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picture of sound

Croatian Radio 3

The programme *Picture of Sound* on Croatian Radio 3 was devised to be a kind of radio art gallery, an exhibition venue for the works of visual artists that have sound as a constitutive element. For contemporary art of the kind that we now mainly see in galleries and museums came into being in the context of 20th century tendencies towards the dematerialisation and conceptualisation of the artistic object and understands sound as a three-dimensional material, a means to organise time and space, an aesthetic form that uses its volume to fill out the perceptual space of the listener.

As vehicle for works of art, sound has no clear line of development, border or definition. Now it can be like experimental music, or like speech, or recall the theatre and the documentary recording, or it can recall the most ordinary noise. The history of sound in the fine arts stretches back to the Italian Futurists of Russian avant-garde artists in the first decades of the 20th century, from Marinetti or Khlebnikov and Burluk, via Duchamp and Fluxus, with a great input from John Cage, to Vito Acconci or Valie Export. In works of art using sound, all kinds of sounds are used, recorded, generated or manipulated. These works are defined as sound art, audio art, sound installations or sound sculptures, with sub-kinds such as radio art or soundscape.

In the 1990s, Canadian artist Ian Murray was particularly interested in radio art, as he called this sub-genre of sound art. In his radio art manifesto, he formulated its basic principles: 'radio happens where it is heard, and not in the production studio'. Or: 'the quality of the sound is secondary as compared with conceptual originality'. 'Radio is almost always heard in combination with other sounds - sounds in the house, sounds from the traffic, from television, telephone calls, of children playing and so on', and so 'radio art is composed of sound objects experienced in the radio space'. Thus 'every listener hears his own final version of the work for radio combined with the ambient sounds of his own space'. And this means that 'the radio artist knows that there is no way of controlling the experiencing of his radio work'.

The art of sound, of the kind that we are then interested in, developed out of the context of conceptual art, which in this case, in line with its analytical approach to the conditions of its own production and presentation, has applied the same procedure to the conditions of mass communication, which have enabled it to open up a much broader public space than that constituted by museums and galleries.

The programme came into being from the need to let this kind of creative expression, that is ever more in evidence in its various versions in exhibition venues, have a somewhat more systematic media visibility. Radio broadcast, audio art should have obtained an additional component, having become an experiment with contemporary artistic expression of a conceptual nature in media space. Which in turn could have a feedback effect on the works themselves: provoke consideration of the actual production and presentation

slika od zvuka

Treći program Hrvatskog radija

Emisiju *Slika od zvuka* na Trećem programu Hrvatskoga radija zamislili smo kao svojevrsnu galeriju na radiju, kao izložbeni prostor za djela vizualnih umjetnika koja imaju zvuk kao konstitutivni element. Jer, suvremena umjetnost kakvu sada uglavnom vidimo u galerijama i muzejima, nastala na tendencijama dematerijalizacije i konceptualizacije umjetničkog objekta u 20. stoljeću, i zvuk shvaća kao plastički materijal, kao sredstvo organizacije prostora i vremena, kao estetički oblik koji svojim volumenom ispunjava slušateljev percepcijski prostor...

Zvuk kao nositelj umjetničkih djela nema jasnu razvojnu liniju, granice ni definiciju. U jednom času može nalikovati na eksperimentalnu glazbu, na govor, podsjećati na kazalište i dokumentarnu snimku ili zvučati kao obična buka. Povijest zvuka u likovnoj umjetnosti proteže se do talijanskih futurista ili ruskih avangardnih umjetnika u prvim desetljećima 20. stoljeća, od Marinettija ili Hlebnjikova i Burljuka, preko Duchampa, Fluxusa, s velikim utjecajem Cagea, do Vita Acconcija ili Valie Export... U umjetničkim djelima od zvuka upotrebljavaju se sve vrste snimljenih, generiranih ili manipuliranih zvukova. Ta se djela određuju kao sound art, audio umjetnost, zvukovne instalacije ili sound sculpture, s podvrstama kao što je radio umjetnost ili sound scape...

Kanadski umjetnik Ian Murray 1990ih godina posebno se zanimao za radio umjetnost, kako je nazvao tu podvrstu sound arta. U svojem manifestu radio umjetnosti formulirao je i njezina osnovna načela: 'Radio se događa na mjestu gdje se sluša, a ne u produkcijskom studiju'. Ili: 'kvaliteta zvuka je sekundarna u odnosu prema konceptijskoj originalnosti'. Radio se gotovo uvijek čuje u kombinaciji s ostalim zvukovima - kućnim zvukovima, zvukovima prometa, televizora, telefonskih poziva, dječjom igrom itd.(...), dakle, 'radio art je komponiran od zvučnih objekata doživljenih u radio prostoru'. Tako da 'svaki slušatelj čuje svoju konačnu verziju rada za radio kombiniranu s ambijentalnim zvukovima svojega prostora'. A to znači da 'radio umjetnik zna da nema načina da kontrolira iskustvo svojeg radio djela'.

Umjetnost od zvuka, kakva nas dakle zanima, razvila se iz konteksta konceptualne umjetnosti koja je u ovom slučaju, u skladu sa svojom analitičnošću prema vlastitim produkcijskim i prezentacijskim uvjetima, isti postupak primijenila i na medije masovne komunikacije, što su joj se otvorili kao mogućnost aktiviranja mnogo šireg javnog prostora nego što su muzeji i galerije.

Emisija je nastala iz potrebe da se toj vrsti kreativnog izraza, koja je u raznim inačicama sve prisutnija u izložbenim prostorima, omogući nešto sustavnija medijska vidljivost. Emitirana na radiju, audio umjetnost trebala je dobiti dodatnu komponentu: trebala je postati eksperiment sa suvremenim umjetničkim izričajem konceptualnog predznaka

conditions of contemporary art practice in the context of our specific channel of communication.

This means that we have set ourselves a task too: to take a more active role in the production of the work of art, to foster its origin and distribution, open up our space and time for creative experiment, with all the risks that such a position entails.

At the beginning the programme *Picture of Sound* was imagined as a project that would be limited in time, as twelve sound works performed for the first time ever. But as it turned out, there was a great deal more creative potential, and sound, as artistic material, was of interest not only to those who had expressed themselves in it already, but also to those who worked primarily in other media. *Picture of Sound* went on to be broadcast a second year. Here, we have brought together all the eighteen audio works produced and broadcast on the Croatian Radio 3 during 2009 and the first half of 2010. And the show is on the 3rd Programme schedule for 2011 as well.

Evelina Turković

Editor, *Picture of Sound*

u medijskom prostoru. Što bi za posljedicu moglo imati povratan efekt na same radove: provocirati razmatranje samih produkcijskih i prezentacijskih uvjeta suvremene umjetničke prakse u kontekstu našeg specifičnog komunikacijskog kanala.

Ovo znači da smo i sebi postavili zadatak: zauzeti aktivniju ulogu u produkciji umjetničkog djela, potaknuti njegov nastanak i distribuciju, otvoriti svoj prostor i vrijeme za kreativni eksperiment, sa svim rizicima koje takva pozicija donosi...

U početku je emisija *Slika od zvuka* bila zamišljena kao vremenski ograničen projekt: kao dvanaest premijerno izvedenih zvukovnih radova. No, kako se pokazalo, kreativnog potencijala ima znatno više, zvuk kao umjetnički materijal zanima ne samo one autore koji su se njime već prije izražavali, nego i one umjetnike koji rade primarno u drugim medijima. *Slika od zvuka* nastavila se emitirati tako i drugu godinu. Ovdje smo skupili svih osamnaest audio djela produciranih i emitiranih na Trećem programu Hrvatskog radija tijekom 2009. i u prvoj polovici 2010. godine. Emisija je u godišnjem planu Trećeg programa i za 2011. godinu...

Evelina Turković

Urednica emisije *Slika od zvuka*

toni meštrović

continuum continuus no. 4

20'

first broadcast on february 6, 2009

The cycle of works of Toni Meštrović that he called *Continuum Continuus*, of which this is the fourth – audio – continuation, was in the first three versions produced in the medium of video.

