspoređeni nekakvi predmeti.

Pišući o žanru mrtve prirode i njegovom napadu na ljudski subjekt, Norman Bryson indirektno otvara i pitanje konstrukcije povijesti kroz vizualnu reprezentaciju. Fizičko isključenje ljudske figure – tvrdi on, negacija je svojevrsnog humanocentričnog digniteta koji postoji u drugim žanrovima. U mrtvoj prirodi ljudska prisutnost nije samo fizički prognana, već se radi o izgonu svih vrijednosti koje ljudska prisutnost nameće svijetu. S progonom ljudskog subjekta izbrisana je i vrijednosna ljestvica na kojoj se temelji naracija i historijsko slikarstvo.¹⁴ Bryson također dovodi u direktnu vezu genezu mrtve prirode (koja se, zamijevši na nekoliko stoljeća zajedno s baštinom klasične antike, u europskom novovjekovnom slikarstvu po prvi put kao samostalni žanr pojavljuje u baroknom razdoblju) s genezom kapitalizma, odnosno slobodnog tržišta i imanentnog mu kolonijalizma. Mrtva priroda doživjela je vrhunac u nizozemskom slikarstvu 17. stoljeća, a Bryson napominje da je nizozemsko društvo u razdoblju svoga uspona od 1608. nadalje, kada “Nizozemci postaju najbogatija nacija koju je zapadni svijet ikad vidio”, bilo prvo europsko društvo koje je iskusilo ozbiljni problem prekomjerne opskrbljenosti. Kao predindustrijska nacija – piše on, Nizozemska još nije posjedovala svu mašineriju za integriranje potrošnje u opću ekonomiju, što će s Industrijskom revolucijom postati standard, a također joj je nedostajao mehanizam za apsorpciju viška bogatstva koje su posjedovala druga europska i izvaneuropska društva. Uz to, prihvativši Reformaciju, nizozemsko se društvo našlo u čudnoj poziciji posjedovanja golemog akumuliranog bogatstva i skromnih kulturalnih tradicija koje su dozvoljavale njegovo

13 Martinis spominje izložbu *The Promises of the Past, 1950-2000* održanu u pariškom Centre Georges Pompidou 2010. godine kojoj je intencija bila pokazati

utjecaj umjetničkih praksi nastalih u drugoj polovini 20. stoljeća iza “Željezne zavjese” na globalnu umjetničku scenu nakon pada Berlinskog zida.

14 Norman Bryson, “Chardin and the Text of Still Life”, u *Critical Inquiry*, Vol. 15, No. 2., Chicago University Press, 1989, str. 228

formative refers to the reality that it creates itself.¹² Via self-referentiality understood in this way I can approach the question of Martinis 1978, who is interested in what is going to happen by 2000 to his works from the 1970s, or with the artistic ideas of that time: are they still interesting or do they belong to art that is unimportant and has been forgotten. Martinis of 2010 informs him that the ideas of that time are still with us, indeed, some of have even been musealised¹³ and he himself produced in 2009 a work entitled *TV News September 4, 1974*, which became possible thanks to the fact that the other Martinis, he of 1978, who posed a question to someone from the future, precisely on this day made his first video work. For on September 4, 1974, in a Zagreb school that possessed equipment hard to obtain at that time, a video camera and a video recorder, he staged the traditional artistic genre of the still life, placed, true enough, on a television set on which the TV News was being shown and then shot the staged scene with a video camera. Thirty five years later, Martinis' persona appeared in the role of presenter who from a media image designed in accordance with today's global hi-tech standards for the transmission of TV news, read a transcript of the news that TV Zagreb broadcasted on its central information programme *TV News* on September 4, 1974. While Martinis is reading the most recent news of the past, the Cyprus crisis, the battle for the recognition of Mozambique's independence, the opening of a Koteks shop in Moscow and the development of amicable relations between the Socialist Federal Republic of Yugoslavia and the Soviet Union, while the captioning at the bottom is telling us of the telegrams of condolences that President Tito was receiving related to the disastrous railway accident in Zagreb Main Railway Station, in which 153 had died, and of the discussions of the self-managing interest unions, the text spoken was not accompanied by a media image of the events being spoken of. Instead of spectacularisation of the spoken in a picture in picture clip in the scene of reading the news in the television studio, *Still Life* appeared, the first video work of Dalibor Martinis produced on September 4, 1974: a static take that shows a black and white television partially covered with drapery on which certain objects are arranged.

Writing on the still life genre and its attack on the human subject, Norman Bryson indirectly opens up the question of the construction of history through visual representation. The physical exclusion of the human figure, he says, is a negation of a kind of humanocentric dignity that exists in other genres. In the still life the human presence is not only physically expelled, but there is also the expulsion of all the values that the human presence imposes on the world. When the human subject is expelled, the scale of values on which narration and history painting are based is wiped out.¹⁴ Bryson also makes a direct connection between the genesis of the still life (which, having been moribund for several centuries together with the heritage of classical antiquity, appeared in European modern painting for the first time as an independent genre in the Baroque period) and that of capitalism, or the free market, and the colonialism immanent to it. The still life achieved its peak in the Dutch painting of the 17th century, and Bryson recalls that Dutch society, in the period of its rise from 1608 onwards, when "the Netherlands became the richest nation the western world had ever seen", was the first European society to have experienced the serious problem of massive oversupply.

12 For a detailed discussion of the self-referentiality of the performative, see Shoshana Felman, *The Scandal of the Speaking Body: Don Juan with Austin*

13 Martinis mentions the exhibition *The Promises of the Past, 1950-2000* held in the Centre Georges Pompidou in 2010 the intention of which was to show the influence of art practices created in the second half of the 20th century behind the Iron curtain on the global art scene after the fall of the Berlin Wall.

14 Norman Bryson, "Chardin and the Text of Still Life", in *Critical Inquiry*, Vol. 15, No. 2., Chicago University Press, 1989, p. 228

trošenje. Podsjećajući kako blagostanje društva ovisi o njegovoj sposobnosti da se podvrgne općoj moralnosti konzumacije i apstinencije, pri čemu se radi o komunalnoj a ne individualnoj etici, Bryson zaključuje kako kompleksnost nizozemske mrtve prirode proizlazi upravo iz kolizije između tradicionalne etike utemeljene na zajednici koja se vrti oko zajedničkog bogatstva i siromaštva i privatne etike pojedinog vlasnika imetka.¹⁵

Kompleksnost Martinisove mrtve prirode (re)producirane *TV dnevnikom* 4.09.1974, 2009. godine proizlazi iz tehnologije izvedbe koja se temelji na rekontekstualizaciji dizajna medijske slike anakronim joj govorom. Uostalom, u najavi razgovora Martinis 1978. izriče: "Ovaj intervju je vrlo specifične prirode, odnosi se na vrijeme i na naš linearni pristup vremenu." Nepotrebno je ovdje konstatirati da njegov *TV dnevnik* odbacuje linearni pristup vremenu inducirajući događaj u simultanosti različitih vremena i pripadajućih im diskursa. Budući da je djelatnost simultanih vremena svojstvena sustavu nesvjesnoga Martinisov bih rad čitala u kontekstu s jedne strane Benjamini novog termina "optički nesvesno", a s druge pojma traume, odnosno nemogućnosti verbalizacije i vizualizacije traumatskog iskustva koje je ovdje u tangencijalnoj vezi s (re) konstrukcijom povijesnog pamćenja. Spomenut ću zato notornu i neraskidivu sponu između kapitalizmu imanentne ideologije konzumerizma i biopolitičke tehnologije spektakla, te Foucaultov zaključak o biopolitici kao neposrednom učinku liberalnog režima vlasti, odnosno liberalne ekonomije.¹⁶ Riječ liberalizam, poput fleksibilnosti, jedan je od onih varljivih termina koji navode na pogrešne zaključke. Sloboda koju ta riječ konotira ne odnosi se na slobodu živih bioloških jedinki, nego na slobodu kapitala i tržišta, uključujući i tržište rada na kojem pojedinci, poput ostalih "prirodnih" sirovina postaju ljudskim resursima. Svjestan činjenice da je "virus sićušna čestica riječi i slike", te da se "takve čestice mogu biološki aktivirati da bi djelovale kao komunikabilna virusna sorta", Martinisov *TV dnevnik* sljepljuje dva tipa diskursa svojstvena različitim ekonomskim, političkim i tehnološkim režimima upravo zato da bi diskurzivno proizvedenu binarnu opoziciju na kojoj se temelji kolokvijalno razumijevanje razlike između kapitalističkog i socijalističkog društvenog sustava učinio plastičnom, da bi promijenio razliku poštujući razliku promjene. U referencijalnom polju ovog rada nalazi se i proces tranzicije iz modernog doba obilježenog industrijskom proizvodnjom i postmodernog, informacijskog ili kako ga se sve češće naziva, posthumanog doba u kojemu ekonomija ustupa mjesto financijalizaciji utemeljenoj na na informaciji, komunikaciji i usluzi. U Hrvatskoj gdje Dalibor Martinis živi i djeluje, proces tranzicije iz socijalizma u lokalnu inačicu neoliberalnog kapitalizma u obilježili su, među ostalim raspad federalne države Jugoslavije, ratno stanje i susljedni mu procesi revizije sjećanja popraćeni nestankom komunalne etike i inauguracijom kulta individualnog poduzetništva koji je u konačnici rezultirao privatizacijom javnih dobara i interiorizacijom ideologije socijaldarvinizma po kojoj i znanje postaje roba.

U knjizi koja je odmah po svom izlasku iz tiska 2000. godine proglašena komunističkim manifestom 21. stoljeća, Antonio Negri i Michael Hardt tvrde da su nam svi elementi korupcije i eksploatacije nametnuti lingvističkim i komunikacijskim režimima proizvodnje: razoriti ih riječima jednako je urgentno kao i učiniti to djelima.

15 Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting*, poglavlje "Abundance", Reaktion Books, London, 1990, str. 98-100

16 Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France 1978 - 1979*, (ured. Michel Sennelart) Palgrave Macmillan, 2008.

A pre-industrial nation, he writes, the Dutch did not yet possess the full machinery for integrating consumption into the general economy, which would become standard with the Industrial Revolution, and it also wanted any mechanism for the absorption of surplus wealth, which other European, and extra-European, societies did possess. In addition, having accepted the Reformation, Dutch society found itself in the strange position of having a huge amount of accumulated wealth and only modestly the cultural traditions that would permit it to be spent. Recalling that the prosperity of a society depends on its ability to submit to the general morality of consumption and abstinence, at issue here being a communal and not an individual ethic, Bryson concludes that the complexity of Dutch still life derives from the collision between traditional ethics based on a community which revolved around common wealth and poverty and the private ethic of the individual owner of property.¹⁵

The complexity of Martinis' still life reproduced in the *TV News*, September 9, 1974 of 2009 stems from the technology with which it is done based on a recontextualisation of the design of media image by speech anachronous to it. After all, in the announcement of the conversation Martinis 1978 says: "This interview has a very specific nature, it relates to time and to our linear approach to time." It is unnecessary to remark here that his *TV News* rejects the linear approach to time, inducing an event in a simultaneity of different times and the discourses that pertain to them. Since the agency of simultaneous times is characteristic of the system of the unconscious I would tend to read Martinis' work in the context of, on the one hand, Benjamin's term of the "optical unconscious" and on other of the concept of trauma, that is, the impossibility of verbalising and visualising the traumatic experience that is here in a tangential connection with the (re)construction of historical memory. I shall therefore mention the notorious and unbreakable link between the ideology of consumerism immanent to capitalism and the biopolitical technology of spectacle, and Foucault's conclusion about biopolitics as the immediate effect of the liberal regime of government, or the liberal economy.¹⁶ The word liberalism, like flexibility, is one of those deceitful words that induces mistaken conclusions. The freedom that the word connotes does not relate to the freedom of live biological individuals, rather to the freedom of capital and market, including the labour market, in which individuals, like other natural raw materials become human resources. Aware of the fact that "a virus is a very small unit of word and image" and that "such units can be biologically activated to act as communicable virus strains Martinis' *TV News* pastes together two types of discourse proper to different economic, political and technological regimes so as to make the discursively produced binary opposition on which the colloquial understanding of the difference between the capitalist and the socialist social system plastic, to change the difference respecting the difference of change. In the referential field of this work there is also the process of the transition from the modern age marked by industrial production and the postmodern, information or, as it is increasingly labelled, the posthuman age in which the economic gives way to financialisation founded on information, communications and services. In Croatia, where Dalibor Martinis lives and works, the process of transition from socialism into the local variant of neoliberal capitalism has been characterised, among other things, by the breakdown of the federal state of Yugoslavia, the state of war and the subsequent process of the revision of memory associated by the disappearance of a communal ethic and the inauguration of a cult of individual enterprise that ultimately resulted in the privatisation of public goods and the internalisation of the ideology of social Darwinism according to which knowledge too becomes a commodity.

15 Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting*, the chapter "Abundance", Reaktion Books, London, 1990, pp. 98-100

16 Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France 1978 - 1979*, (ed. Michel Sennelart) Palgrave Macmillan, 2008.

Znanje treba postati lingvistička akcija a filozofija treba postati stvarna reapproprijacija znanja.¹⁷ Nešto slično ustvrdio je i William Burroughs trideset godina prije priznajući da je svrha njegova projekta izgraditi jezik u kojemu se određeni falsifikati, nasljeđeni u svim postojećim zapadnim jezicima, više neće moći formulirati.¹⁸ U Martinisovom *Tv dnevniku* diskurz doktrine samoupravnog socijalizma nagrizi korporacijski dizajn medijske slike djelujući kao njezino vlastito Drugo, traumatični nesvodivi ostatak. A vrijedi i obratno. Virusna infekcija? Objasnjavajući u *Elektroničkoj revoluciji* svoju virulentnu *cut/up* i *play back* tehniku nazivajući je zabavnom, Burroughs daje uputstva za upotrebu uređaja za snimanje, odnosno govora (riječi, koje su zapravo slike) kao bio-loškog oružja, jer “oružja koja mijenjaju svijest mogu dovesti ratne igre u pitanje, a sve su igre neprijateljske.” Pritom tvrdi kako je kontrola masovnih medija ovisna o polaganju asocijativnih linija. Kad se te linije prekinu, prekidaju se i asocijativne spine. *Cut/up*, tj. tehnika koja se temelji na ispremiješanoj ili izokrenutoj poruci (*scrambled message*), može – piše on, masovne medije preplaviti totalnom iluzijom:

“*Underground press* služi kao jedino učinkovito suprotstavljanje rastućoj moći i sve sofisticiranijim tehnikama koje službeni masmediji koriste da bi falsificirali, pogrešno predstavili, pogrešno citirali, isključili iz razmatranja kao a priori smiješne ili jednostavno ignorirali podatke, knjige, otkrića koja smatraju pristranima u odnosu na interes establishmenta. (...) Potrebna vam je naprava za izokretanje, televizor, radio, dvije video kamere, amaterska radio stanica i uređaji za ulično snimanje. Videokamerom konstruirajte lažno emitiranje, a za sliku možete koristiti uglavnom stare snimke.”¹⁹

U *TV dnevniku* kao i u brojnim ranijim i kasnijim radovima Martinis refigurira asocijativne spine, a u procesu recepcije takvih refiguracija događa se promjena svijesti. Njegov video-rad *Image is a virus* iz 1983. također generiran iz uzoraka televizijskih dnevnika moguće je odčitati kao direktnu primjenu Burroughsovih uputstava za korištenje *cut/up* i *play back* tehnike. Štoviše, u tehničkim mogućnostima video kamere i playera manipuliranu sliku spikera i spikerica *Dnevnika* Televizije Zagreb, koji u ubrzanju do nerazumljivosti izgovaraju rečenicu “Provedite ugodnu večer”, inkorporirana je slika Burroughsovih riječi:

“It was found that the binary information could be written at the molecular level and the entire image can be contained within the grain of the sand. However it was found that this information molecules where not dead matter but exhibited capacity for life which is found elsewhere in the form of virus”.²⁰

Što je to cijela slika sadržana u zrcu pijeska? Sadržaj pustinskog pijeska je kvarc: kremen - silicijev dioksid. Kremen se, među ostalim, koristi za paljenje vatre, a silicij je drugi najzastupljeniji element na Zemlji, ima ga i u međuzvezdanim plinovima, meteoritima i u zvjezdanoj prašini. U elementarnom stanju koristi se kao poluvodič u različitim elektroničkim napravama, integriranim sklopovima i mikročipovima.²¹ Bez silicija nema umjetne inteligencije, bez zrnaca pijeska i zvjezdane prašine nema silicija, a od znanosti do fikcije nije potreban ni mali korak. Uostalom, Teresa de Lauretis Freudovu teoriju naziva strastvenom fikcijom, a sam Freud o njoj govori kao o metapsi-

17 Michael Hardt & Antonio Negri, *Empir*, Harvard University Press, Cambridge, Massachusetts - London, England, 2001, str. 404
18 Burroughs, *The Electronic Revolution*, str. 33

19 ibid., str. 14-18

20 “Otkriveno je da binarna informacija može biti zapisana na molekularnoj razini i da cijela slika može biti sadržana u zrcu pijeska. Dakako, otkriveno je

da te informacijske molekule nisu mrtva tvar, nego pokazuju sposobnost života kakav se drugdje ponalazi u formi virusa.”
21 izvor Wikipedia (posjet 14.08.2013.)

In a book that immediately after its appearance in 2000 was pronounced the communist manifesto of the 21st century, Antonio Negri and Michael Hardt state that all the elements of corruption and exploitation are forced upon us by the linguistic and communicational regimes of production: to destroy them with words is just as urgent as to do it with deeds. Knowledge should become a linguistic action and philosophy should become a real re-appropriation of knowledge.¹⁷ Something similar had been claimed by William Burroughs thirty years earlier when he admitted that the purpose of his project was to build up a language in which a certain falsehood inherited in all existing western languages, would no longer be able to be formulated.¹⁸ In Martinis' *TVNews* the discourse of the doctrine of self-managing socialism is being corroded by the corporative design of the media image, working as its own Other, a traumatic irreducible remnant. And the reverse also holds true. A virus infection? Explaining in *Electronic Revolution* his virulent *cut/up* and *play back* technique calling it fun, Burroughs gives instructions for the use of recording devices, that is, of speech (words, which are in fact images) as biological weapon "for weapons that change consciousness can call war games into question, and all games are hostile". He claims at the same time that the control of the mass media is dependent on laying down lines of association. When these lines are broken, the associative links are also broken. *Cut/up*, i.e. the technique that is based on the *scrambled message*, can, he writes, swamp the mass media with total illusion:

"The underground press serves as the only effective counter to a growing power and more sophisticated technique used by establishment mass media to falsify, misrepresent, misquote, rule out of consideration as a priori ridiculous or simply ignore and blot out of existence: data, books, discoveries that they consider prejudicial to establishment interest.... You need a scrambling device, TV, radio, two video cameras, a ham radio station and a simple photo studio with a few props and actors. For a start you scramble the news all together and spit it out every which way on ham radio and street recorders. You construct fake news broadcasts on video camera. For the pictures you can use mostly old footage."¹⁹

In *TVNews* as well as in earlier and later works, Martinis refigures the associative links, and in the process of the reception of such refigurations, a change of awareness takes place. His video work *Image is a virus* of 1983, also generated from the model of television news broadcasts, can be read as a direct application of Burroughs' instructions for the use of the *cut/up* and *play back* technique. Indeed, in the picture of male and female presenter of *News* of TV Zagreb, manipulated with the technical capacities of the video camera and player, speeded up to unintelligibility pronouncing the words "Have a very nice evening", a picture of Burroughs' words is incorporated:

"It was found that the binary information could be written at the molecular level and the entire image can be contained within the grain of the sand. However it was found that this information molecules where not dead matter but exhibited capacity for life which is found elsewhere in the form of virus"

What is an entire image contained in a grain of sand? The content of desert sand is quartz, flint, silicon dioxide. Flint is used for starting fire, among other things, and sil-

17 Michael Hardt & Antonio Negri, *Empire*, Harvard University Press, Cambridge, Massachusetts - London, England, 2001, p. 404

18 Burroughs, *The Electronic Revolution*, p. 33

19 Ibid, pp. 14, 18

hologiji. Repetitivnost ispremešane rečenice – imperativa “provedite ugodnu večer” iz Martinisovog videa koji svojim naslovom sliku definira kao virus, vodi me tekstu *S onu stranu načela ugone* objavljenom 1920. godine gdje Freud, nakon iskustva psihoanalitičkog tretmana ljudi traumatiziranih Prvim svjetskim ratom, po prvi put elaborira nagon smrti. Osvrćući se na Kantov teorem po kojemu su prostor i vrijeme nužno oblici mišljenja, Freud tvrdi da su nesvjesni mentalni procesi sami po sebi bezvremeni i da se na njih ideja vremena ne može primijeniti.²² Poput Burroughsa i Freud je zaokupljen mikroorganizmima. Čini se – tvrdi on, da je organskom životu inherentan snažan nagon za restauriranjem ranijeg stanja stvari koje je živi organizam morao napustiti pod pritiskom izvanjskih uznemirujućih sila, posrijedi bi bila svojsvrсна organska elastičnost ili izraz inercije inherentne organskom životu.²³ Napominjem ovdje da Catherine Malabou elastičnost, mogućnost povratka u prvobitno stanje u neizmijenjenom obliku, smatra binarno suprotnom plastičnosti. Freud naziva traumatičnim svaki izvanjski podražaj dovoljno jak da se probije kroz zaštitni omotač. Događaji poput izvanjske traume mogu izazvati goleme poremećaje u funkcioniranju energije organizma i pokrenuti sve moguće obrambene mjere.²⁴ Upozoravajući čitatelje da je to što iznosi “razvoj ekstremne linije mišljenja”, Freud nas navodi na pretpostavku da su svi organski instinkti konzervativni, povijesno stečeni i teže obnavljanju ranijeg stanja stvari.

“Proizlazi da se svi fenomeni organskog razvoja moraju pripisati izvanjskim uznemirujućim i preusmjeravajućim utjecajima. Elementarni živi entitet od svog samog početka ne želi promjenu; pod istim uvjetima on ne bi činio ništa drugo doli ponavljao isti životni tok. (...) Svaku modifikaciju koja se nameće tijekom organizmova života prihvaćaju konzervativni organski instinkti i spremaju je za daljnje ponavljanje. Ti instinkti prozvedu varljiv dojam da se radi o silama koje teže promjeni i napretku, dok one u biti samo nastoje doseći davni cilj starim i novim putovima. Štoviše, moguće je specificirati taj konačni cilj svih organskih težnji. Bilo bi kontradiktorno konzervativnoj prirodi nagona ako bi cilj života bilo stanje stvari koje još nikada nije bilo dosegnuto. Nasuprot tome, mora biti da je to staro stanje stvari, inicijalno stanje iz kojeg je živi entitet jednom krenuo i u koje se nastoji vratiti zaobilaznim putovima kojima ga razvoj vodi. Ako kao beziznimno istinitu uzmemo tvrdnju da sve što živi umire iz svojih unutarnjih razloga i ponovo postaje anorgansko, bit ćemo prisiljeni reći da je svrha života smrt. (...) Atributi života prizvani su jednom u neživoj tvari djelovanjem sile o čijoj prirodi ne možemo stvoriti nikakvu predodžbu. Možda se radilo o procesu sličnom onome koji je kasnije prouzročio razvoj svijesti u određenom stratumu žive tvari. Tenzija koja je onda nastala u nečemu što je do tada bilo neživa supstanca nastojala se poništiti. Tako je nastao prvi nagon: nagon za povratkom u neživo stanje.”²⁵

U kontekstu Freudove elaboracije nagona smrti zanimljivim se pokazuje pitanje koje Dalibor Martinisu u *Drugom formatu* emitiranom 27. ožujka 2013. godine u programu Hrvatske televizije postavlja Daliboru Martinisu iz 2077., odnosno osobi kodnog imena DM2077: “Dozvoli da te Dalibor Martinis iz 2013 pita isto: Da li je Dalibor Martinis iz 2077 kodnog imena DM2077 živ i ako jest, po kojoj to definiciji života?” Umjesto elektronički modificiranog glasa koji je između pitanja postavljenih 1978. godine osobi iz budućnosti izgovarao rečenicu “The answer to this question will be given in the year 2000” sada se u plavetnilu monitora uz hipnotički umirujući zvuk pojavljuje nijema,

22 Sigmund Freud, *Beyond the Pleasure Principle*, (trans. James Strachey), S.E., W.W. Norton & Company, New York and London, 1961., str. 22

23 *ibid.*, str. 30

24 *ibid.*, str. 23

25 *ibid.*, str. 30-33

icon is the second most common element on Earth, it is found in the interstellar gases, in meteorites and stellar dust. In an elementary state it is used as a semi-conductor in various electronic devices, integrated circuits and microchips.²⁰ Without silicon there is no artificial intelligence, without the grains of sand and the stellar dust there is no silicon, and from science to fiction not even a small step is needed. Teresa de Lauretis, in fact, calls Freud's theory a passionate fiction, and Freud himself speaks of it as metapsychology. The repetitiveness of the scrambled sentence, the imperative "Have a very nice evening" from Martinis' video that in its title defines the image as virus leads me to the text *Beyond the Pleasure Principle*, published in 1920, in which Freud, after the experience of psychoanalytically treating people traumatised during World War I, explains the death drive for the first time. Referring to Kant's theory according to which space and time are necessary forms of thinking, Freud states that unconscious mental processes are in themselves timeless and that the idea of time cannot be applied to them.²¹ Like Burroughs, Freud too is occupied with micro-organisms. It seems, he says, that there is a powerful drive inherent to organic life for the restoration of an earlier state of things that the live organism had to quit under the pressure of external agitating forces, that there would be a kind of organic elasticity or expression of inertia inherent to organic life.²² I would point out here that Catherine Malabou thinks elasticity, the possibility of return to the original condition in unaltered form, the binary opposite of plasticity. Freud calls every stimulus strong enough to break through the protective membrane traumatic. Events like an external trauma can bring about huge disturbances in the functioning of the energy of the organism and set off all kinds of defensive measures.²³ Warning readers that what he is putting forward is "the development of an extreme line of thinking", Freud leads us to the assumption that all organic instincts are conservative, historically acquired, tending towards the renovation of an earlier state of affairs.

"It follows that the phenomena of organic development must be attributed to external disturbing and diverting influences. The elementary living entity would from its very beginning have had no wish to change; if conditions remained the same, it would do no more than constantly repeat the same course of life. (...) Every modification which is thus imposed upon the course of the organism's life is accepted by the conservative organic instincts and stored up for further repetition. Those instincts are therefore bound to give a deceptive appearance of being forces tending towards change and progress, whilst in fact they are merely seeking to reach an ancient goal by paths alike old and new. Moreover it is possible to specify this final goal of all organic striving. It would be in contradiction to the conservative nature of the instincts if the goal of life were a state of things which had never yet been attained. On the contrary, it must be an old state of things, an initial state from which the living entity has at one time or other departed and to which it is striving to return by the circuitous paths along which its development leads. If we are to take it as a truth that knows no exception that everything living dies for internal reasons becomes inorganic once again then we shall be compelled to say that 'the aim of all life is death' 'inanimate things existed before living ones. (...) The attributes of life were at some time evoked in inanimate matter by the action of a force of whose nature we can form no conception. It may perhaps have been a process similar in type to that which later caused the development of consciousness

20 Source, Wikipedia (accessed 14.08.2013.)

21 Sigmund Freud, *Beyond the Pleasure Principle*, (trans. James Strachey), S.E., W.W. Norton & Company, New York and London, 1961., p. 22

22 Ibid., p. 30

23 Ibid., p. 23

kompjuterski generirana avataroidna bijela figura nalik hibridu šahovskog piona i lika bez lica koji Laurie Anderson utjelovljuje na početku performansa *The Home of the Brave* koji započinje poemom *Zero and One* – sarkastičnom refleksijom o binarnom kodu; o tome što znači biti nula i što znači biti jedan. William Burroughs predložio je svojedobno da se iz jezika izbace svi oblici glagola *biti*, a 20. svibnja 2010. mediji su prenijeli vijest da je dr. Craig Venter uspio stvoriti prvi sintetički mikroorganizam - bakteriju nazvanu Synthia. Prema izjavi znanstvenika, stvaranje tog novog oblika života započelo je u kompjutoru tako da su četiri slova genetskog koda A,T,C,G korištena kako bi se ispisao softver sastavljen od milijuna slova DNK. Sintetička DNK transplantirana je potom u živu stanicu druge bakterije. Nepune tri godine po objavi te vijesti Dalibor Marinis postavljao je pitanja osobi kodnog imena DM2077 pod čijim se kompjuterski generiranim trodimenzionalnim likom prostirao titl sljedećeg sadržaja: *request_reply. DM2077 TIME <2018304000.sec>*. Jedno od pitanja glasilo je: “Misliš li da je sve to imalo ikakvog smisla, čitava ta povijest metafizike od slika na zidovima špilja do digitalne vizualizacije snova, od zagonetnih piramida do otkrića genetskog koda supervirusa, od filozofije do tehnoznosti, sva ta mahnita strast za preobrazbom u tebe Drugog?” Do odgovora na pitanje da li je sve to skupa imalo smisla preostalo je nešto više od dvije milijarde sekundi, međutim možda bi se u kontekstu mrtve prirode moglo razmotriti pitanje toga Drugoga, koji možda jest, a možda i nije ono freudovsko-lacanovsko Drugo.