In all of them the point of departure is the same: scenes and sounds recorded around a traditional Dalmatian house. This is actually the Meštrović family house on the island of Drenik that his father started to renovate with the ancient dry stone wall technique, using nothing save time-honoured tools. The time and the place of the origin of these video works, as well as the acoustic recordings, are completely private and documentary and constitute the notation of a private place and personal time.

But such an initial document of a real moment, with motif and sound that takes us back into the past, extends in the media space in a radically opposite direction. The realistic effect of the motif with media manipulation is turned into an entirely free imaginative content. The tension along the lines past as against present, real and abstract, personal and universal enables the author to open up topics such as the cause and effect relations of our perception, the multiplicity of what we experience as reality or issues of production or representative counter-indications.

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ben cain

hearing landscape. things said

24' 36'

With the participation of Jelena Buljan and Željko Tomac

Translation from English by Ana Marinković

Musical associate Viktor Volarić Horvat

Sound engineers Lana Deban and Krešimir Horvat

First broadcast on February 13, 2009

The works of Ben Cain range from texts with literary and theoretical features, video or sound installations to graphic design. Not easy to locate in space and indefinable with respect to his use of media, Ben Cain has established a similar mode as the topic of his works: the same motif is transformed through the media, from artist to recipient, with visual or audio transmission. The point of departure is usually some very simple form (circle or triangle) and the givens of the exhibition or media space, and the end is open: this is the actual space of the imaginative. One might talk, as the artist has defined one of his ambient insta-

toni meštrović

continuum continuus broj 4

20'

Premijerno emitirano 6.2.2009.

Ciklus radova Tonija Meštrovića koje je nazvao Continuum Continuus, od kojih je ovo četvrti – audio – nastavak, u prva tri izdanja ostvaren je u mediju videa.

U svima je polazište isto: prizori i zvukovi snimljeni oko jedne tradicionalne dalmatinske kuće. Riječ je o Meštrovićevoj obiteljskoj kući na otoku Drveniku koju je njegov otac počeo obnavljati prastarom tehnikom suhozida, ne koristeći ništa osim jednostavnog tradicijskog alata. Vrijeme i mjesto nastanka tih video radova, kao i akustičke snimke posve je privatno i dokumentarno, to je bilješka intimnog mjesta i osobnog vremena.

No takav polazni dokument stvarnog trenutka, s motivom i zvukom koji vodi u prošlost, u prostoru medija rasteže se u radikalno suprotnom smjeru. Realističnost motiva medijskom se manipulacijom pretvara u posve slobodan imaginativni sadržaj. Napetost na liniji prošlost – sadašnjost, realno – apstraktno i osobno – opće autoru omogućuje da otvori teme kao što su uzročno – posljedični odnosi naše percepcije, višeznačnosti onoga što doživljavamo kao stvarnost ili pitanja produkcijskih ili reprezentacijskih kontradikcija.

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ben cain

čuti krajolik, ono izrečeno

24'36"

Sudjeluju Jelena Buljan i Željko Tomac.

Tekst je s engleskoga prevela Ana Marinković.

Muzička suradnja Viktor Volarić Horvat

Ton majstori Lana Deban i Krešimir Horvat

Premijerno emitirano 13.2.2009.

Radovi Bena Caina kreću se u rasponu od teksta s literarnim i teoretskim oznakama, video ili zvučnih instalacija do grafičkog dizajna. Teško smjestiv u prostoru i neodrediv u mediju, Ben Cain je sličan modus postavio i kao temu svojih djela: isti se motiv transformira kroz medije, od umjetnika do primatelja, vizualnim ili audio-prijenosom. Polazište je redovito neki vrlo jednostavan oblik (krug ili trokut) i zadatost izložbenog ili medijskog prostora, a kraj je otvoren: to je sam prostor imaginativnog. Moglo bi se govoriti, kao što je umjetnik odredio jednu od ambijentalnih insta-

llations created with a group of artists, of scores for a complex scene in which each person performs for himself.

The content provided in the works of Ben Cain enable all kinds of decisions, actions and reactions, and, as on one occasion Ivana Mance wrote 'all of them will be equally unimportant, but in fact therefore needed; whatever decision he might make, however he might behave or whatever he might do, the visitor (or spectator or listener) has unavoidably participated in the orchestration of the whole event or in the life of the space (or of the text of the sound)'. Cain's works make conscious an actually invisible reality, our own activity of inscription in time and space, however much these traces might be personal and insignificant.

For example, one of his works impressed on a vinyl record, called *The A to Z of the Square*, was originally performed by Ben Cain on Ban Jelačić Square in Zagreb, as a public art project. The audio recording was made on the square, and then produced as a vinyl record which was handed out to the passers-by in the same place. One side of the record holds the sounds of the square, and the other the words of the sounds heard there which are listed in alphabetical order.

The author suggests that a space, a public space, can be a site of individual identification, an object of possession in the form or sound or an object (in this case the vinyl record), and hence be distributable, exchangeable and destructible.

At the same time, public space, as a vital element of social life, which exists primarily as real space in a given time, can be an ideal, a virtual, a merely imagined space. Is it, accordingly, a real and physical space or one determined by interpretation of the individual imaginary? The same question can be raised as conclusion (in the case of) of the audio work '*hearing landscape. things said*', devised for and broadcast in the programme *Picture of Sound*.

siniša labrović

the artist never sleeps
30' 27'

Sound engineer Srđan Nogić
First broadcast on March 6, 2009

With his performances, conceptual artist Siniša Labrović often has the audience in fits of laughter. That is how it was for example when he did his performance *Gloria*, in which in the decasyllabics of the folk epic he rewrote and declaimed to the sound of the *gusle* an advertisement for tablets to assuage the pains of PMS, a text concerning the affairs of Croatian pop stars, the advice of agony aunt Žuži Jelinek, a recipe for grouper on a bed of agrimony and of course, a horoscope, all from one issue of the woman's weekly *Gloria*. In spite of its undeniable humorous effect, this kind of approach by Labrović has in the background a much more serious story. Conveying the contents of a contemporary medium by a communication medium of the past, Labrović shows that the human need for heroes and models has not changed. He sings of the heroes of contemporary populist

lacija koju je ostvario s grupom umjetnika, o *partiturama za kompleksnu scenu*, koju svatko sam za sebe izvodi.

Sadržaji ponuđeni u djelima Bena Caina omogućuju svakojake odluke, akcije i reakcije, i kako je zapisala jednom prilikom Ivana Mance, 'sve će one biti podjednako nevažne, ali upravo zato nužne; kakvu god odluku donio, kako god da se ponašao ili što god da činio, posjetitelj (ili gledatelj ili slušatelj) neminovno sudjeluje u orkestraciji cjelokupnog zbivanja odnosno u životu samog prostora (ili teksta ili zvuka).' Cainovi radovi osvještavaju upravo nevidljivu stvarnost, samu našu aktivnost upisivanja u prostor i vrijeme, ma kako ti tragovi bili osobni i beznačajni.

Na primjer, jedan od njegovih radova otisnutih na vinil ploči, nazvan *A do Z od Trga*, Ben Cain izvorno je izveo na Trgu bana Jelačića u Zagrebu kao javni umjetnički projekt. Audio zapis snimljen je na tome trgu, a zatim kao vinil ploča, na istome mjestu poslije i podijeljen prolaznicima. Na jednoj strani ploče snimljeni su zvukovi trga, a na drugoj se riječima abecednim redom nabrajaju zvukovi koji su se tamo čuli.

Autor sugerira da prostor, javni prostor, može biti mjesto individualne identifikacije, predmet posjedovanja u formi zvuka ili objekta (u tom slučaju vinil ploče), a time i distribuiran, razmjenjiv i uništiv.

Istodobno, javni prostor kao vitalni element društvenog života, koji postoji prvobitno kao stvarni prostor u određenom vremenu, može postati idealno, virtualno, tek zamišljeno mjesto. Je li, preda tome, stvaran fizički prostor ili onaj u interpretaciji individualno imaginarnog? Isto pitanje može se postaviti i kao zaključak audio rada *Čuti krajolik, ono izrečeno osmišljenog i emitiranog u emisiji Slika od zvuka*.

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siniša labrović

umjetnik nikad ne spava

30'27"

Ton majstor Srđan Nogić

Premijerno emitirano 6.3.2009.

Svojim performansima konceptualni umjetnik Siniša Labrović često do suza nasmije publiku. Tako je bilo, na primjer, na njegovoj izvedbi performansa *Gloria*, u kojem je u narodni epski deseterac prepjevao i uz gusle izveo reklamni oglas za tablete protiv bolova uzrokovanih PMS-om, tekst o ljubavnim skandalima hrvatskih estradnih zvijezda, savjet Žuži Jelinek, recept za škarpinu na posteljici od matara i, naravno, horoskop, sve iz jednog broja ženskog časopisa Gloria.

Uz neosporan humorni efekt, takav Labrovićev nastup u pozadini ipak ima mnogo ozbiljniju priču. Prenijevši sadržaj jednog suvremenog medija komunikacijskim medijem prošlosti, Labrović pokazuje da se ljudska potreba za herojima i uzorima nije promijenila. O junacima suvremene populističke kulture i banalnostima o koji-

culture and the banalities talked and written of in our yellow press to the sounds of an instrument that is connected, as he explains himself, to 'a patriarchal, authoritative, unquestioned and practically eternal ethic'. But this blend perhaps reveals the author's personal position, for he grew up in Sinj, and it is fairly natural that in the context of contemporary art he should use elements of rustic life from Dalmatinska Zagora (the highlands behind the coast).

Similarly, his project *Stado.org / Flock.org*, produced in 2005, a parody of a reality show with sheep instead of people, a weird blend of the forms of entertainment of the time and of elements of traditional culture, brought out all the disjunctions of contemporary society. A flock that is monitored on the Net for 24 hours, sheep that as individualised beings become stars, - this is an absurdity that is watched live. And when he recently called upon the citizenry in *Undergraduate education* to acquire the skills necessary for success in our transitional time, as he explained, these were the fundamentals of criminal conduct: of theft, dealing, use of firearms... The message was very clear: the ethical and moral standards we have hitherto known have become worthless, success is guaranteed by very different rules of behaviour. The actual role of the artist is a separate great theme in Siniša Labrović. But the artist too, the way the author presents him or her, is thickly enmeshed in the society that surrounds them. That is, as tragic figure, the artist is the consequence of society. His artist grazes on grass and licks the heels of the audience. Literally. And he is genuinely painfully dependent on his own public. In the performance *Punishment* the artist scourges himself with a whip every time someone leaves the venue. He punishes himself for having lost a spectator, and has forced an impossible decision on the visitor: either to go out and to cause a lash, or to stay and prolong the torture. Labrović also carried out the *Artist who has fun being barefoot on thorns*. With a smile of course. And he produced this smile, which as entertainer he absolutely has to have on his face in spite of all the pain behind things, in a performance called *Smiley*, with a razor blade.

For *Picture of Sound* Siniša Labrović prepared a work that belongs to the same theme of the artist and his work, and a group of works created on the basis of linguistic phrases and social stereotypes. The reference to the first Andy Warhol film *Sleep* of 1964 is not accidental. This eight-hour Warhol film was silent, and the first original work of Labrović is called *The artist never sleeps*. The title clearly resounds with a phrase from the time of socialism: at that time, the enemy never slept. With this witty turn of phrase Labrović economically utters a prejudice: the artist is that dangerous party that endangers the social conventions. But this position is ambiguous: to attack the bad, to disquiet the torpid, is an entirely positive action.

And that the artist is actually sleeping when he claims that he never sleeps should be understood as an irony turned against the self. But then, in the sense of Duchamp's explanation that he never did anything but breathe. For him, inactivity is a state of interior activity.

ma se govori i piše u žutom tisku našega vremena pjeva na instrumentu koji se veže uz, kako sam objašnjava, 'patrijarhalnu, autoritarnu, neupitnu i skoro vječnu etiku'. No, taj spoj možda odaje i autorovu osobnu poziciju: odrastao u Sinju, prirodno je da i u kontekstu suvremene umjetnosti koristi elemente rustična dalmatinskozagorskog života.

Jednako je tako njegov projekt *Stado.org*, izveden 2005. godine, parodija na reality show s ovcama umjesto ljudi, začudnim spojem ovovremenih zabavljačkih formi i elemenata tradicionalne kulture, istaknuo svu iščašenost suvremenog društva. Stado koje se 24 sata prati putem Interneta, ovce kao individualizirana bića postaju zvijezde, apsurd je koji se uživo gledao. A kada je nedavno pozvao građanstvo na *Dodiplomsko obrazovanje*, na stjecanje vještina nužnih za uspjeh u našem tranzicijskom vremenu, kako je objasnio, bile su to osnove kriminalnog ponašanja: krađa, dilanje, uporaba vatrenog oružja... Poruka je bila vrlo jasna: etičke i moralne norme kakve smo do sada poznavali više ne vrijede, uspjeh jamče sasvim drugačija pravila ponašanja.

Sama uloga umjetnika zasebna je velika tema Siniše Labrovića. No, i umjetnik kako ga autor uprizoruje čvrsto je upleten u društvo koje ga okružuje. To jest, on je kao tragičan lik upravo njegova posljedica. Njegov *Umjetnik pase travu i liže pete publici*. Doslovno. I istinski bolno ovisi o vlastitoj publici. U performansu *Kažnjavanje* umjetnik se udari bičem po leđima svaki put kad neki od posjetitelja napusti prostor. Kažnjava samoga sebe jer je izgubio jednog gledatelja, a gledatelja je pri tome stavio pred nemoguću odluku: izaći (i izazvati udarac) ili ostati (i produžiti mučenje). Labrović je izveo i *Umjetnika koji se provodi kao bos po trnju*. Naravno, sa smiješkom! A taj si je smiješak, koji kao vrsta zabavljača stalno mora imati na licu bez obzira na svu muku u pozadini, u performansu pod nazivom *Smiley*, britvom zaista i urezao na lice.

Za *Sliku od zvuka* Siniša Labrović pripremio je rad koji pripada istoj toj temi umjetnika i njegova rada, i grupi radova nastalih na temelju jezičnih fraza i društvenih stereotipa. I nije slučajna referenca na prvi film Andya Warhola *Sleep* iz 1964. Taj Waholov osmosatni film bio je bez tona, a ovaj prvi Labrovićev audio rad zove se: *Umjetnik nikad ne spava*. U tom nazivu jasno odzvanja fraza iz socijalističkih vremena: *Neprijatelj tada nikad nije spavao!* Labrović tom jezičnom igrom ekonomično izgovara predrasudu: umjetnik je ono opasno strano koje ugrožava društvenu normu. No, ta je pozicija dvoznačna: napasti loše, uznemiriti ustajalo, sasvim je pozitivno djelovanje.

A to što umjetnik spava baš kada tvrdi da nikada ne spava, treba shvatiti kao autoironiju. Ali i u smislu Duchampova objašnjenja da nije radio ništa drugo osim što je disao. Za njega je neaktivnost stanje unutarnje aktivnosti.

slaven tolj

one day

22'27"

Recorded in Dubrovnik in December 2008,

finally sound engineered in the studio of Croatian Radio in February 2009

Sound engineer Lana Deban

First broadcast on March 13, 2009

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As part of his exhibition *Bubo-bubo maximus* put on in 1994, first of all at the Museum of Modern Art Dubrovnik, Slaven Tolj showed a series of portraits of parents and children. There were Polaroids of Dubrovnik people, of one parent and a child taken in a street in the town. Extremely simply, the heads were framed in close-up. What was brought out in the procedure was the faces, in fact, their similarity. The father's features were visible in the faces of the sons, and the girls looked the same as their mothers. Time was read off from these photographs as well as the sense of things being static. For as was clear, in the town, nothing much had changed between these two generations. Although they were created by the entirely neutral recording of 'how people look', ultimately these pictures produced a complex content: a story of a feeling of constant turning in a circle, being involved in what is given us, of staticness and claustrophobia... These photographs, like the other works of Slaven Tolj, although they achieve a universal level, regularly derive from this local and contemporary reality of ours. They come into being literally in the observation of his surrounding, above all of his own city. And the occasional observed detail, for example the tennis ball stuck in the tendrils of a capital on Dubrovnik Cathedral, or the scene of the city square completely jam-packed with café tables, gets the name *Interrupted Games or Public Space* and thus becomes a metaphor for our everyday life, and equally of the private conditions it has caused among those who live it. It becomes a symbolic image of a space physically paralysed, by the aggressive actions of the war that destroyed the normal course of life or by the processes of ruthless commercial appropriation of public space that has taken from the citizens their right to their own space. This again means a negation of the very idea of city as a community of people. But in the same way every one of Slaven Tolj's metaphors of the state of society can be read at the level of the individual, and his society is always a separate voice, often his own, with all the delicacies of his own personal sensibility.