Vraćajući se Brysonovom čitanju žanra mrtve prirode i njegovoj konstataciji da je nizozemsko društvo 17. stoljeća “iskusilo ozbiljni problem prekomjerne opskrbljenosti”, reći ću da Martinisova transdiferencirajuća umjetnička praksa operacionalizira aktualno stanje prekomjerne opskrbljenosti informacijama. Njegovi transmedijski performansi konstantno generiraju pitanje što bismo trebali činiti s vlastitim mozgom u razdoblju fetišizma informacije kojim znanje doslovce biva porobljeno; u situaciji imperativne komunikacije za koju Baudrillard tvrdi da nije ništa drugo do li prisilni scenarij. Dramaturgija Martinisovih izvedbi kompulzivnog govora koje indiciraju pojam traume, temelji se na primjeni virulentnih *cut/up* i *play back* tehnika sposobnih za subverziju prisilnih scenarija. *Scrambled message* aktivira u njima virus koji neprestano refigurirajući asocijativne linije dokida moć kontrole i lišava scenarij zatvorenog kraja. U svojoj “metapsihologiji” Freud je razvio koncept naknadnosti (*Nachträglichkeit*) koji bi bilo moguće shvatiti u smislu odgođene akcije. Naknadnost, kao i koncepti “enigmatičnog označitelja”, odnosno “implantacije enigmatične poruke” koji potječu iz Freudove elaboracije “primarnog zavođenja” postaju ključna mjesta u Laplancheovoj teoriji “općeg zavođenja”. Čitajući Freuda Jean Laplanche operacionalizira termin “nagon za prevođenjem”. Taj je nagon u vezi s neprevodivim ostacima enigmatičnih označitelja vezanih za traumatsko iskustvo koji, ostajući kasnije aktivni u nesvjesnome, stvaraju ujedno izvor i objekte nagona za prevođenjem.²⁶ *Data recovery?*

Budući da Martinisovi radovi tematiziraju odnose proizvodnje, kolektivno nesvjesnoga, slike, govora, realnosti, fikcije, tehnologije koja ujedno jest i tehnologija identiteta i konstrukcije povijesti, koncept prevođenja postoji kao konstanta njegovu četrdesetogodišnjem umjetničkom djelovanju, a svoju orkestraciju zadobio je u Regensburgu 2008. godine gdje po prvi put izvodi performans *Simultani govor*. Taj sam događaj, koji smatram lingvističkom akcijom *par excellence*, i njegove kasnije re-izvedbe sklona čitati

²⁶ o tome opširno piše Teresa de Lauretis u knjizi *Freud's Drive: Psychoanalysis, Literature and Film*, Palgrave Macmillan, New York, 2008.

in a particular stratum of living matter. The tension which then arose in what had hitherto been an inanimate substance endeavoured to cancel itself out. In this way the first instinct came into being: the instinct to return to the inanimate state.”²⁴

In the context of Freud’s elaboration of the death drive, a deal of interest attaches to the question that Dalibor Martinis in the *Another Format* programme broadcast on March 27, 2013, on Croatian TV, put to Dalibor Martinis of 2077, i.e., the person with the code name DM2077. “Let Dalibor Martinis of 2013 ask you if Dalibor Martinis of 2077 code name DM2077 is alive and if he is according to what definition of life?” Instead of the electronically modified voice that between the questions put to the person from the future in 1978, intoned “The answer to this question will be given in the year 2000”, now in the blue of the monitor, along with the hypnotically calming sound, appears a mute, computer-generated avatar white figure like a hybrid between pawn and figure without a face that Laurie Andersen embodies at the beginning of the performance *The Home of the Brave* that starts with the poem *Zero and One*, a sarcastic reflection of the binary code; what it means to be Zero and what it means to be the One. William Burroughs in his time proposed that all forms of the verb “to be” should be rejected from the language, and on May 20, 2010, the media conveyed the news that Dr Craig Venter had managed to create the first synthetic microorganism, a bacterium named Synthia. According to the scientist’s statement, the creation of this new life form started in the computer, with the four letters of the genetic code, A, T, C, G being used in order to write out software composed of a million DNA letters. The synthetic DNA was then transplanted into the cell of a second bacterium. Three years after the announcement of this news, Dalibor Martinis put questions to the person codenamed DM2077, under whose computer-generated three-dimensional figure, was the subtitle of the following import: *request_reply. DM2077 TIME <2018304000.sec>*. One of the questions went: “Do you think that it all had any sense, all that history of metaphysics from the pictures on the walls of the cave to the digital visualisation of dreams, from the enigmatic pyramids to the discovery of the genetic code of a supervirus, from philosophy to techno-science, all that frenzied passion for the transformation in you - the Other?” Just a bit more than two billion seconds remained before an answer to the question whether it all had any point; however, perhaps in the context of the still life, one might consider the question of this Other, who perhaps is, and perhaps is not, that Freudian-Lacanian Other.

Going back to Bryson’s reading of the still life genre and his observation that Dutch 17th century had a serious problem of oversupply, I will say that Martinis’ transdifferentiating art practice operationalises the current state of oversupply of information. His transmedia performances constantly generate the issue of what we should do with our own brain in the period of the fetishism of information by which knowledge has literally been enslaved; in the situation of imperative communication that Baudrillard claims to be nothing but a coercive scenario. The dramaturgy of Martinis’ performances of compulsive speech that indicate the concept of trauma, is based on the application of virulent *cut/up* and *play back* techniques capable of subverting the coercive scenarios. The scrambled message activates the virus in them that, incessantly refiguring lines of association, does away with the power of control and deprives the scenario of its closure. In his “metapsychology” Freud developed the concept of afterwardsness (*Nachträglichkeit*) which might be understood as deferred action. Afterwardsness, like the concepts of “enigmatic signifier” or “implementation of enigmatic message” that derive from Freud’s elaboration of “primary seduction” are key points in Laplanche’s

u kontekstu tvrdnje Terese de Lauretis prema kojoj je odnos subjekta prema kulturnom tekstu svojevrsni transfer analogan transferu u kliničkoj situaciji, pri čemu je transfer u bliskoj vezi s prevođenjem utoliko što je temeljna dimenzija transfera odnos prema enigmatičnosti drugoga.²⁷ Materijal kojim Martinis artikulira izvedbu, a ujedno i forma u kojoj ta izvedba stupa u proces razmjene, doslovce jest kulturni tekst; istodobno govor, prizor govorenja i (ne)moguće prizorište žive izvedbe povijesti. Tijekom izvedbe naknadnost, koja u ovom slučaju ima svojstvo reprodukcije (ponovne proizvodnje) izgovorenog teksta, "kompenzira" se simultanošću prijevoda, koji zapravo nije prijevod onoga što govornik za govornicom izriče. Naime, za konferencijskim pultom na kazališnoj pozornici, osvijetljen reflektorom, Martinis na hrvatskom jeziku čita govor Srećka Bijelića, člana Centralnog komiteta Saveza komunista Jugoslavije, održan na plenarnoj sjednici u Beogradu 1963. Na istoj toj pozornici smještena je dvokatna kabina sa dvanaest odijeljaka iz kojih dvanaestoro prevodilaca i prevoditeljica simultano izgovara tekst na dvanaest različitih jezika. Tekst izgovaranih prijevoda nazvan "Govor svih govora" sačinjen je od ispremiješanih odlomaka govora i manifesta svjetski poznatih umjetnika, političara, filozofa i aktivista dvadesetog stoljeća, među kojima su Martin Luther King, Marcel Duchamp, Kazimir Maljevič, Osama bin Laden, Mao Ce-tung, Andy Warhol, Mahatma Gandhi, Guy Debord, Filippo Tommaso Marinetti, Joseph Beuys. Na razini čujnosti taj se simultani prijevod manifestira poput disharmonične koncertne izvedbe glazbene partiture napisane za solistički instrument i simfonijski orkestar. Na razini vidljivoga asocijativne su linije položene u smjeru slikovne predodžbe kakvog globalnog političkog *summita*. Ujedinjeni narodi? Vijeće Europe? Ministarska konferencija WTO? G-7? Posve je svejedno.

U političkom govoru Srećka Bijelića iz 1963. godine koji Martinis 2008. čita u kontekstu izvedbe umjetničkog djela, spominju se robno-novčani odnosi i devijacije u društvenim odnosima, eksproprijacija prava proizvođača od strane neformalnih i formalnih grupa, i zaključuje da se "u praksi diskusija o reorganizaciji Saveza komunista vodi izvan vremena i prostora". Koncertnu, odnosno kazališnu izvedbu *Simultanog govora* sklona sam vidjeti i čuti kao diskusiju o reorganizacijama umjetničkih praksi tijekom 20. stoljeća, s naglaskom na pitanju o umjetničkim terminima i postupcima koji ne bi mogli postati "upotrebljivi za ciljeve fašizma" i koji bi bili sposobni formulirati "revolucionarne zahtjeve umjetničke publike". Međutim, što je to danas umjetnička publika? U postmodernom, postindustrijskom, posthumanom socio-kulturnom okružju obilježeno estetikizacijom i spektakularizacijom politike pri čemu je, Baudrillardovim riječima, "ideja politike nestala, ali se politička igra nastavlja u ravnodušnosti koja ne poznaje ni vlastiti ulog".²⁸ Carolyn Christov-Bakargiev, primjerice, izriče sumnju da će polje umjetnosti nastaviti postojati u 21. stoljeću, podsjećajući da se kao konvencionalni termin riječ umjetnost upotrebljava za označavanje empirijskih i praktičnih oblika formacija spoznaje kroz činjenje i iskustvo estetičkih objekata koji su istodobno metafore, modeli i aktualna utjelovljenja načina na koji se percepcija elaborira u formu znanja i razumijevanja u specifičnom mjestu, vremenu i društvu. Ona također napominje da se danas terminom umjetnost označuje i identificiranje jezika istraživanja s objektom istraživanja, uključujući i identifikaciju politike s praksom (ili radije, prakse s politikom), te

²⁷ ibid., str. 11-12

²⁸ Jean Baudrillard, *Prozirnost zla u Simulacija i zbilja* (prevela Gordana V. Popović), Naklada Jesenski i Turk - Hrvatsko sociološko društvo, Zagreb, 2001., str. 166

theory of “general seduction”. Reading Freud, Jean Laplanche operationalises the term “translation drive”. This drive is connected with the untranslatable remains of enigmatic signifiers connected with traumatic experience that, remaining active later in the unconscious, create both source and objects of the translation drive.²⁵ *Data recovery?*

Since Martinis’ works take up the issue of the relations of production, the collective unconscious, image, speech, reality, fiction, technology that is both the technology of identity and the technology of construction of history, the concept of translation exists as a constant of his forty-years-long work in art, and got its orchestration in 2008 in Regensburg where for the first time he put on the performance *Simultaneous Speech*. I am inclined to read this very event and its later re-performances, which I consider a linguistic actions par excellence, in the context of the statement of Teresa de Lauretis according to which the relation of the subject to the cultural text is a kind of transference analogous to transference in the clinical situation, with transference being closely related to translation, in that the fundamental dimension of transference is the relation to the enigma of the other.²⁶ The material that Martinis uses to articulate the performance, and also the form in which this performance appears in the process of exchange is literally a cultural text; at once a speech, a scene of speaking and the possible or impossible stage setting of the live performance of history. During the performance, *afterwardsness*, which in this case has the property of reproduction (production again) of a spoken text “is compensated for” by the simultaneity of the translation, which is actually not a translation of what the speaker at the lectern is uttering. That is, at the rostrum on a stage in the theatre, lit up in the spot, Martinis is reading in Croatian a speech of Srećko Bijelić, member of the Central Committee of the League of Communists of Yugoslavia, given in a plenary session in Belgrade in 1963. On the same stage is a two-decker cabin with twelve sections from which twelve translators (men and women) simultaneously speak the text in twelve different languages. The text of the translations spoken called “Speech of all speeches” is made up of mixed up fragments of speeches and manifestos of world-known artists, politicians, philosophers and activists of the twentieth century, include Martin Luther King, Marcel Duchamp, Kazimir Malevich, Osama bin Laden, Mao Zedong, Andy Warhol, Mahatma Gandhi, Guy Debord, Filippo Tommaso Marinetti and Joseph Beuys. At the level of audibility this simultaneous translation comes across as a disharmonic concert performance of a musical score written for solo instrument and symphony orchestra. At the level of the visible the lines of association are placed in the direction of a visual impression of some global, political summit. UN? Council of Europe? WTO ministerial conference? G-7? It is entirely immaterial.

The political speech of Srećko Bijelić of 1963 that Martinis in 2008 reads in the context of the live performance of a work of art mentions commodity-money relations and deviations in social relations, the expropriation of the right of producer by informal and formal groups, and concludes that “in practice, discussion about the reorganisation of the League of Communists is held outside time and space”. I am inclined to see and hear the concert or theatrical performance of *Simultaneous Speech* as a discussion about the reorganisation of art practices during the 20th century with the emphasis on the issue of artistic terms and procedures that could not become “usable for the objectives of fascism” and that would be capable of formulating the “revolutionary demands of the politics of art”. However, what today is the politics of art? In the post-modern,

²⁵ Written of at length by Teresa de Lauretis in *Freud's Drive: Psychoanalysis, Literature and Film*, Palgrave Macmillan, New York, 2008.