The material phenomenality of his works, whether they are performances, installations, video works or works of sound, as in this case, are always reduced to the smallest possible scale. Although emotionally engaged and critically oriented, he will never shriek, always rather just speak quietly about the nature of the problem. This is always some ready-made object or state of affairs; the artistic formal gesture will always rather hide than foreground the author, will always be subtraction rather than accumulation.

All of this can be heard in the audio work that Slaven Tolj created for *Picture of Sound*. Here is once again the city -of Dubrovnik - as point of departure. The procedure is also

slaven tolj

jednoga dana

22'27"

Snimljeno u Dubrovniku u prosincu 2008. godine,
konačno tonsko oblikovano u studiju Hrvatskog radija u veljači 2009.

Ton majstor Lana Deban.

Premijerno emitirano 13.3.2009.

U sklopu svoje izložbe *Bubo-bubo maximus* postavljene 1994. najprije u Umjetničkoj galeriji Dubrovnik, Slaven Tolj izložio je niz portreta roditelja i djece. To su bili polaroid snimci Dubrovčana, po jedan roditelj i njegovo dijete snimljeni su usput na ulici u gradu. Krajnje jednostavno, glave su bile kadrirane u krupnom planu. Ono što je takvim postupkom istaknuto bila su sama lica. Točnije njihova sličnost. Očeve crte lica vidjele su na sinovljevu licu, a kćerke su se izgledale isto kao i njihove mame. S tih se fotografija čitalo vrijeme, ali istodobno i nepomičnost. Jer, kao što je bilo očito, između dva naraštaja u gradu nije se mnogo toga promijenilo. Unatoč tomu što su nastale posve neutralnim bilježenjem 'kako ljudi izgledaju', ove su slike u konačnici proizvodile složen sadržaj: priču o osjećaju stalne vrtnje u krugu, za pretenosti u ono što nam je dano, o statičnosti i klaustrofobiji... Te fotografije, kao uostalom i ostala djela Slavena Tolja, iako dosežu takvu univerzalnu razinu, redovito nastaju iz ove naše (lokalne i ovovremene) zbilje. Nastaju doslovno u promatranju njegove okoline, ponajprije vlastitoga grada. A poneki uočeni detalj, na primjer teniska loptica zaglavljena u vitice kapitela na dubrovačkoj katedrali, ili prizor gradskog trga posve zatrpanog stolovima kafića, dobit će naslov kao *Prekinute igre* ili *Javni prostor* i time postati metafora naše svakodnevice, jednako kao i njome uzrokovanih intimnih stanja onih koji je žive. Postat će simbolična slika fizički oduzetoga prostora, agresivnim ratnim događajima koji su razarali normalan životni tok ili procesima bezobzirne komercijalizacije javnoga prostora kojima je građanima oduzeto pravo na njihov prostor, a što opet znači i negaciju same ideje grada kao zajednice ljudi. No, isto tako, svaku od metafora stanja društva Slavena Tolja moguće je istodobno čitati i na razini pojedinca, njegovo 'društvo' uvijek je i jedan zaseban glas, često njegov vlastiti, sa svim tankočutnostima osobnog senzibiliteta.

Materijalna pojavnost njegovih radova, bili to performansi, instalacije, video radovi ili rad od zvuka kao u ovom slučaju, uvijek je svedena na najmanju moguću mjeru. Iako emocionalno angažiran i kritički nastrojen, on nikada ne 'vrišti', nego tek tiho govori u čemu je problem. Uvijek je to ready-made predmet ili stanje, a umjetnikova oblikovna gesta više će sakriti svojega autora, nego ga nametnuti, bit će to prije oduzimanje nego gomilanje.

Sve se ovo može čuti i u audio radu koji je Slaven Tolj oblikovao za *Sliku od zvuka*. Tu je ponovno grad - Dubrovnik - kao polazište. Postupak je isto tako vrlo jednostavan: to je sound scape nastao, kao što i naziv kaže, *Jednoga dana* krajem prosinca

very simple. This is a soundscape created, as the title suggests, *One Day* at the end of December 2008, in a stroll around the city. With its wheels the suitcase literally sketches out the full length of Stradun. Slaven Tolj intervened, which is typical of all his works, in a very minimalist way. Into the sound ready-made he just added several times the repeated words 'one day' that his little girls pronounced in their game. This served as a simple way of naming the work, something like the labelling of the time of the event: this one day is thus positioned in time as a precisely determined day in the year, but at the same time its determination is shifted: as in a story that happened 'one day', some not important which day when something happened-somewhere happened...

But what did happen? As we have heard, at first glance, nothing very striking. The artist walked around the town and met some acquaintances. But for him, something unusual did happen: he met many people, uncommonly many for the town empty in winter. And to be able to restore the experience to the normal condition (or in this case better to say the normal abnormal state of affairs), Slaven cut out in the sound recording all the answers to his hellos. The hello without an echo, a response, a sound hole, became thus an equivalent to the literal emptiness in the real, physical space. The empty space of the sound - the silence - remained where there should have been the voice of another human being. And the sounds of everyday life of the city that were hard remained as surrealist echoes, as it were, of memory. Sounds of a city without people.

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tina gverović

on the waves

16' 50'

With the participation of Zdenka Potz,
Rosanda Tometić, Ana Marija Štorga, Tina Gverović
Sound engineer Dalibor Piskrec
First broadcast on April 10, 2009

Tina Gverović started her artistic career as a painter. The basic lines of her biography are that she was born in Zagreb and grew up in Zaton Mali near Dubrovnik. Today she lives and works in London and Zagreb, and of course spends the summer in Zaton Mali. She took a BFA at the Academy of Fine Arts in Zagreb, class of Igor Rončević, and did her postgraduate work in the Centre for Design, Theory and Visual Art in the Jan van Eyck Academy in Maastricht. She has had individual exhibitions since 1998, very often with Ben Cain. She called her first paintings *Set Designs*. The theatrical stages that they presented figure as stylistic and constructed places, as some kind of separate imaginary spaces with just the occasional element taken from real life. Diagrammatically drawn objects, the occasional chair or ladder within an environment of relatively empty or open space - spaces filled only with colours or light-graded tones.

Tina Gverović likes drawing: her line is simple but very precise, sometimes just a silhouette, sometimes a fragment of a face reduced to a thin-skinned refinement, the study of

2008. godine u šetnji gradom. Kofer tu svojim kotačima doslovno ocrtava punu duljinu Straduna. Slaven Tolj intervenirao je, kao što je tipično za sve njegove radove, vrlo minimalistički. U zvukovni ready-made dodao je samo nekoliko puta ponovljene riječi 'jednoga dana' koje su njegove djevojčice izgovorile u igri. Poslužilo je to kao jednostavno određenje naziva rada, nešto kao oznaka vremena događanja: taj jedan dan time je pozicioniran u vremenu kao točno određen dan u godini, ali mu je istodobno i izmaknuta ta određenost: kao u priči koja se dogodila 'jednoga dana', nekog nije-važno- kojeg-dana kada se nešto-negdje dogodilo...