²⁶ Ibid., p. 11-12

društvenih odnosa sa situacijama društvene interakcije.²⁹ Stoga je Martinisov *Simultani govor* politički čin – događaj invencije jezika sposobnog da stvarnost stvarnosti dovede u pitanje. *There is no true or real “reality” – Reality is simply more or less constant scanning pattern – The scanning pattern we accept as “reality” has been imposed by the controlling power on this planet, a power primarily oriented towards total control.*³⁰

U tekstu *Zadatak prevodioca* napisanom 1923. godine Walter Benjamin kaže da pitanje prevodivosti djela ima dva smisla. Može značiti: hoće li ikada u ukupnosti svojih čitatelja naći adekvatnog prevodioca, i još važnije, da li mu sama njegova bit dopušta da bude prevedeno i shodno tome, da poziva na prijevod.³¹ S istim nas pitanjem suočava Martinisov *Simultani govor*. S pitanjem biti govora, koji nije ništa drugo doli slika riječi koje “nisu bile prepoznate kao virus zato što su ostvarile stabilnu simbiozu s domaćinom”. Može li, stoga, domaćin postati adekvatnim prevodiocem?

Jedno od dvaju pitanja koja je Dalibor Martinis u Vancouveru 1978. godine postavio publici glasilo je “Ima li pitanja iz publike?”. Na snimci performansa koja je kasnije montirana i postala poznata kao video rad *Dalibor Martinis razgovara s Daliborom Martinisom* i koja je generirala sve njihove daljnje razgovore, zabilježeno je jedno jedino pitanje iz publike: “What was the answer?”.

Isto pitanje formulirano doduše u drugom glagolskom vremenu i koje glasi “What is the answer?” citira se u smislu zadnjih riječi koje je Gertrude Stein izgovorila na samrtnoj postelji. Pitanje je bilo upućeno Alice B. Toklas, a Stein se, ne dobivši odgovor, nasmijala i preformulirala ga u “Then, what is the question?”.³² 27. ožujka 2013. na kraju emisije *Drugi format* Dalibor Martinis obratio se osobi kodnog imena DM2077 sljedećim riječima: “Zadnje pitanje u ovom razgovoru ti možeš uputiti meni. Izvoli pitaj.”

Tekst je izvorno objavljen u *Tübingenska kutija – eseji o vizualnoj kulturi i biopolitici* Izdanja Antibarbarus, Zagreb, 2013.

29 Carolyn Christov-Bakargiev, *Letter to a Friend*, u *DOCUMENTA (13) The Book of Books, catalog 1/3*, Hatje Cantz Verlag, 2012, str. 78
30 William Burroughs, *Nova Express*, Grove Press, New York, 1992., str. 53

31 Walter Benjamin, *The Translator's Task*, (prev. Steven Rendall), citirano prema TTR : traduction, terminologie, rédaction, Volume 10, numéro 2, 2e semestre 1997, p. 151-165, <http://id.erudit.org/iderudit/037302ar> (posjet 10.05.2012.)

32 Elizabeth Sprigge, *Gertrude Stein, Her Life and Work*, Harper & Brothers Publishers, New York, 1957., str. 265

post-industrial posthuman social and cultural environment marked by the aestheticisation and spectacularisation of politics, where, in Baudrillard's words, "one can say that the idea of politics has disappeared but that the game of politics continues in secret indifference to its own stakes".²⁷ Carolyn Christov-Bakargiev, for example, expresses the doubt that the field of art will continue to exist in the 21st century, recalling that as a conventional term, the word art has been used to indicate an empirical and practical form of knowledge formation through the making and experience of aesthetic objects that are at once metaphors, models, and actual embodiments of how perception is elaborated into a form of knowledge and understanding in a specific place, time and society. She also says that today the term art also signifies the identification of the language of the investigation with the object of the investigation, including the identification of politics with praxis (or rather, praxis with politics) and social relations with situations of social interaction.²⁸ Thus Martinis' *Simultaneous Speech* is a political act – an event of the invention of a language capable of calling the reality of reality into question. *There is no true or real "reality" – Reality is simply a more or less constant scanning pattern – The scanning pattern we accept as "reality" has been imposed by the controlling power on this planet, a power primarily oriented towards total control.*²⁹

In the text *Task of a Translator* written in 1923, Walter Benjamin says that the question of the translatability of a work has two senses. It can mean: will it ever find, among the totality of its readers, an adequate translator? Or, more pertinently, whether by its very essence it allows itself to be translated, and hence — in accord with the meaning of this mode — also calls for translation.³⁰ Martinis' *Simultaneous Speech* confronts us with this question. With the question of the essence of speech, which is nothing but a picture of words "that are not recognised as virus because they have achieved a stable symbiosis with the host". Can, then, a host become an adequate translator?

One of the two questions that in Vancouver in 1978 Dalibor Martinis put to the audience was: "Is there a question from the audience?" In the recording of the performance that was later edited and became known as the video work *Dalibor Martinis talks with Dalibor Martinis*, which generated all their subsequent conversations, only one question from the audience is noted: "What was the answer?"

The same question, formulated it is true in a different tense and that goes "What is the answer" is quoted in the sense of the last words that Gertrude Stein spoke on her death bed. The question was addressed to Alice B. Toklas; Stein, not getting an answer, smiled and reformulated it as "Then, what is the question."³¹ On March 27, 2013, at the end of the broadcast *Another Format* Dalibor Martinis addressed the following words to the person codenamed DM2077: "The last question in this conversation, you can put to me. Please ask."

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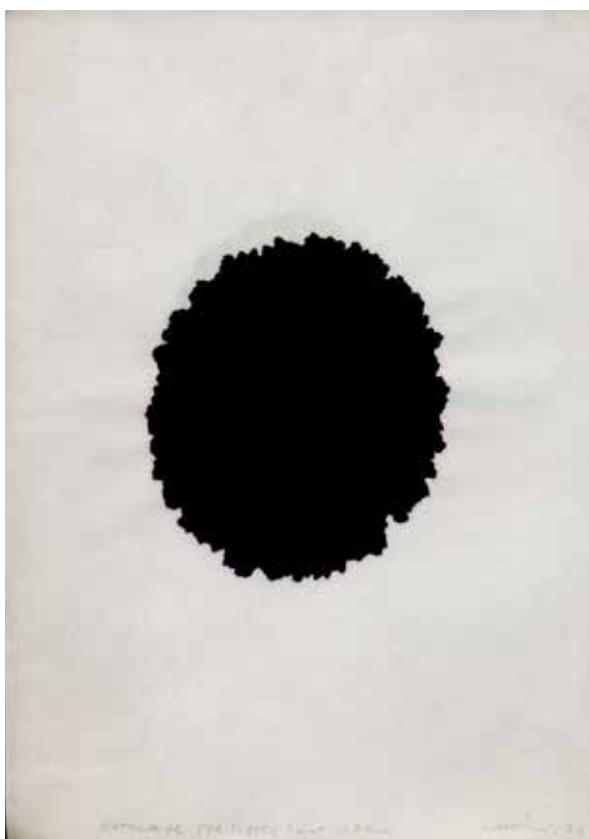
27 Jean Baudrillard, *The Transparency of Evil*, tr. J. Benedict, Verso, 1993, p. 6.

28 Carolyn Christov-Bakargiev, "Letter to a Friend", u *dOCUMENTA (13) The Book of Books*, catalog 1/3, Hatje Cantz Verlag, 2012, p. 78

29 William Burroughs, *Nova Express*, Grove Press, New York, 1992, p. 53

30 Walter Benjamin, *The Translator's Task*, (prev. Steven Rendall), quoted after TTR : traduction, terminologie, rédaction, Volume 10, numéro 2, 2e semestre 1997, pp. 151-165, <http://id.erudit.org/iderudit/037302ar>

31 Elizabeth Sprigge, *Gertrude Stein, Her Life and Work*, Harper & Brothers Publishers, New York, 1957., str. 265



Umjetnik pri radu, instalacija, 1977.

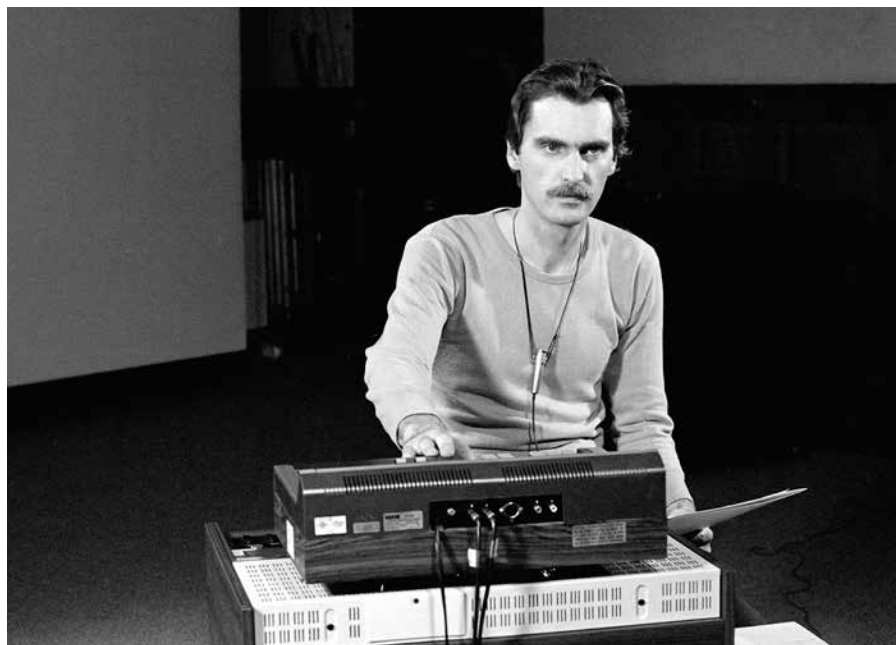
Artist at Work, installation, 1977





TV timer
dokumentacija projekta
(1973., sa Sanjom Iveković)

TV Timer
documentation of the project
(1973, with Sanja Iveković)



Dalibor Martinis 1978 razgovara s
Daliborom Martinisom 2010.
performans postavljanja pitanja,
Western Front, Vancouver, 1978.

Dalibor Martinis 1978 Talks to
Dalibor Martinis 2010.
performance of posing the
questions, Western Front,
Vancouver, 1978





Dalibor Martinis 1978 razgovara s
Daliborom Martinisom 2010.
TV performans odgovaranja
na pitanja - dovršeni medijski
projekt, Hrvatska Televizija,
2010.

Dalibor Martinis 1978 Talks to
Dalibor Martinis 2010
TV performance of answering
the questions - completed
media project, Croatian TV, 2010



Iz umjetnikovog ateljea,
instalacija, 2000-2016.

From Artist's Studio, installation,
2000-2016





Sic Transit, audio instalacija,
1981.

1) pogled na instalaciju na
izložbi (u postavu zajedno s
instalacijom Bal), 2016.

2) položaj mikrofona na
željezničkoj pruzi



Sic Transit, audio installation,
1981.

1) installation view at the
exhibition (in set-up together
with installation Bal), 2016

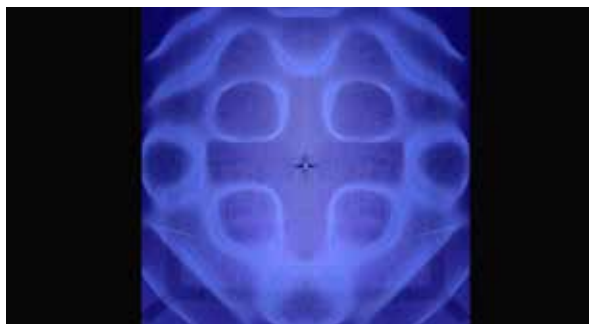
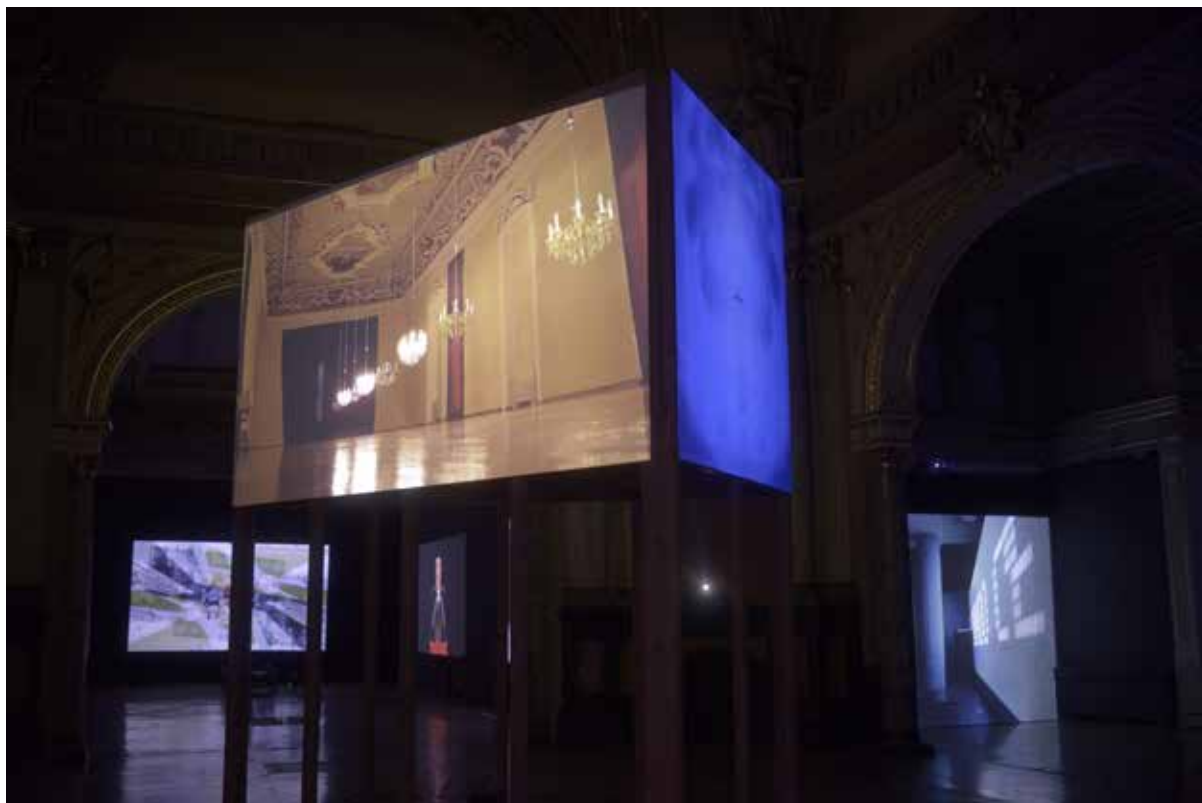
2) position of the microphone on
the railway