Ali, što se to dogodilo!? Kao što smo čuli, na prvi pogled, ništa neobično. Umjetnik je hodao gradom i sretao poznanike. No ipak za njega se dogodilo nešto neobično: sreo je mnogo ljudi, neuobičajeno mnogo za zimi pust grad. A da bi doživljaj vratio u normalno stanje (ili je u ovom slučaju bolje reći normalno nenormalno stanje), Slaven izrezuje u tonskoj snimci odgovore na svoje pozdrave. Pozdrav bez odjeka - zvučna rupa - postaje tako ekvivalent doslovnoj praznini u stvarnom fizičkom prostoru. Prazno mjesto zvuka - tišina - ostalo je tamo gdje je trebao biti glas drugoga čovjeka. A zvukovi svakodnevnog života grada koji se čuju, ostali su kao svojevrsni nadrealistički odjeci sjećanja. Kao zvukovi grada bez ljudi.

tina gverović

na valovima

16'50"

Sudjeluju Zdenka Potz, Rosanda Tometić

Ana Marija Štorga, Tina Gverović

Ton majstor Dalibor Piskrec

Premijerno emitirano 10.4.2009.

Tina Gverović počela je svoj umjetnički rad kao slikarica.

Njezine osnovne biografske crte: rođena je u Zagrebu, a odrasla u Zatonu Malom pokraj Dubrovnika. Danas živi i radi u Londonu i Zagrebu, a ljeti naravno u Zatonu Malom.

Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Igora Rončevića, a poslijediplomski studij završila je u Centru za dizajn, teoriju i vizualnu umjetnost Akademije Jan van Eyck u Maastrichtu.

Samostalno izlaže od 1998., vrlo često s Benom Cainom.

Svoje prve slike nazvala je *Scenografijama*. Kazališne pozornice koje su one prikazivale pojavljivale su se kao stilizirana konstruirana mjesta, kao svojevrsni zasebni imaginarni prostori s tek ponekim elementom iz stvarnoga života. Shematski ocrtani predmeti, poneki stolac ili ljestve, ostavljali su oko sebe mnogo praznina - prostore ispunjene samo bojama ili svjetlošću gradiranim tonovima.

an eye or ear. The remainder of the likeness can only be imagined. When she prepares an exhibition, she always starts out from a concrete space and some story. All the elements of the exhibition, and among them there will at once be paintings and drawings, videos, coloured light projected into the space, or sounds, abstract sound or that in the form of a word, will remain physically independent. Existing as indications of the artist's experience: on the whole concerning travels, places between places, between times of departure and arrival, memories and conversations. Only the basic points are included, fluctuating narrative elements alongside space which is open enough to allow the possibility for rearrangement. It is up to the visitor himself to fit the fragments within his experience. According to his own possibilities of perception (conditioned of course by everything personal – sensibility, place, time, mood). Just as in the drawings of Tina Gverović form is soft and hazy, we might say dreamy, so is the possibility of determining the course of the narrative hazy and displaced from a firmly drawn line. The starting place becomes, in the words of this author, 'the area of the microspace of illusion, sinking into the experience, more of the internal than the external world'.

Similarly, somewhere between the spoken word and the image that it creates, among the index-creating mere facts and the poetic interpretation of the event is the audio work *On the Waves* of Tina Gverović that she created for the Croatian Radio 3. The attempt at construction of a fiction is at once frustrated by its revelation: the stage directions that the artist herself enunciates locate the story in a real place (or perhaps no-place) of the medium.

Even the dialogues themselves become open images, not entirely linked, liberated of any firm cause and effect connections. Like some attempts at recollection, but at the same time as associative spurs, generators of the imagination, Rorschach blots of words. What is real here, what is experience? Can reality be experienced in its realness or only in the interpretative? No-one had the right picture, it is said at one moment and as a conclusion to this work, we might say: everyone creates his own right picture.

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lala raščić

lights and warnings

19'05'

With the participation of Gordana Gojčeta, Janoš Römer and Lala Raščić

Sound engineers Lana Deban and Krešimir Horvat

First broadcast on April 4, 2009

Lala Raščić graduated from the Applied Art and Design School and from the Academy of Fine Arts in Zagreb in 2001, and spent 2003 and 2004 in the Rijksakademie van Beeldende Kunsten in Amsterdam. In her work to that date she had made use of the most varied media, yet most often of video. But in recent times she has increasingly often produced narrative audio works, in the form of performance, and computer-generated vector drawings. She organised the theoretical art event *Applied Go-Go* and the exhibition *Vo-*

Tina Gverović voli crtati: linija joj je jednostavna ali vrlo precizna, katkad tek silhueta, katkad je do bolećive finoće sjenčanja doveden fragment lica, studija nekog oka ili uha. Ostatak lika može se tek zamišljati. Kada priprema izložbe, uvijek polazi od konkretnog prostora i neke priče. Svi elementi izložbe, a među njima se nađe odjednom i slika i crteža, videa, obojene svjetlosti projicirane u prostor ili zvukova, apstraktnog zvuka ili onoga u obliku riječi, ostaju fizički neovisni. Samo kao naznake autoričina doživljaja: uglavnom o putovanjima, o mjestima između mjesta, između vremena odlaska i dolaska, o sjećanjima i razgovorima... Postavljene su samo osnovne točke, fluktuirajući narativni punktovi s dovoljno otvorenoga prostora i s mogućnošću ponovnog preslagivanja. Na posjetitelju je da sam sklopi fragmente u svojem doživljaju. Prema vlastitim mogućnostima percepcije (uvjetovane naravno svime osobnim: senzibilitetom, mjestom, vremenom, raspoloženjem...). Kao što je i na crtežima Tine Gverović oblik mekan i maglovit, rekli bismo snovit, tako je i mogućnost određenja narativnog toka zamagljena i izmaknuta iz čvrsto zacrtane linije. Polazno mjesto postaje, autoričinim riječima, 'područje mikroprostora iluzije, utonuće u doživljaj, više unutarnjeg nego vanjskog svijeta'.

Slično tome, negdje između izgovorene riječi i slike koju one stvaraju, između indeksične faktografije i poetske interpretacije događaja, smješta se audio rad *Na valovima* Tine Gverović koji je oblikovala za Treći program Hrvatskog radija. Pokušaj konstrukcije fikcije odmah je osujećen njezinim razotkrivanjem: didaskalije koje izgovara sama autorica smještaju priču u stvarno mjesto (ili možda ne/mjesto) medija.

Čak i sami dijalozi ostaju otvorene slike, ne baš povezani, oslobođeni čvrstih uzročno-posljedičnih veza. Kao neki pokušaji prisjećanja, ali istodobno i kao asocijativni poticaji, pokretači mašte, rorschachove mrlje od riječi. Što je tu stvarno, a što je doživljaj? Može li se stvarnost doživjeti u svojoj stvarnosnosti ili tek u interpretativnom? 'Nitko nije imao pravu sliku', kaže se u jednom času, a kao zaključak ovog djela mogli bismo reći: svatko stvara svoju 'pravu sliku'.

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lala raščić

svjetlosti i upozorenja

19'05"

Sudjeluju Gordana Gojčeta, Janoš Römer i Lala Raščić

Ton majstori Lana Deban i Krešimir Horvat

Premijerno emitirano 3.4.2009.

Lala Raščić je završila Školu za primijenjenu umjetnost i dizajn i Akademiju likovnih umjetnosti u Zagrebu godine 2001., a 2003. i 2004. provela je na Rijksakademie van Beeldende Kunsten u Amsterdamu. Do sada se u svojem radu služila najrazličitijim medijima, najčešće ipak videom. No, u posljednje vrijeme sve češće izvodi narativna audio djela, i to u formi performansa, te kompjuterski generirane vektorske crteže. Organizirala je i teorijsko-umjetničko događanje *Applied GoGo* i izložbu *Vokalno verbalno* u

cal *Verbal* in the Student Centre Gallery with works that had the human voice as either their medium or their theme.

Describing her work she says that she 'often resorts to metaphors from everyday life, literature and popular culture, uses them as easily recognisable concepts onto which she builds layers of meaning. She tries in so doing to make her 'works have a potential for experiencing outside an intellectual interpretation, for them to communicate at a subliminal level'.

For example, for her *Invisible* project the point of departure was in the novel of H. G. Wells *The Invisible Man* of 1897, concerning the scientist who discovered that the body could absorb or reflect ambient light and thus become invisible. He successfully applied his discovery to himself but could not become visible again, which in the end had the consequence of a state of mental instability. Lala Raščić used the model of the invisible man as a metaphor for an ultimate form of freedom. Which has of course its negative side: the physically invisible man can hide in his invisibility, but this kind of position can mean an unwilling social outsider, an individual outcast, or a pervert who has a special power in invisibility.

Invisible of Lala Raščić is a half-hour audio drama presented as video, audio installation and performance and a series of drawings. The narrative structure of an invisible family that wants to go on holiday is developed to the absurd aspects of contemporary society such as the mechanisms of bureaucracy, collective paranoia and surveillance systems.

Flying Carpet is a Lala Raščić sound installation in the Miroslav Kraljević Gallery. Six loudspeakers were placed around a curved wooden flying carpet in the space. From each one came a different sound; from one came the sound from the centre of Sarajevo with calls to prayer, from Split came the sound of ships' masts in the wind, from Tel Aviv was heard the Saturday throngs with the music of a band at a street corner, from Rome the sounds of traffic... In the space of the gallery all these sounds from their real spaces were gathered together in a unique phantasmagoric sound composition.

Unlike her last performance, done in the Croatian Artists' centre at the end of last year, which was called *Individual Utopias*, which interpreted, however, a very specific event in Mostar, that is, the quarrel of two institutions about a ceramic kiln that had been donated – opening up space for talk about the collective frustrations of post-war Bosnia-Herzegovina, the audio work of Lala Raščić that she prepared for *Picture of Sound* is an entirely personal tale indeed.

Arriving in Vienna for an artist-in-residence programme she started work on a new project. 'The outcome of the project is undefined', said the artist, 'but its starting point is looking over old photographs and re-experiencing the past by copying the photographs'.

In the radio version of the same work Lala Raščić wants to explore the possibilities of interpreting her subjective monologue. The voices of the announcers alternate with the voice of the artist. The standard and perfection diction of the announcers is conspicuously different from the lived life-informed reading of the same text by the artist. But it is the announcer's interpretation that provides a possibility for a diversion from the privacy of the text. The contrast of the announcers' voices and her own voice enables the artist to play at hiding and revealing herself. The desire to talk about herself from her own experience at once is concealed by the neutrality of the other speakers, by the mediated expres-

galeriji Studentskog centra s djelima koja su imala kao svoj medij ili temu ljudski glas. Opisujući svoj rad kaže kako 'često poseže za metaforama iz svakodnevnice, literaturе i popularne kulture, koristi ih kao lako prepoznatljive koncepte na koje nadograđuje slojeve značenja. Teži pri tom 'da joj radovi imaju potencijal doživljaja izvan misaone interpretacije, da komuniciraju na sublimnoj razini'.

Na primjer, za njezin projekt *Nevidljivi* polazište je našla u romanu Herberta Georgea Wellsa *Nevidljivi čovjek* iz 1897. o znanstveniku koji otkriva kako da tijelo apsorbira ili reflektira okolnu svjetlost i tako postane nevidljivo. Uspješno primjeni svoje otkriće na sebi, no ne uspije ponovno postati vidljiv, što na kraju ima za posljedicu stanje mentalne nestabilnosti. Lala Raščić je predložak nevidljivog čovjeka upotrijebila kao metaforu za ultimativni oblik slobode. Koja naravno ima i svoj negativni pol: fizički nevidljiv čovjek u toj se nevidljivosti može skrivati, ali takva pozicija može značiti i nedobrovoljnog društvenog outsidera, izopćenog pojedinca, jednako kao i izopaćenog čovjeka koji u nevidljivosti ima posebnu moć.

Nevidljivi Lale Raščić polusatna je audio drama, predstavljena kao video, audio instalacija i performans te serija crteža. Narativna struktura o nevidljivoj obitelji koja želi otići na odmor razvija se do apsurdnih aspekata suvremenog društva kao što su birokratski mehanizmi, kolektivna paranoja i sustavi nadzora.

Leteći tepih zvučna je instalacija Lale Raščić u Galeriji Miroslav Kraljević. Šest zvučnika bilo je postavljeno oko izvijenog drvenog letećeg tepiha u prostoru. Iz svakoga je dopirao različit zvuk: iz jednoga je dolazio zvuk iz središta Sarajeva s pozivima na molitvu, iz Splita se prenosio zvuk brodskih jarbola na vjetru, iz Tel Aviva čula se subotnja gužva s muzikom benda na uglu ulice, iz Rima zvukovi prometa... U prostoru galerije svi su se ti zvukovi iz njihova realnog prostora okupili u jedinstvenu fantazmagoričnu zvučnu kompoziciju.

Za razliku od njezina posljednjeg performansa koji je izvela u Domu hrvatskih likovnih umjetnika krajem prošle godine, i koji je imao naziv *Individualne utopije*, no koji je interpretirao sasvim konkretan događaj u Mostaru - svađu dviju institucija oko jedne donirane keramičke peći - čime se otvorio prostor za govor o kolektivnim frustracijama posljednjeg Bosne i Hercegovine, audio rad Lale Raščić koji je pripremila za *Sliku od zvuka*, zaista je posve osobna priča.

Došavši u Beč na artist-in-residence program počinje s radom na novom projektu. 'Is-hod projekta je neodređen', kaže autorica, a 'njegovo je polazište pregledavanje starih fotografija i ponovno proživljavanje prošlosti preslikavanjem fotografija.'

U radijskoj verziji istoga rada Lala Raščić želi istražiti mogućnosti interpretacije subjektivnog monologa. Glasovi spikera izmjenjuju se s autoričnim glasom. Normativno savršena dikcija spikera upadljivo se razlikuje od uživiljenog autoričina čitanja istoga teksta. No, upravo spikerska interpretacija pruža mogućnost odmaka od privatnosti teksta. Kontrast spikerskih glasova i vlastitoga glasa autorici omogućuje igru skrivanja i otkrivanja same sebe. Želja da se govori o sebi iz vlastitog iskustva odmah se prikriva neutralnošću drugog govornika, posredovanim iskazom osobnog iskustva.

Umnažanje i ponavljanje istoga samo ističu različitost takvih govornih pozicija, a u tom raskoraku otkriva se nelagoda razotkrivanja osobnosti.

Metoda repeticije pojedinih zvučnih segmenata pomaže da, kako i sama autorica

ssion of personal experience.

Reproduction and repetition of the same thing only bring out the diversity of such linguistic positions, and in this gap the unease at the revelation of the personality is uncovered. The method of the repetition of individual sound segments helps, as the author herself says, the 'phonic picture of this work to dominate the contents'. The formal game of sound enables her to 'hide behind a screen' and thus concealed to talk of the actual 'creative process', of her past and private life – in the medium of public radio at that.

nina horvat

for daddy

11' 50"

A recording of the 2nd Piano Concerto in C minor
by Sergei Rachmaninov, 2nd movement, *adagio sostenuto*, is used.
Sound engineer Vito Gospodnetić
First broadcast on May 8, 2009

At one of her most recent exhibitions (Josip Račić Gallery, 2004) Nina Horvat placed two video works one opposite the other. On one monitor there was a video the artist had recorded in her own home: first there is a scene of her sitting room, a red lamp, a black dog, peace and quiet. Then the camera suddenly lifts to the window. The dazzle of the sudden inrush of light is quickly replaced by a highly unexpected image. Instead of an outside appropriate to the home, with trees, meadow and sun, our look hits a concrete building just a few metres off. Then the time of the film winds back: the building site, the workmen and the machines buzzing, the trucks. The artist's voice-over starts its story. In this place, in the centre of the town, beneath her window, there really was once a spacious meadow... Now, in spite of all the residents' pleas and resistance, a huge, dazzling, aggressively coloured mall has arisen. The residents could do nothing. And now they have to look at it all the time.

We are in the space of the autobiographic, then.

On four monitors placed opposite each other we saw the artist in close-up singing: first of all, singing arpeggios, singing herself in as it were, and then she sings out loud. All of them are popular old hits: *O chico chico*, *Besame mucho*, *Girl from Ipanema* and then *While the palms rock the branches* and *Oh Marijana*. Her four heads rock rhythmically in time, with eye movement and facial expression she keeps up with the melody. This multiplication looked fairly comic and merry.