Sic Transit
audio instalacija, 1981.
1. pogled na instalaciju na izložbi
1981.
2. umjetnik sa radnicima ŽTP
Zagreb



Sic Transit
audio installation, 1981.
1. installation view at the
exhibition, 1980
2. artist with workers of Railway
Company, Zagreb



Request_reply.DM/2077,
15-kanalna video instalacija,
2016
pogled na instalaciju i kadrovi iz
filmova/pitanja br. 7 i 1

Request_reply.DM/2077,
15-channel video installation,
2016
installation view and screen-
shots from films/questions no.
7 and 1



Request_reply.DM/2077,
15-kanalna video instalacija,
2016
pogled na instalaciju i kadar iz
filma/pitanja br. 2

Request_reply.DM/2077,
15-channel video installation,
2016
installation view and screen-
shot from film/question no. 2

Rođen u Zagrebu 1947. Diplomirao na Akademiji likovnih umjetnosti u Zagrebu. Izlaže od 1969, od 1973 djeluje kao video umjetnik. Održao brojne samostalne izložbe, performanse i projekcije i sudjelovao na brojnim međunarodnim izložbama. (Bijenala u Veneciji, Sao Păulu, Kwangju-u, Solunu, Cetinju, Kairu i Ljubljani; Dokumenta/ Kassel, Triennale Riga i dr.). Njegovi filmovi i video radovi prikazani su na filmskim i video festivalima u Berlinu, Tokiju, Montrealu, Locarnu, a tijekom 2014. na Međunarodnim festivalima kratkog filma u Oberhausenu i Bogoti 2014, u Beču i Seattlu 2015. Bio je stipendist Canada Council/Kanada 1978, Jaica/ Japan 1984, Artslink/USA 1994. i 2010. Predavao je na Akademiji dramske umjetnosti u Zagrebu (1987/91), na Ontario College of Art u Torontu 1991/92. i na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci (2007-2012) Osvojio više međunarodnih nagrada (Tokyo Video festival 1984, Locarno 1984, Alpe/Adria Film Festival Trst 1996, Festival kratkog filma u Bogoti 2014). Dobitnik je Vjesnikove nagrade "Josip Račić" za 1995, Nagrade Grada Zagreba 1998, godišnje nagrade HDLU-a 2009, T-HT Nagrade 2013. Njegovi radovi nalaze se u zbirkama Muzeja suvremene umjetnosti u Zagrebu, The Museum of Modern Art, u New Yorku, Stedelijk Museum u Amsterdamu, Centar za umjetnost i medije (ZKM) u Karlsruheu, New York Public Library, Kontakt/Erste Bank u Beču i dr. Živi u Zagrebu.

Born in Zagreb in 1947. Graduated from the Academy of Fine Arts in Zagreb; has exhibited since 1969 and works as a video artist. He has had numerous personal shows, performances and video screenings, and participated in many international exhibitions (Biennales: Sao Paolo, Venice, Kwang-ju, Thessaloniki, Cetinje, Cairo, Ljubljana; Dokumenta/ Kassel, and so on). His films and video works have been shown at film/video festivals in, for example, Berlin, Tokyo, Montreal and Locarno, most recently at international short film festivals in Oberhausen and Bogota in 2014, Vienna and Seattle in 2015. He has had grants from the Canada Council (1978) Jaica (Japan 1984), and ArtsLink (USA, 1994, and 2010). He was guest professor at the Academy of Dramatic Art/Zagreb in 1987/91, and at Ontario College of Art/Toronto in 1991/2 and was a full professor at the Academy of Applied Arts of Rijeka University, 2007-2012. He has won a number of international prizes and awards (Tokyo Video Festival 1984; Locarno 1984; Alpe Adria Film Festival/Trieste 1996; Best Experimental Film Award at Bogota Short Film Festival 2014) and in Croatia (the Josip Račić Award for 1995; the City of Zagreb Award for 1998; the HDLU Annual Award for 2009; and the 2013 T-HT Award.) His works are in the collections of the Museum of Contemporary Art/Zagreb, the Museum of Modern Art/New York, Stedelijk Museum/ Amsterdam, ZKM Karlsruhe, New York Public Library, Kontakt/Erste Bank, Vienna etc. Dalibor Martinis lives in Zagreb.

1973.
BIGO – Biennale of graphic design, Grand prix za plakat *Mogućnosti za 1971.*, Maribor

1983.
Video festival Locarno, Prix Moniteur, (video *Image is Virus*)

1984.
Tokyo video festival, 2. nagrada/award (video *Image is Virus*)
Video festival Locarno, Prix Aivac, (*Chanoyu*, sa/with Sanjom Iveković)

1987.
Video susreti/Video Meetings – Sarajevo, 1. nagrada/award

1991.
Video festival, Wrocław (*Zikr*, sa/with Sanjom Iveković)

1996.
Vjesnikova nagrada Josip Račić/Vjesnik Award Josip Račić, Zagreb
Nagrada/Award "Per un nuovo cinema Europeo" – Film Festival Alpe Adria, Trieste

1998.
Nagrada Grada Zagreba/Award by City of Zagreb

2005.
Nagrada/Award Bernardo Bernardi

2009.
Godišnja nagrada HDLU za najbolju izložbu u 2009/HDLU Yearly Award for Best Exhibition in 2009.

2013.
Nagrada/Award T-HT/MSU, Zagreb

2015.
Nagrada za najbolji eksperimentalni film/Best Experimental Film Award - International Short Film Festival, Bogota

Radovi u zbirkama /
Works in collections

Muzej suvremene umjetnosti, Zagreb
The Museum of Modern Art, New York
Stedelijk Museum, Amsterdam
Muzej savremene umetnosti, Beograd
Kunsthaus, Zürich
Museum of Modern Art, Fukui
National Gallery of Canada, Ottawa
Moderna galerija, Zagreb
Muzej moderne i suvremene umjetnosti, Rijeka
Galerija umjetnina, Split
Zentrum für Kunst und Medientechnologie, Karlsruhe
Kontakt - Erste Bank Collection, Vienna

Radovi u arhivima i
distribuciji /
Works in archives and
distribution

New York Public Library/Donnel Center, New York
V-Tape, Toronto
Heure Exquise, Mons en Baroeul
London Electronic Arts, London
Video Inn, Vancouver
Zentrum für Kunst und Medientechnologie, Karlsruhe
Erste Collection

Samostalne izložbe,
videoprezentacije, performansi
(izbor) / Solo-exhibitions,
video-presentations and
performances (selection)

1969.
Modul N&Z, Galerija sc, Zagreb
1972.
Akcija lijepljenja plakata s društvenom porukom, javni prostor, Zagreb
1975.
Krivotvorine, Galerija suvremene umjetnosti, Zagreb
1976.
Self-portrait, performance, 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 Gallery, akcija na izložbi, Pumps Gallery, Vancouver
D. Martinis Talks to D. Martinis, video performance, Western Front, Vancouver
1979.
Artist at Work, A Space, Toronto
No. 22, audio performance, Muzički Biennale Zagreb
Walking Together, video instalacija, Gallery Vehicule, Montreal
Weather in Amsterdam, performance na izložbi Works and Words (sa Sanjom Iveković/ with S. Iveković), De Appel, Amsterdam
1981.
Sic Transit, audio instalacija, Galerija 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 instalacija, Gallery Article/Video '84, Montreal
1986.
The View to Another View, video instalacija, Kijkhuis, Den Haag
1987.
Video program within Portraits: Greenaway, Martinis, Pirri, Viola, Taormina
The View to Another View, video instalacija, Galerie du Montpelier/JIPAM, Montpelier
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, video instalacija, Galerie Sigma, Bordeaux
The View to Another View, video instalacija, Caen
1989.
Video retrospective, Musée d'Art Moderne, Villeneuve d'Ascq
Tavola calda, video instalacija, Galerie Vinczent Sala, Berlin
The View to Another View, video instalacija, Le Havre
1990.
Novi video radovi D. Martinisa i S. Iveković, Centar MM, Zagreb
Dalibor Martinis: 12 video instalacija, Galerija suvremene umjetnosti, Zagreb
Daleka piramida, video instalacija, Galerija Protiron, Split
Video retrospective program (sa Sanjom Iveković), Art Gallery of Ontario, Toronto
1993.
D. Martinis and S. Biggs (video instalacija *The Supper at Last*), Foro Artistico, Hannover
Video-retrospective (sa Sanjom Iveković), Gallery YYZ, Toronto
1994.
Video-program, Wexner Center for The Arts, Columbus
1996.
Video-program, Moderna galerija, Rijeka
Circles Between Surfaces, video instalacija, Muzej suvremene umjetnosti, Zagreb

1997. <i>Observatorium/1</i> , 7 video i interaktivnih instalacija, Moderna galerija, Rijeka <i>Čuvar na izložbi</i> , performance, Muzej suvremene umjetnosti, Zagreb <i>Observatorium/2</i> , 47. Biennale di Venezia, 5 video i interaktivnih instalacija, Schola Santa Apollonia, Venezia	2006. Galerija umjetnina, Split ZA/DA/RS1, Narodni trg, Zadar	<i>Simultaneous Speech</i> (performance), Mini teater, Ljubljana <i>Triple Picture Show</i> , Palais de Tokyo, Paris <i>Data Recovery</i> , Galerija MKC, Split Galerija KUNS, Rijeka	338
1998. <i>Observatorium/3</i> , 5 video i interaktivnih instalacija, Fondacio Rafael Tous/Metronom, Barcelona <i>Brain-storm</i> , Muzej suvremene umjetnosti, Zagreb	2007. Galerija Centra za kulturu Vela Luka <i>October Reevaluation</i> , Galerija P74, Ljubljana <i>JBT/VII/58</i> , video intervencija u gradu, Ljubljana <i>Eternal Flame of Rage</i> , Irregular Temporary Monument, Ljubljana Performance: Umjetnik pri radu, Galerija Nova	2013. <i>Dinner Party</i> , performance, Gorgona/MSU Zagreb	
1999. <i>Dnevnik</i> , Binarna serija, PM/HDLU, Zagreb <i>Monochrome for Yves Klein</i> , performance, Fluxus: donacija Francesca Conza, Muzej suvremene umjetnosti, Zagreb	2008. <i>Eternal Flame of Rage</i> , Irregular Temporary Monument, (Badel) Zagreb <i>Oktobarska reevaluacija</i> , Gradska galerija, Labin <i>Eternal Flame of Rage</i> , Irregular Temporary Monument, Labin <i>Simultaneous Speech</i> , University Theatre/Donumenta, Regensburg	2015. <i>Rad za izložbu 1969.</i> , Galerija SC, Zagreb	
2000. <i>Parken verboten</i> , Binary Series, instalacija, Max-Josefs-platz, Rosenheim <i>Art Between Nature and Technology</i> , Binary Series, video instalacija, Kunstverein Rosenheim <i>Conference Call/Codroipo Message</i> , Binary Series, performance, Friuli region (I)	2009. <i>Savski Jang Ce projekt</i> , Zagreb <i>Zidne novine</i> , Galerija Prozori, Zagreb <i>TV dnevnik</i> , Galerija Rovinjsko selo Galerija Dr. Vinko Perčić, Subotica <i>Eternal Flame of Rage</i> , Irregular Temporary Monument, Subotica <i>Muortinis</i> , Muzej za umjetnost i obrt, Zagreb <i>Project Global Picture</i> , urban installation, Zagreb <i>Project Global Picture</i> , urban installation, Rijeka <i>Artist at Work, performance</i> (MSU), ?? <i>Coded Confessions</i> , Two Windows Theatre, Gdansk	2016. <i>Request_reply.DM/2077</i> , Umjetnički paviljon, Zagreb <i>Data Recovery 1969-2077</i> , Muzej suvremene umjetnosti, Zagreb	
2001. <i>News Broadcast</i> , Binarna serija, performance, Crkva Svetog Marka/MBZ, Zagreb <i>2 Poruke</i> , Binarna serija, Muzej suvremene umjetnosti/Paromlin, Zagreb	2010. <i>Necesitamos ayudar-tel. 35805329</i> , akcija u okviru izložbe Muortinis, MUO, Zagreb <i>Project Global Picture</i> , Zadar <i>D.M. talks to D.M.</i> , Drugi format/Croatian Television Galerija Vžgalica/scca Ljubljana <i>Tripartitni sastanak predsjednika</i> , performance, MUO, Zagreb		
2002. S.O.S. S.B., akcija i izložba, Art radionica Barutana/Galerija umjetnina, Slavonski Brod	2011. <i>Projekt Global Picture</i> , urban installation, Ljubljana <i>Egyptian Odessa Stairs</i> , Galerija AŽ, Zagreb <i>Data recovery</i> , Motoren Halle, Dresden <i>Dalibor Martinis</i> , Galerija Sv. Toma, Rovinj		
2003. <i>Kritične točke</i> , Binarna serija, Galerija Rigo, Novigrad <i>Bal</i> , Binarna serija, Istarska sabornica, Poreč <i>Obracam vam se kao čovjek čovjeku</i> , akcija - predizborna kampanja, Istra <i>Postaje na putu za demokraciju</i> , Galerija Nova, Zagreb	2012. <i>Simultaneous Speech</i> (performance), MSU, Zagreb		
2004. <i>Krajolik promjenjivog rizika/Variable Risk Landscape</i> , Pilot 04/ Studio Muzeja suvremene umjetnosti, Zagreb			
2005. <i>Variable Risk Landscape</i> , Nevada Museum of Art, Reno <i>JBT 27.12.2004.</i> , Galerija OK, Rijeka			

Grupne izložbe (izbor) /
Group-exhibitions (selection)

1971.