Standing between the monitors, we were subjected at the same time to two different messages: the story of the aggressive impingement of the exterior (in this case, of a powerful shopping chain) and the violent denial of the right to a view from one's own window and an attempt to keep in a good mood. The parallel events were read ultimately as an effort to set up an entirely personal, individual resistance. A kind of David versus Goliath, with a good modicum of self-deprecation. A ridiculously small defiance remains actually

kaže, da 'sonična slika ovog uratka dominira nad sadržajem'. Formalna igra zvukom omogućuje joj da se 'skriva iza paravana' i tako zaklonjena progovori o samom 'kreativnom procesu, o svojoj prošlosti i privatnosti - i to u mediju javnog radija.

nina horvat

za tatu

11'50"

Korištena snimka Drugog klavirskog koncerta u C molu,

2. stavak: adagio sostenuto Sergeja Rahmanjinova.

Ton majstor Vito Gospodnetić

Premijerno emitirano 8.5.2009.

Na jednoj od svojih posljednjih izložbi (Galerija Josip Račić, 2004.), Nina Horvat postavila je dva video rada jedan nasuprot drugoga. Na jednom je monitoru bio video koji je autorica snimila u vlastitom domu: najprije se vidio prizor njezine dnevne sobe: crvena svjetiljka, crni pas, u miru i tišini. Kamera se potom naglo podigla prema prozoru. Zasljepljenost naglom navalom svjetlosti brzo je smijenila posve neočekivana slika. Umjesto domu primjerenog eksterijera na primjer s drvećem, livadom i suncem pogled nam udara u tek nekoliko metara udaljenu betonsku građevinu. Zatim se film vremenski vrti unatrag: gradilište, radnici i strojevi koji zuje, kamioni... Autoričin glas u off-u počinje svoju priču: na tome mjestu usred grada, ispod njezina prozora, donedavno je zaista bila prostrana livada... Sada je tu, unatoč svim molbama i otporima stanara, izrastao velik, agresivno obojan, blještav i bučan trgovački centar. Stanari ništa nisu mogli učiniti, i sada to stalno gledaju. Dakle, u prostoru smo autobiografskoga.

Na četiri nasuprotna monitora vidjeli smo autoricu u krupnom planu kako pjeva: najprije pjeva rastavljene akorde, zapravo se 'upjevava', a onda se i raspjeva. Sve stari popularni šlageri: *O chico chico*, *Besame mucho*, *Ipanema Girl*, pa onda *Dok palme njišu grane* i *O Marijana*. Njezine četiri glave ritmično se njišu, pokretom očiju i mimikom lica prate melodiju. Ta umnoženost izgledala je prilično komično i veselo.

Stojeći između monitora istodobno smo bili podvrgnuti dvjema različitim porukama: priči o agresivnom nadiranju vanjskog (u tom slučaju moćnog trgovačkog lanca) i nasilnom oduzimanju prava na pogled s vlastita prozora i pokušaju održavanja svojeg dobrog raspoloženja. Usporedna zbivanja naposljetku su se čitala kao napori uspostave posve osobna, intimnog otpora. Nešto kao David protiv Golijata s dobrom dozom autoironije. Smiješni mali prkos ostaje zapravo jedini mogući pro-

the only possible space of action, something like an internal resistance, the only possible strategy for protection, which at the same time does not conceal awareness of one's own powerlessness. A flight into the ludic is aimed at transcending unpleasant phenomena that disturb private life.

It is not at all surprising that in this Nina Horvat should have resorted to music. For she grew up in a family of top Croatian professional musicians, the whole life she has been surrounded by music and experiences it as an essential component of her own identity. And so, although her works are not made any more essentially concrete in biographical details, music works in them as a self-referential sign, it is an indicator that we are in the space of her intimate experiences. This means that in her artistic work Nina Horvat thinks of music not primarily as an aesthetic phenomenon, rather primarily as emotional activity. She is not a musician of any kind at all, but a visual artist, who uses a musical component as a certain element of content or as a conceptual operation. Or even as a personal ritual or act of dedication. In fact, it might be said that it is not just music, composition or precision of performance that is important to her, rather the consequence of it. What happens when it is heard. Music as personal experience is expressed with her own voice. And this is also the case with her audio work for the broadcast *Picture of Sound*.

Nina Horvat entitled this *For Daddy* and, as can be assumed, it is a kind of farewell to her recently deceased father. She endeavours to express the emptiness and sadness she feels with recollections. As she tells herself: 'This movement from the Rachmaninoff concerto is used in the famed English love film of the 1940s, *Brief Encounter*. The story is a common one: two people meet in a train. Father loved the film and the way it was combined with the plaintive and emotional music of Rachmaninoff. He would say that composer's genius was summed up in a little passage at the end of the movement, where the theme did not, as is usual, drop, but moved on upwards, creating an impression of ecstasy'.

The same musical sequence is linked with other memories of the author, with her days in Lisbon, where she spent a year studying painting at the Academy of Fine Arts. She describes: 'Lisbon, the terrace of a little flat that looked onto an interior courtyard (little garden and windows of the neighbouring house), sun, the light... On the terrace a comfortable armchair that someone had chucked out, and that I and the other tenants fought to sit on. And every day, someone from the neighbouring flats would listen to that very movement. A fantastic experience.'

In explanation of the method of this work, Nina Horvat says that this is how musicians sing who want to describe the music. And that it is quite simply interesting to her to relax and perform, and compare the impression that she has of herself with what appears later on in the recordings.

stor djelovanja, nešto kao unutarnja pobuna kao jedina moguća strategija zaštite a koja istodobno ne krije svijest o vlastitoj nemoći. Bijegom u ludizam nastoji se transcendirati neugodna pojava koja ometa privatan život.

Nije nimalo neobično da Nina Horvat pri tome pribjegava upravo glazbi. Jer, odrasla u obitelji naših vrhunskih profesionalnih glazbenika, cijeli život okružena je glazbom i doživljava je kao bitnu komponentu vlastita identiteta. I zato, iako se njezina djela ne konkretiziraju bitnije u biografskim podacima, glazba u njima djeluje kao autoreferencijalni znak, ona je pokazatelj da smo u prostoru njezinih intimnih doživljaja. To znači da Nina Horvat u svojem umjetničkom radu glazbu uglavnom ne shvaća kao estetsku pojavu nego ponajprije kao emocionalnu djelatnost. Ona nije muzičarka bilo koje vrste, nego likovna umjetnica koja glazbenu komponentu koristi kao određeni sadržajni element ili konceptualni zahvat. Ili, čak kao osobni ritual ili čin posvete. Zapravo, moglo bi se reći da joj nije važna sama glazba, kompozicija ili preciznost izvedbe, nego njezina posljedica. Ono što se dogodi kad je se sluša. Glazba kao osobni doživljaj, izražen je vlastitim glasom. Što je slučaj i s njezinim audio radom za emisiju *Slika od zvuka*.

Nina Horvat naslovila ga je *Za tatu* i, kao što se može pretpostaviti, njezin je svojevrsni oproštaj s nedavno preminulim ocem. Prazninu i tugu koju osjeća pokušava izraziti prisjećanjima. Kako sama priča: 'Taj stavak Rahmanjinovog klavirkoncerta korišten je u glasovitom engleskom ljubavnom filmu četrdesetih godina *Kratak susret*. Priča je uobičajena: dvoje ljudi sretnu se u vlaku. Otac je obožavao i film i kako je kombiniran s čeznutljivom i emotivnom Rahmanjinovom muzikom. Rekao bi da je genijalnost kompozitora sažeta u jednom malom prijelazu pri kraju stavka gdje se tema ne spušta kao obično, nego krene prema gore stvarajući ekstatični dojam'. Ista je muzička sekvenca vezana uz autoričina drugačija sjećanja, uz njezine dane u Lisabonu gdje je godinu dana provela na studiju slikarstva na Akademiji likovnih umjetnosti. Opisuje: 'Lisabon, terasa malog stana koja gleda prema unutrašnjem dvorištu (mali vrt i prozori susjedne kuće), sunce, svjetlo... Na terasi udobna fotelja koju smo donijeli iz krupnog otpada i za koju smo se, ostali stanovnici stana i ja, borili da sjednemo. A svaki je dan netko iz nekog od susjednih stanova vrlo glasno slušao upravo taj stavak. Divan doživljaj!'