Mogućnosti za '71, Galerija suvremene umjetnosti, Zagreb

Biennale des Jeunes de Paris, Paris

Intermedia Urbana, Trigon 71, Graz

Gulliver, Zorin Dom, Karlovac

6. Zagrebački salon, Zagreb

1972.

Aprilski susreti, Galerija SKC, Beograd

Biennale of Graphic Design, Maribor

IFSK, Kazalište Trešnjevka, Zagreb

1973.

Audio visuelle Botschaften, Trigon 73, Graz, video instalacija tv Timer (sa Sanjom Iveković)

Performance IDCA, Aspen

100 YU Posters, Galerija suvremene umjetnosti, Zagreb

1974.

Impact Art Video, Musée des Arts Decoratifs, Lausanne

Kino Balkan/Galerie des Locataires, Zagreb

Biennale hrvatske grafičke umjetnosti, Split
Video Art, Bruxelles

International Video Encounter, Espace Pierre Cardin, Paris

Video incontro, Palazzo dei Diamanti, Ferrara

Aspects/Contemporary Yugoslav Art, Demarco Gallery, Edinburgh

Aprilski susreti, Galerija SKC, Beograd

1976.

Arte Fiera, Galerije Cavallino/Feldman, Bologna

Richard Demarco Gallery, Edinburgh
Podroom, Zagreb

Contemporary Yugoslav Art, Wien

Identitet-Identita', IV. Motovunski susreti,

Likovna galerija, Motovun

6. Biennale of Posters, Warszawa

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

1977.

Moderne Kunst aus Kroatien, Mainz

Arte Fiera/Galleria del Cavallino, Bologna

Edinburgh Arts/Demarco Gallery,

Edinburgh, London, Dublin

1978.

Artworks - Bookworks, LAICA, Los Angeles

Video Laboratory, Galleria del Cavallino, Venezia

Umjetnost u umu, Podroom, Zagreb

The Fifth Network, Toronto

Zagouwer Show, Video Inn, Vancouver

Nova umjetnička praksa, Galerija suvremene umjetnosti, Zagreb

1979.

Works and Words, De Appel, Amsterdam

Masculine-Feminine, Trigon 79, Graz

Vrijednosti, Podroom, Zagreb

The First Decade, Roma Video, Roma

1980.

Camere incantate, Palazzo Reale, Milano

Nova fotografija, Galerija suvremene umjetnosti, Zagreb

Zagrebački Salon, Zagreb

Radovi s hranom, Podroom, Zagreb

Zagreb Video, Communications Update/

Manhattan Cable tv

1981.

Sao Paolo Biennale, Sao Paolo

Zagreb Video, The Kitchen, New York

1982.

P.S.1, New York

The Franklin Furnace, New York

Video Roma, Rome

Inovacije u hrvatskoj umjetnosti sedamdesetih,

Galerija suvremene umjetnosti, Zagreb; Muzej savremene umjetnosti, Beograd

Video festivali: *World Wide Video*, Den Haag

1983.

Diorama, London

International Video Encounter, Galerija SKC, Beograd

Video festivali: San Sebastian, Locarno,

Ljubljana, Roma, Salerno, Den Haag

1984.

New Narrative, The Museum of Modern Art, New York

The Photographers' Gallery, London

Video festivali: Montreal, San Sebastian, Den Haag,

Montbeliard, Locarno

1985.

Labile Skulpturen, Museum Glaskasten, Marl

Contemporary Photography in South and East

Europe, Kunstmuseum Düsseldorf

Pogled na osamdesete, Collegium Artisticum, Sarajevo

Video festivali: Tokyo, Den Haag, Fukui, Locarno, Berlin, Ljubljana

1986.

Tillburg Festival

Install Video Side, Galleria d'Arte Moderna, Bologna

Collegium Artisticum, Sarajevo

Video festivali: Den Haag, Montbeliard

1987.

Arts for Television, Stedelijk Museum,

Amsterdam; Museum of Contemporary Art, Los Angeles

Documenta 8, Kassel

Portraits: Greenaway, Martinis, Pirri, Viola,

Taormina Arte Semaine des Cahiers du

cinema, Paris

Video Art from Yugoslavia, Kunsthau, Zürich

Video festivali: Locarno, Utrecht, Ljubljana,

Linz, Tokyo, Osnabrück, Roma

Video Retrospective Festival, Institut, Francaise

Londres, London

1988.

Caen Video Festival, Caen

Beogradski Triennale, Beograd

Deconstruction, Quotation and Subversion - Video from Yugoslavia, ICA, Boston

Video from Yugoslavia, Fukui Museum, Fukui

Arts for Television, Institute of Contemporary

Art, Boston; Palazzo dei Diamanti, Ferrara;

Museum Moderner Kunst, Wien

Video festivali: Bonn, Den Haag, Fukui

1989.

Centre de Herouville, Herouville

Video Skulptur/retrospektiv und aktuell, Kölnisher Kunstverein, Köln; Kongress Halle, Berlin

Deconstruction, Quotation and Subversion - Video from Yugoslavia, Artist's Space, New York

Mediterraneo per l'arte contemporaneo, Bari

Dokumenta, Skenderija, Sarajevo

Avant-gardes yougoslave, Musée des Beaux-Arts, Carcassonne; Musée de l'Abbaye Sainte-Croix,

Les Sables d'Olonne

Video festivali: VideoFest Berlin, Semaine

Internationale de Vidéo, Geneve, Ljubljana

1990.

Avant-gardes yougoslaves, Musée d'Art, Toulon

Arts for Television, San Francisco Museum of

Modern Art; Contemporary Arts Museum,

Houston; Carnegie Museum of Art,

Pittsburgh; Musée d'art contemporain de

Montreal; Vancouver Art Gallery

- Musée d'Art Moderne et d'Art Contemporain, Nice
- New Langton Arts, San Francisco
- Selection from The Video Study Collection*, The Museum of Modern Art, New York
- Gallery Vehicule, Montreal
- Video Inn, Vancouver
- Video festivali: JRT, Neum, Montbeliard, Den Haag, Bonn
- 1991.**
- Hrvatska umjetnost u osamdesetima*, HDLU/ Velesajam, Zagreb
- Unblocked - film and video from Croatia, Poland, Hungary, Latvia and Russia*, Euclid Theatre, Toronto
- Umjetnik u pejsažu rata*, Muzej suvremene umjetnosti, Zagreb
- Video festivali: Geneve, Oberhausen, Wroclaw, Vigo
- 1992.**
- Art from Croatia*, Ernst Muzeum, Budapest; Chateau Comtal, Carcassonne
- EMAF, Dominikanerkirche, Osnabrueck
- Kampnagel/Hamburger Kunstverein, Hamburg
- Video festivali: Bonn, Locarno
- 1993.**
- Biennale di Venezia (u sklopu projekta Xenographia), Venezia
- Distribution Showcase*, London Film&Video Cinema, London
- Crossing Over/Zagreb in Copenhagen*, ferry boat Kronborg, Copenhagen, Ostranenie, Bauhaus, Dessau
- Nova hrvatska umjetnost*, Moderna galerija, Zagreb
- Zagreb u Kopenhagenu*, Muzej suvremene umjetnosti, Zagreb
- 1994.**
7. Berlin VideoFest, Berlin
- Video program Iveković/Martinis*, Ace Art, Winnipeg
- Izložba hrane i pića*, Dom HDLU, Zagreb
- Europa, Europa*, Kunst und Ausstellungshalle der BR Deutschland, Bonn
- Keep That Frequency Clear*, Dom HDLU, Zagreb
- Zentrum Zagreb*, Museum Wilhelm Lehmbruck, Duisburg
- Videoinstalacije*, Stara tiskara, Zagreb
- 1995.**
8. Berlin VideoFest, Berlin
- Dan planeta Zemlje, Grič, Zagreb
- Lab 5, Centre of Contemporary Art, Warszawa
- Kwangju Biennale, Kwangju
- Video festivali: Osnabrueck, Champ Libre/ Montreal, Bauhaus/Dessau
- 1996.**
- 125 vrhunskih djela hrvatske umjetnosti*, Dom HDLU, Zagreb
- Real Life-Aktuelle Videokunst aus Zagreb*, IFA Galerie Bonn, IFA Galerie Stuttgart
- Koertner Landesgalerie, Klagenfurt
- Video/Film festivali: Alpe-Adria Film Festival, Trieste, 9. Berlin VideoFest, Berlin, Pandaemonium Festival-ICA, London, Videonale, Bonn
- 1997.**
- Media in Media*, scca/Mestna galerija, Ljubljana
- LAB 6, Centre for Contemporary Art, Warszawa
- Invideo '97 - Le forme dello sguardo*, Triennale di Milano, Milano
- Mala Zemlja*, Muzej suvremene umjetnosti/ Društvo arhitekata Zagreba, Zagreb
- Biennale di Venezia, Schola Santa Apollonia, Venezia
- Dan dupina, Veli Lošinj
- The Destabilized Landscape*, Art Gallery of Ontario, Toronto
- FilmVideo Festival, Podrumi Dioklecijanove palače, Split
- Interstanding 2*, scca/Rotermann's Arts Centre, Tallinn
- Martinis&Iveković*, Videoteca de Lisboa/ Camara municipal de Lisboa, Lisboa
- Ostranenie '97, Bauhaus, Dessau
- 1998.**
- European Media Art Festival, Dominikanerkirche, Osnabrueck
- 17th International Sculpture Conference, Chicago
33. Zagrebački Salon, Zagreb
- Body and the East*, Moderna galerija, Ljubljana
- Video/Film from Croatia*, Millenium Center, New York
- Beyond The Mirror*, scca/Obala Centar, Sarajevo
7. International Cairo Biennale, Cairo
- Fragile Electrons*, National Gallery of Canada, Ottawa
- 1999.**
- Okviri metropole/Male promjene*, Internacionalni seminar, Zagreb
- Mala zemlja*, Art radionica Lazareti, Dubrovnik
- Zbrda-zdola*, Dan muzeja, Muzej Mimara, Zagreb
- Bodies in Motion*, Center for Art Tapes, Toronto
- Fluxus: donacija Francesca Conza*, (performance na otvorenju), Muzej suvremene umjetnosti, Zagreb
- Split Film Festival, Multimedia Centar, Split
- After the Wall*, Moderna Museet, Stockholm
- Aspects/Positions - 50 Years of Art in Central Europe*, Museum Moderner Kunst-Stiftung Ludwig, Vienna
- 2000.**
- Aspekte/Positionen - 50 Years of Art in Central Europe*, Ludwig Museum Budapest
- Re-play*, Generali Foundation, Wien;
- PrinzMaxPalais, Karlsruhe
- All You Need is Love*, csw Laznia, Gdansk
- ArtEast Collection*, Moderna galerija, Ljubljana
- Internationale Kurzfilmtage, Oberhausen
- Dreamcatcher*, Video festival, Kiev
- Traverse Vidéo, Toulouse
- After the Wall*, National Galerie/Hamburger Bahnhof; Liebermann Haus, Berlin
- Chinese Whispers*, Apex Art Gallery, New York
- 2001.**
- Body and The East*, Exit Art, New York
- FilmFest, Skopje
- Call Me Sarajevo*, Video Festival, Sarajevo
- Muzički Biennale Zagreb, Zagreb
- d>art, DLux Media Arts, Sidney
- CloseCircuitCity*, Zadar
- Recasting the Past: Beneath the Hollywood Tinsel*, Main Art Gallery CSUF, Los Angeles
- Locarno Video Art, Locarno
- Ispričati priču/To Tell a Story, Muzej suvremene umjetnosti, Zagreb
- 20 godina PM*, Dom HDLU, Zagreb
- Vidjeti vrijeme/To See The Time*, Umjetnički paviljon, Zagreb
36. Zagrebački salon, Dom HDLU, Zagreb
- 2002.**
- Broadcasting Project*, Tehnički Muzej/WHW, Zagreb
- Frame by Frame*, Laznia Center Gdansk; Krakow Festival novog filma, Split
- Projekt Intermuros*, Zadar

- Inovacije-akvizicije*, Moderna galerija, Rijeka
 Porečki Annale, Sabornica, Poreč
The Misfits, Muzej suvremene umjetnosti, Zagreb; Muzej na savremenata umetnost, Skopje; Art Fair ArtMoscow/Expo-Park, Moscow; Kunstraum Kreuzberg/Bethanien, Berlin
Od miga do micanja, Umjetnički paviljon/HFS, Zagreb
 Art radionica Barutana/Galerija umjetnina, Slavonski Brod
Here Tomorrow, Muzej suvremene umjetnosti/Gliptoteka, Zagreb
Sex, Rock'n'Roll and History/Short Film Festival Oberhausen
 2003.
Frame by Frame, The Arches, Glasgow; Aix-en-Provence
Alternative film/video, Dom kulture Studentski grad, Beograd
Blood & Honey, Sammlung Essl, Wien
Los desastres de la guerra, Staedtische Galerie Rosenheim
Die Skulptur im Video, ZKM, Karlsruhe
Mala špijunka, Dom HDLU/Galerija Minima, Zagreb
Cinemanija[c], mmc Luka/HDLU Istre, Pula
 Visura aperta, Momjan
 Mikrokino, Split
 9. Sarajevo Film Festival, Sarajevo
 Rencontres Internationales Paris/Berlin, Podewill, Berlin
 2004.
OstWest, Tanz/Performance/Film/Academy, Wien
Recent croatian video and experimental film, Millennium, New York
 ArtEast2000+, Moderna galerija, Ljubljana
U prvom licu, Dom HDLU, Zagreb
Metamedijalnost, Pilot 04/ Studio Muzeja suvremene umjetnosti, Zagreb
Fragmenti - 50 godina ČIP-a, Gliptoteka, Zagreb
Love It, or Leave It, 5. Cetinje Biennale, Cetinje
Collected views from East or West, Generali Foundation, Wien
Continental Breakfast, Oktobarski salon, Beograd
Troubled Times, Civico Museo di Guerra per la Pace "Diego de Henriquez", Trieste
 1. Kongres arhitekata, Državni arhiv, Zadar
Zadar uživo: Refresh!, crkva Sv. Dominika, Zadar
Cosmopolis 1, Thessaloniki Biennale, State Museum of Contemporary Art, Thessaloniki 2005.
L'art vidéo yougoslave pendant les années 70, Espace Apollonia, Strasbourg
Dekonstrukcija spomenika, izložba-simpozij, Umjetnička galerija BiH, Sarajevo
Umjetnost je medij - 39. zagrebački salon, HDLU, Zagreb
Za-Zen, Galerija Moria, Stari Grad, Hvar
U prvom licu, Umjetnička Galerija, Dubrovnik
Insert-retrospektiva hrvatske video umjetnosti, Muzej suvremene umjetnosti, zv Paviljon 19, Zagreb
History started playing with my life, National Art Gallery, Prishtina
Industrijski krajolik, Muzej moderne i suvremene umjetnosti, Rijeka
Modernizacija moderne, Plavi salon, Galerija umjetnina, Zadar
Invideo, Octagono, Milano
Pejzaž u suvremenoj hrvatskoj umjetnosti, HULU, Split
 2006.
Video D. M., MM centar, Zagreb
O nepoznatim radovima, Galerija Nova, Zagreb; Galerija Otok, Dubrovnik
Kontakt/Erste Bank Collection, Museum Moderner Kunst, Wien
Insert-retrospektiva hrvatske video umjetnosti, Muzej moderne i suvremene umjetnosti, Rijeka
Rani eksperimentalni film i video, HFS/Kino Tuškanac, Zagreb
Sinergije - 40. zagrebački salon, Gliptoteka HAZU, Zagreb
Projekt ZaSad, Zadar
Mala zemlja, Muzej suvremene umjetnosti/Makronova, Zagreb
Repriza/Video-Iveković, Martinis, Trbuljak, Muzej suvremene umjetnosti/Motovun film festival
Eastern Neighbours, Cultural Center Babel, Utrecht
25 fps, Film video festival, Zagreb
Sigmundove priče, Galerija sc, Zagreb
La scoperta del corpo elettronico-Arte e video negli anni '70, Galleria civica Filippo Scroppo, Torino
 2007
Kontakt Belgrade, Muzej savremene umetnosti, Beograd
Video Spritz, Studio Tomaseo, Trieste
O nepoznatim radovima, Galerija Škuc, Ljubljana
Zagrebački salon, Dom HDLU, Zagreb
Envisioning Change, Nobel Peace Center, Oslo
Croatia Calling, Cafe Gallery, London
Priroda i društvo / Parallel Lines, Etnografski muzej/Žitnica Rupe, Dubrovnik
Up Close and Personal (video program), Museum of the Moving Image, New York
Contemporary Croatian Art, Lalit Kala, New Delhi
Društvena odgovornost kapitala, Galerija vN, Zagreb
 2008
As soon as I open my eyes I see a film, Muzeum Sztuki Nowoczesnej, Warsaw
Školsko kino, video program Galerija sc, Zagreb
Genius loci, Galerija sc, Zagreb
Tu smo, Muzej suvremene umjetnosti Istre, Pula
Donumenta, Leeren Beuten, Regensburg
Artist-Citizen/Oktobarski salon, Muzej 25. maj, Beograd
Tvrđav@rt - komunikacije, Galerija Ružić, Slavonski Brod
Zagrebi! Eko festival, Jarun, Zagreb
Perspectives on an Archive, Western Front, Vancouver
Rewind+Play/one take festival, Galerija Kranjčar, Zagreb
Operacija grad, Park Maksimir, Zagreb
Touch Me, Kontejner/Kino sc, Zagreb
 2009.
Planet Kožarić, Galerija Pernar, Zagreb
A Pair of Left Shoes, Bochum Museum, Bochum
DIVA u Galeriji Škuc, Galerija Škuc, Ljubljana
Vortex, Conference/Exhibition, Split
Blending Media, Conference/Festival, Gdansk
Mediascape, Conference/Exhibition, Lapidarium Novigrad
Skopje Biennale 2009, Skopje
Kroatische Filmtage, Topkino, Wien
Rekonstrukcije: privatno = javno=privatno, REX, Beograd
Političke prakse (post)jugoslavenske umjetnosti, Muzej 25. maj, Beograd
Biennale Quadrilaterale, MMSU Rijeka
Opening of the Museum of Contemporary Art (instal. Umjetnik pri radu), Zagreb
Gender Check, MUMOK, Vienna
 2010.
Artikulacije, Galerija vN, Zagreb
Global Picture, urban installation, Zadar
The Promises of the past, Centre Pompidou, Paris

- A Pair of left shoes*, Museum of Contemporary Art, Zagreb
- Idemo na kavu*, Etnografski muze, Zagreb
- The Dream*, urban performance, DOPUST/Split
- Mediascape*, HDLU, Zagreb
- We Kindly Invite You to Attend*, Aanant&Zoo Gallery, Berlin
- Slika od zvuka*, MKC Split
- 2011.
- Image Library*, Muzej suvremene umjetnosti,, Zagreb
- Slika od zvuka*, Muzej suvremene umjetnosti,, Zagreb
- Revolution Now & Forever*, New Media Gallery, Zadar
- DOPUST* exhibition/festival, Dubrovnik
- Short images*, Galerija AŽ, Zagreb
- Free Port of Art - CEI*, Trieste Contemporanea, Trieste
- Site Inspection*, Ludwig Museum, Budapest
- Ljubljana Graphic Biennale*, Museum of Modern Art, Ljubljana
- Umjetnost i hrana*, Galerija AŽ, Zagreb
- Kontakt Sofia / from Konakt Art Collection*, City Art Gallery, Sofia
- The Other Museum*, Galerija P74, Ljubljana
- Studio Golo Brdo*, Galerija Vžigalica, Ljubljana
- Socialism & Modernity*, Muzej suvremene umjetnosti,, Zagreb
- Resurrection of Things*, MIM & MORE Contemporary, Berlin
- Scenes from Zagreb, Artists' Publications*, MOMA, New York
- 2012.
- The 8th Berlin International Directors' Lounge*, Naherholung Sternchen, Berlin
- Upali svijetlo, mrak je*, MMSU, Rijeka
- RE:Referendum*, New Media Gallery, Split
- Unutarnje uho*, MMSU, Rijeka
- Revolution Now and Forever*, Galerija SC, Zagreb
- Upali svijetlo, mrak je*, Galerija MKC, Split
- Video Vortex*, Muzej suvremene umjetnosti,, Zagreb
- Screen City Festival*, Barcelona
- Written in Water*, MSU, Zagreb
- Media Forum Festival*, Moscow
- EUROKAZ*, International Festival of New Theatre, Zagreb
- You are kindly invited to attend*, Open Space, Vienna
11. *International Sculpture Quadrennial*, Riga
- Experimental film and video from Croatia*, Centre Georges Pompidou, Paris
- Taxi avant minuit*, La Galerie de Locataires/ Fresnoy, Paris, Marseille
- Eternal Flame of Rage*, Split
- 2013.
- T-HT award*, MSU, Zagreb
- D-o Ark Underground – International Biennale*, Sarajevo/Konjic
- Time/Resistance*, The Israeli Center for Digital Art, Holon
- Artist's Talk/ WRO Biennial*, WRO Art Center, Wroclaw
- Video, televizija, anticipacija*, Muzej savremene umetnosti/Salon, Beograd
- Historico Vagabond*, Alberta Pane Gallery, Paris
- Amuse Me*, Gradska galerija Ljubljana
- Zagreb salon*, Dom HDLU, Zagreb
- Past Tense, Future Imperfect*, ArtShare Gallery, Los Angeles
- Cinemaniac Festival*, Pula
- Simultaneous Speech*, performance, Shakespeare Festival/Teatr Wybrzeze, Gdansk
- Anonymous*, Brandenburgischer Kunstverein Potsdam, Berlin
- Eternal Flame of Rage*, performance, Graz
- Was ist Kunst? ... Resuming a Fragmented History*, Künstlerhaus, Graz
- Imageination*, Galerija Karas, Zagreb
- Kroatien Kreativ*, Media Fasade Collegium Hungaricum, Berlin
- 2014.
- 60th International Short Film Festival* Oberhausen
- ARCO Art Fair*, Madrid
- 3rd International Festival of Artists' Books*, P74 Kapsula, Ljubljana
- Zbirateljske edicije*, Center in Galerija P74, Ljubljana
- Update/Post Memory*, Riesa efau- Kultur forum, Dresden
- Experimental Cinema in Eastern Europe 1960-1990*, National Gallery of Art, Washington
- Video, televizija, anticipacija*, Galerija Siva zona, Korčula
- Personal Cuts*, Carre d'art, Musee d'art moderne, Nimes
- Bogota Short Film Festival*, Bogota
- MADATAC 06*, Contemporary Festival of New Media Arts, Madrid
- Mumbai Short Film Festival*, Mumbai
- Est-ce que tu m'aimes?*, public performance, Paris
- 2015.
- À venir*, CAIRN Centre d'art, Digne-les-Bains
- Conversations at the Edge*, Gene Siskel Film Center, Chicago
- South by Southeast*, Osage Gallery, Hong Kong
- Heroes We Love*, Maribor Art Galery, Maribor
- Athens International Film and Video Festival*, Athens, Ohio
- Experimental Cinema in Eastern Europe 1960-1990*, Ann Arbor Film Festival
- Experimental Cinema in Eastern Europe 1960-1990*, BAM, New York
- Vienna Independent Shorts*, Vienna
- Seattle International Film Festival*, Seattle
- Imageination*, Gallery MMC, Split
- Working for The Exhibition in 1969*, (personal), Galerija SC, Zagreb
- Vizura aperta*, Momjan
- Cinemaniac*, Pula
- Flogiston*, Galerija umjetnina, Split
- Inside Out – Not so White Cube*, Mestna galerija Ljubljana
- New Art For New Society*, Wroclaw
- Contemporary Museum, Wroclaw
- Nice International Short Film Festival*, Nice
- Think Film+2*, Galerija Podroom, Kulturni centar Beograd
- Mirror Image*, Medical History Museum, Berlin
- 2016.
- Biennale of Industrial Art*, Labin
- South by Southeast*, Times Museum, Guangzhou
- The 70ies. Then there was future*, trafo.K/ Schallaburg
- DM1978 Talks to DM2010*, Chelsea Space, London
- Abstract Socialism*, Fundació Antoni Tàpies, Barcelona
- Slika od zvuka u gradu*, Stara vojna bolnica, Zagreb
- Upside-Down, Hosting The Critique*, Muzej savremene umetnosti, Beograd
- Otvoreni grad*, ex kino Beograd, Pula
- Multimeridian*, MMC Luka, Pula
- Kretanje u krug*, Gliptoteka, Zagreb
- Performing the Museum*, MSUV, Novi Sad
- Dalibor Martinis-Data Recovery 1969-2077*, Muzej suvremene umjetnosti, Zagreb
- 2017.
- Mirror Images*, Kunstmuseum, Thun

Mrtva priroda/ Still Life, Zagreb, open reel/ Umatic (H.264), c/b, ton/ b/w, sound, 20', 1974.

Portret D. Martinisa od M. Susovskog/ Portrait of D. Martinis by M. Susovski, Zagreb, open reel/ Umatic, c/b, ton/ b/w, sound, 12', prod. tv Beograd/Dalibor Martinis, 1976.

Triptih/ Triptych, Motovun, open reel/ Umatic, c/b, ton/ b/w, sound 4'15", prod. Galleria del Cavallino, 1976.

Video imunitet/ Videoimmunity, Motovun, open reel/ Umatic (H.264), c/b, ton/ b/w, sound, 3'30", prod. Galleria del Cavallino, 1976.

Otvoreni kolut/ Open Reel, Motovun, open reel/ Umatic (H.264), c/b, ton/ b/w, sound, 3'50, renewed copy 3'05, prod. Galleria del Cavallino, 1976.

Video in Video out, Zagreb, Umatic, c/b, ton/ b/w, sound, 25', prod. Dalibor Martinis/MM Centar, 1977.

Portret D. Martinisa od S. Iveković/ Portrait of D. Martinis by S. Iveković, Beograd, open reel/ Umatic, ton, boja/ sound, colour, 5', 1977.

Priručnik/ Manual, Venezia, open reel/ Umatic (H.264), c/b, ton/ b/w, 1'20", prod. Galleria del Cavallino, 1978.

D. Martinis razgovara s D. Martinis/ D. Martinis Talks to D. Martinis, Vancouver, Umatic NTSC (H.264), boja, ton/ colour, sound, 25', prod. Dalibor Martinis/ Western Front, 1978.

Rad za galeriju Pumps/ The Work for Pumps Gallery, Vancouver, U-matic NTSC, boja, ton/ colour, sound, 20', prod. D.M./Pumps Gallery, 1978.

Jumbo Joke/ Diagram, Vancouver, U-matic NTSC, boja, ton/ colour, sound, 4', 1978.

Red Tape, Venezia, open reel/ Umatic, c/b, ton/ b/w, sound, 2'30", prod. Galleria del Cavallino, 1978.

Tajna misija/ Secret Mission, Zagreb, Betamax, boja, ton/ sound, colour, 8', 1982.

Kazneni udarac/ Penal Kick, Zagreb, Betamax, boja, ton/ colour, sound 8', 1982.

Zapamti i zapjevaj/ Remember and Sing, Zagreb, Betamax (H.264), boja, ton/ colour, sound, 2'40", prod. D.M., 1982.

Između poljubaca/ Between the Kisses, Betamax, boja, ton/ colour, sound, 8', 1982.

Slika je virus/ Image is Virus, Den Haag, boja, ton/ sound, colour, 20', U-matic (H.264), prod. Meatball, 1983.

Otvoreno pismo/ Open Letter, Den Haag, U-matic, c/b, ton, b/w, sound 14', 1983.

Iz New Yorka u New York/ From New York to New York, New York, Betamax/U-matic, boja, ton/ sound, colour, 18', 1984.

Mudai, Tokyo, U-matic NTSC, boja, ton/ sound, colour, 10', 1985.

Dutch Moves, Den Haag, prod. Meatball/ZDF, U-matic, boja, ton/ colour/sound, 53', 1986.

Tekući led/ Liquid Ice, Beograd, Betacam (DVD/H.264), boja, ton/ sound, colour, 12'30", prod. TV Beograd, 1988.

Riječi i glasovi, postaje i stupnjevi/ Words and Voices, Stations and Stages, Beograd, Betacam (DVD/H.264), boja, ton/ sound, colour, 17'30", prod. tv Beograd, 1990.

Budi se lijepa/ Wake Up Beautiful, video po predstavi/ after the theatre play, Teatar &td, Zagreb 1993.

I Love You/Montažstroj, Zagreb, Betacam, c/b, ton/ b/w, sound, colour, 30', prod. AIM/Radio 101/MSU, 1995.

Ballet Machinistique, Karlovac, Tvrnica čavala, DV, c/b, ton/ b/w, sound, 3'10", prod. AIM, 1999.

Parken Verboten, Rosenheim/Zagreb, Dig. Betacam (H.264), c/b/ ton, b/w, sound, 7'50", prod. AIM, 2001.

Conference Call, Codroipo/Zagreb, Dig. Betacam, boja, ton/ sound, colour, 8'15", prod. AIM, 2001.

Titanic, Zagreb, DVD/Betacam sa 16mm, boja, ton/ sound, colour, 2'15", 2001.

Emisija vijesti/ News Broadcast, Dig. Betacam (H.264), ton, boja/ sound, colour, 2'40", prod. MBZ, Zagreb/AIM, 2001.

To America I Say Zagreb, Betacam/DVD sa 35mm filma, c/b, ton/ DVD from 35mm film, 5'20", prod. AIM, 2001.

King Kong To America I Say, Zagreb, 2002, (H.264), iz 35mm filma, c/b, ton /from 35 mm film, b/w, sound, 95', prod. AIM, 2001.

U malteškom sokolu/ Inside Maltese Falcon, Zagreb, DVD, c/b, ton/ b/w, sound, 95', prod. Omnimedia, 2003.

Talk Show, Zagreb, DV/DVD, boja, ton/ colour, sound, 16', prod. Omnimedia, 2004.

Krajolik promjenjivog rizika/ Variable Risk Landscape Diary, Zagreb, boja, ton/ colour, sound, 3', prod. Omnimedia, 2004.

Drugovi i drugarice, građani i građanke/ Comrades and Citizens, DVD (H.264), Zagreb, boja, ton/ sound, colour, 7', prod. Omnimedia, 2006.

Vječna vatra gnjeva/ Eternal Flame of Rage, Ljubljana, Betacam (H.264), boja, ton/ sound, colour, 6', prod. Omnimedia, 2007.

JB/PULA/1949, Betacam/DVD, boja, ton/ sound, colour, 15' prod. Omnimedia, 2008.

Vječna vatra gnjeva/ Eternal Flame of Rage, Zagreb, DVD (H.264), boja, ton/ colour, sound, 7', prod. Omnimedia, 2008.

Vječna vatra gnjeva/ Eternal Flame of Rage, Labin, (H.264), boja, ton/ colour, sound, 6', prod. Omnimedia, 2008.

Vječna vatra gnjeva/ Eternal Flame of Rage, Subotica, (H.264), boja, ton/ colour, sound, 6', prod. Omnimedia, 2009.

Work for Pumps Gallery, boja, ton/ sound, colour, 5', (izvedba MUO)/ (performance at the Zagreb Museum for Arts and Crafts), 2009.

TV dnevnik 04.09.1974./ TV News 04. 09. 1974, SD (H.264), boja, ton/ colour, sound, 22', prod. Omnimedia, 2009.

Projekt Jangce/ Yangtze Project, SD (H.264), boja, ton/ colour, sound, 5'30", prod. Omnimedia, 2009.

Umjetnik pri radu/ Artist at Work - MSU, boja, ton/ sound, colour, 3'35", prod. Omnimedia, 2010.

DM1978 Talks to DM2010/ DM 1978 Talks to DM 2010, SD (H.264), boja, ton/ sound, colour, 18'20", prod. HRT/Omnimedia 2010.

Egipatske stube Odeze/ Egyptian Odessa Stairs, HD (H.264), c/b, zvuk, b/w, sound, 6'55", prod. Omnimedia, 2011

Simultani govor/ Simultaneous Speech, HD (H.264), boja, ton/ sound, colour, 20'50", prod. Omnimedia, 2012.

Vječna vatra gnjeva/ Eternal Flame of Rage, Split, HD (H.264), boja, ton/ sound, colour, 7', prod. Omnimedia, 2012.

Obraćam vam se kao majmun majmunu/ I Am Addressing You Monkey to Monkey, SD (H.264), boja, ton/ sound, colour, 6', prod. Omnimedia, 2013.

Zagreb 1.0339, HD, boja, ton/ sound, colour 12'30", instal. prod. Omnimedia, Zagreb, 2013.

Vječna vatra gnjeva/ Eternal Flame of Rage, Graz, HD (H.264), boja, ton/ sound, colour 5'30", prod. Omnimedia, 2013.

Svečana večera/ Dinner Party on July 1 2013, HD (H.264), boja, ton/ sound, colour, 13'30", 2013, prod. Omnimedia, 2013.

- U ime naroda/ We The People*, HD(H.264), c/b, ton, b/w, sound 17'50", prod. Omnimedia, 2013.
- Odessa/Stairs/1925/2014*, HD(H.264), c/b, ton, b/w, sound 6'30, prod. Omnimedia, 2014.
- Request_reply.DM/2077*, HD(H.264), 40', boja, ton/ sound, colour, prod. Omnimedia, 2016.
- Proba TV vijesti 4. 5. 1980./Rehearsal of TV News 4. 5. 1980*, HD(H.264), boja, ton/ sound, colour, 11', prod. HRT3/Omnimedia, 2016.
- Vječna vatra gnjeva/Eternal Flame of Rage, Zagreb*, HD(H.264), boja, ton/ sound, colour, 5'30",prod. Omnimedia, 2016.
- Dalibor Martinis sa Sanjom Iveković / with Sanja Iveković
- TV Timer*, Graz, open reel/U-matic, c/b, ton/ b/w, sound, 20', prod. Trigon, 1973.
- Made in Prison*, Amsterdam, U-matic, c/b, ton/ b/w, sound, 20', 1979.
- Zagreb Video*, New York, NTSC, boja, ton/ sound, colour, 2x20', 1980.
- Chanoyu*, Ljubljana, U-matic, boja, ton/ sound, colour, 11', 1983.
- No End*, London, U-matic, boja, ton/ sound, colour, 8', prod. Martinis&Iveković/LVA, 1983.
- Black and White*, Sarajevo, U-matic, boja, ton/ sound, colour, 10', prod. tv Sarajevo, 1985.
- Dhikr*, Skopje, Betacam, c/b+boja, ton,b/ w+colour, sound, 4'30, prod. tv Beograd/tv Skopje, 1990.
- The Bride, The Bachelors Even*, London, Betacam NTSC to (H.264), c/b+ boja, ton/ b/w+colour, sound, 14'30', prod. Martinis&Iveković/Banff Center, 1992.
- Video instalacije /
Video installations
- Mrtva priroda/ Still Life*, open reel (H.264), c/b, ton/ b/w, sound, 1974.
- Hladni poljubac/ Cool Kiss*, tv signal, 1977.
- Walking Together*, U-matic NTSC, boja, ton/ colour, sound, 1979.
- Sic Transit*, zvučna instalacija/ audio installation, 1980.
- New York, New York*, Betamax, boja, ton/ colour, sound, 2 kanala, videovrpce/ 2 channels, videotapes, 1982.
- Between the Kisses*, Betamax, boja, ton/ colour, sound, 2 kanala,videovrpce/2 channels, videotapes, 1982.
- Godbyehalloo*, Betamax/U-matic, boja, ton, 3 kanala, videovrpce/ colour,sound/ 3 channels, videotapes 1984.
- Kameni vrt/ Rock Garden*, Betamax(H.264), boja, ton, 3 kanala, videovrpce/ sound, colour, 3 channels, videotapes,1986.
- Pogled na drugi pogled/ The View to Another View*, U-matic, boja, ton, 2 kanala, videovrpce/ colour, sound, 2 channels, videotapes, 1986.
- Tavola calda*, U-matic, boja, ton/ colour, sound, 1987.
- Prva lekcija/ First Lesson*, U-matic, boja, ton/ colour, sound, 1990.
- Ekvinocij/ Equinox*, tv test signal, c/b/, bez zvuka, b/w, mute, 1990.
- Kavez/ Cage*, tv signalni šum/ tv signal noise, 1990.
- U slučaju opasnosti/ In The Case of Danger*, H18, boja/ colour, 1990.
- On Your Own*, U-matic, c/b, video zatvorenog kruga/ b/w, video camera/closed circuit, 1990.
- Daleka piramida/ Distant Pyramid*, Hi9, boja/ colour, 1990.
- Odrazi/ Reflections*, Betacam NTSC, boja, zvuk, 2 kanala, videovrpce/ colour, sound, 2 channels,videotapes, 1990.
- Paysage perdu*, Betacam, (H.264), boja, bez zvuka, 2 kanala, videovrpce/ colour, sound, mute, 2 channels, videotapes 1991.
- Napokon večera/ The Supper at Last*, U-matic/HD, boja, zvuk,3 kanala, videovrpce/ colour, sound, 3 channels, videotapes(1xH.264), 13 zvučnih zapisa/13 audiotapes,1990/92.
- Registar/ The Register*, Betacam, c/b, ton, 6 kanala, videovrpce/ b/w, sound, 6 channels, videotapes, 1994.
- Soba brojeva/ The Room of Numbers*, Hi8, c/b, ton, 2 kanala, videovrpce/ b/w, sound, 2 channels, videotapes 1994.
- Vatrena linija/ The Line of Fire* Betacam, boja, ton, 3 kanala,videovrpce/ sound, colour, 3 channels, videotapes, 1994.
- Krugovi između površina/ The Circles Between Surfaces*, H18 NTSC/PAL, boja/ sound, 1994/95.
- Membrana tympani*, Hi8, boja, ton/ colour, sound, 1995.
- Pomrčina mjeseca / The Eclipse of the Moon*, Betacam, boja, 2 kanala,videovrpce/ colour, 2 channels, videotapes, 1997.
- Stormtellers*, zvučna instalacija/ sound installation, 4 kanala, audiovrpce/ 4 channels, audiotapes, 1997.
- Koma / Coma*, H18/Betacam, zvuk, boja,(interaktivni video)/ colour, sound, (interactive video), 1997.
- Val/ Wave*, DV, boja, video zatvorenog kruga/ colour, camera,closed circuit, 1997.
- Prizma / Prism*, VHS, c/b, 2 kanala, videovrpce/ b/w, 2 channels, videotapes, 1997.
- 100 mu gromova/ Son of a Gun*, DV, c/b, zvuk, interaktivni video/ interactive video, b/w, sound, 1998.
- Ispod Sarajeva / Under Sarajevo*, DV, boja, ton, 2 kanala, videovrpce, 2 zvučna CD-a/ sound, colour, 2 channels, videotapes, 2 audio CD, 1998.
- Fontane/ Fountains*, zvučna instalacija, 3 x računalni playback/ sound installation, 3 x computer audioplayback, 1998.
- Labirint/ Labyrinth*, H18/Betacam, c/b, b/w, 1998.
- Art Between Nature and Technology*, 3 kanalna video instalacija/ 3 channel videoinstallation, Rosenheim, 2000.
- Titanic*, DVD/Betacam Betacam iz 16mm filma, boja, ton/ from 16mm film, sound, colour, 2001.
- U malteškom sokolu/ Inside Maltese Falcon*, (H.264) c/b, zvuk/ b/w, sound, 95', 2001.
- To America I Say*, HD iz 35mm, (H.264), c/b, zvuk/ HD from 35 mm film (H.264), b/w, sound/ 2001.
- King Kong To America I Say*, HD iz 35mm filma, (H.264), c/b, zvuk / HD from 35mm film(H.264), b/w, sound, 5', 2002.
- Aritmija/ Arythmia*, računalno upravljana svjetlosna instalacija/ computer-run light installation, 2002.
- Pejzaž s najgroznijim psovkaama / Landscape of Horrible Curses*, DVD, boja/ colour, 2002.
- Bagdadski lopov/ The Thief of Baghdad, 8kanalni DVD iz 35mm filma/ 8 channel DVD from 35mm film*, 95', 2003.
- Talk Show*, SD(H.264), boja, ton/ colour, sound, 2004.
- Dnevnik krajolika promjenjivog rizika/Variable Risk Landscape Diary*, DVD(H.264), zvuk, boja/ colour, sound, 2004.
- 8/11, interaktivna video instalacija/ interactive video installation, prod. Omnimedia, 2008.
- Obraćam vam se kao majmun majmunu / I Am Addressing You Monkey to Monkey*, HD(H.264), boja, ton/ colour, sound, 6', 2012.
- Request_reply.DM/2077*, 15 channels/videos (H.264), sound, colour, prod. Omnimedia, 2016.

- Tonko Maroević, *Modul N&Z Dalibora Martinisa*, Telegram, 21. 11. 1969.
- Zvonko Maković, *Modul N&Z Dalibora Martinisa*, Studentski list, 18. 11. 1969.
- Ugo La Poetra, *La riappropriazione dell' ambiente*, Inpiu, br. 7, 1974.
- Zdravko Poznić, *U pohvalu besmislenosti*, Prolog, br. 22, 1975.
- C. Oliver, *Aspects 75 - Passepart*, The Guardian, 09. 10. 1975.
- Marijan Susovski, *Identitet*, u katalogu IV. Motovunski susreti, 1976.
- Davor Matičević, u katalogu samostalne izložbe D. Martinisa *Krivotvorine*, Galerija suvremene umjetnosti, Zagreb, 1975.
- Marijan Susovski, u katalogu samostalne izložbe D. Martinisa *Autoportret D. M.*, Galerija suvremene umjetnosti, Zagreb, 1977.
- Marijan Susovski, *Video u Jugoslaviji*, Spot, br. 10, GGZ, Zagreb, 1977.
- Sanja Iveković/Dalibor Martinis, *Video scene in Yugoslavia?*, u katalogu *Video 79 - The First Decade*, 1979.
- Dalibor Martinis/Sanja Iveković, (interview), *Video guide*, Vancouver, 1979.
- Davor Matičević, *Video from Yugoslavia*, u katalogu XVI São Paulo Biennale, GGZ, Zagreb, 1981.
- Biljana Tomić, *Pregled jugoslavenskog videa-Istočno od raja*, u katalogu *Video c.d. 83*, Ljubljana, 1983.
- Dalibor Martinis, *TVirus*, u katalogu *Video c.d. 83*, Ljubljana, 1983.
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