A kao objašnjenje metode ovoga djela Nina Horvat kaže kako tako pjevaju muzičari kada žele opisati muziku. I kako joj je jednostavno zanimljivo opustiti se i nastupiti, i usporediti dojam koji ima o sebi s onim što se naknadno pokazuje na snimkama.

mejra mujičić

one, two, three, times three

25'12'

Sound engineer Lana Deban

First broadcast on May 1, 2009

The title of the exhibition that Mejra Mujičić put on in the Extended Media [PM] Gallery in February 2006 - 222 - although ostensibly just a string of digits was in fact a poser that concealed the date of the author's birth. Accordingly, even before one entered the gallery venue, the exhibition was marked as a space of the artist's personal world. The totally white space, the entry covered with the heavy curtain that muted all sounds from the exterior and the white carpets over which one walked without shoes, at once bore out the idea that we were entering an isolation area, into some soft clearing in which there was nothing of the surrounding external world. Around the circular space, only after some time, was a series of little drawings discovered, all of minimalist hints of simple geometrical patterns or photographs of unclear scenes. In the extreme stylisation the occasional motif from the Muslim world would be discovered, the pattern of a hand-tattoo or some ornament, and among the photographs some individual part of a female body or a scene from the family past. And as Boris Greiner wrote on the occasion of this exhibition: 'All together as if they are representing fragments of thoughts... for the totality of consciousness probably is composed of individual fragments.'

Only afterwards did one find out that the fragments of the female body among the photographs were the artist's own self-portrait shots or showed her own family. Thus the exhibition was ultimately set up as a mosaic of personal identity, a set of pictures from which something of the kind, in one of its variants, could be composed. The isolation of small details/parts from the vast flow of a private imaginary turns out to be one of the methods by which one can penetrate more easily to the construction of this specifically personal. Mejra Mujičić behaved in just the same way in the audio work *One, Two, Three, Times Three* that she prepared for this *Picture of Sound*. However trite they were, formless or repeated time after time, the sound images of everyday life have their reason for being precisely in this repeatability of theirs. In them lies the whole of our reality, both ordinary and poetic at the same time.

mejra mujičić

jedan, dva, tri, puta tri

25'12"

Ton majstor Lana Deban

Premijerno emitirano 1.5.2009.

Naslov izložbe Mejre Mujičić koju je priredila u Galeriji proširenih medija u veljači 2006. godine - 222 - iako naizgled samo zgodan bročani niz, zapravo je bio rebus koji je skrivao datum autoričina rođenja. Već time, i prije ulaska u galerijski prostor, izložba je bila označena kao prostor autoričina osobnog svijeta. Posve bijeli prostor, ulaz zastrt teškom zavjesom koja je prigušila sve vanjske zvukove jednako kao i bijeli tepih po kojem se hodalo bez cipela, odmah su potom potvrdili da ulazimo u područje izolacije, na mekanu čistinu na kojoj nema ničega od okolna vanjskoga svijeta. Uokolo kružnog prostora tek se nakon nekog vremena otkrivao niz malih crteža, sve redom tek minimalističkih naznaka jednostavnih geometrijskih uzoraka ili fotografija nejasnih prizora. U krajnjoj stilizaciji prepoznao bi se ipak ponekad motiv iz muslimanskog svijeta, uzorak tetovaže na rukama ili neki ornament, a među fotografijama pojedini dio ženskog tijela ili prizor iz obiteljske prošlosti... A kako je napisao Boris Greiner povodom te izložbe: 'Svi zajedno kao da predstavljaju odlomke misli, (...) jer sveukupnost svijesti valjda i jest sazdana od pojedinačnih fragmenata.' Tek naknadno moglo se saznati da su fragmenti ženskoga tijela među fotografijama umjetničine autoportretne snimke i njezina vlastita obitelj. Tako da se izložba na kraju uspostavila kao mozaik osobna identiteta, kao skup slika od kojih se tako nešto u jednoj od mogućih inačica može sklopiti. Izolacija sitnih pojedinosti/dijelova iz nepregledna toka intimna imaginarija pokazuje se kao jedna od metoda kojom se do konstrukcije tog specifično osobnog lakše dopire.

Jednako tako Mejra Mujičić postupila je i u audio radu *Jedan, dva, tri, puta tri* koji je pripremila za ovu emisiju. Ma koliko banalne bile, bezlične ili bezbroj puta ponavljane, zvučne sličice svakodnevice upravo u toj svojoj ponovljivosti imaju svoj razlog. U njima je sva naša stvarnost, i obična i poetična istodobno.

sandro đukić

arch_001_101_sound_time_space_sketch_01

30' 59"

First broadcast on May 15, 2009

Today, in the age of the mass-media production of images when there is even discussion of the visual dominating the verbal, the image is nevertheless increasingly little credited. Or to quote Sandro Đukić: 'After the exhibition of such a large quantity of artificial photographs – reality becomes pale and unattractive'. But it might be said that there is an opposite effect: since there are too many pictures, the more they tend to lose their effectiveness. Apart from that, the image is increasingly easily and more convincingly manipulated. Marketing experts and graphic designers dip as needed into photograph databases, the stock photos of companies with masses of pictures: without any context, that is, outside the time and place of their origin and all the other data, you will find here an image of everything you need. And you can use it how and when you want.

In his everyday life, Sandro Đukić works actually with just such commercial catalogues of photographs. But the archiving of this vast quantity of personal photographs and the establishment of a system of classification for such a private memory is the basis on which he also founds his artistic work. This archival urge that art theorist Hal Foster recognises as one of the frequent methods of contemporary art is grounded on the issue of originality and authorship. Such archives, that is, are just the support or the material for post-production, for further elaboration or the content or the development of some other scenarios. The artist-as-archivist is equally active in the construction of the new as someone who uses no ready-mades at all.

In his works, for example, Sandro Đukić has montaged his own likeness into appropriated digital images of various travels, into photographs from sailing or explorers' expeditions. Such fictitious journeys of his, apart from telling of the imaginative playfulness of the author, juxtapose two worlds, the real and the media-constructed. And what is then real, and not just in the world of the media? Something that really did happen once or what we can just see? The reality or the depiction of reality? The only thing we can be sure of is that every scene is a mediation: a transfer, in which necessarily, by the very nature of things, an interpretation is added, or a completely personal stratum of the story. The tale of reality as subjective construction, or just the same, a revelation of the methods in which reality is constructed: this is starting point of the audio work of Sandro Đukić, which he prepared for *Picture of Sound*.

As his very title suggests *ARCH_001_101_SOUND_TIME_SPACE_SKETCH_01* we are again faced with a work created on the basis of a sound archive, that is an archive of sound effects that, for example, every radio station has. The narrative flow at the very beginning, as it turns out, is neither a personal nor a real event, rather a construction from anonymous archival material. The author further breaks it down with

sandro đukić

arch_001_101_sound_time_space_skica_01

30'59"

Premijerno emitirano 15.5.2009.

Danas, u doba masovne medijske proizvodnje slika kada se čak govori o vizualnom koje nadvladava pisano, slici se ipak sve manje vjeruje. Ili je čak, da citiramo Sandra Đukića: 'Nakon izlaganja tako velikoj količini arteficialnih fotografija – stvarnost postala blijeda i neatraktivna'. Ali, moglo bi se reći da je učinak i obratan: kako slike ima previše ona znatno gubi na učinkovitosti. Osim toga, njome se sve lakše i uvjerljivije manipulira. Marketinški stručnjaci i grafički dizajneri prema potrebi posežu u baze fotografija, stokove s mnoštvom slika: bez ikakva konteksta, znači izvan vremena i mjesta njihova nastanka i svih ostalih podataka, tu ćete naći sliku svega što vam zatreba. I upotrijebiti je kako i kada želite.

U svojem svakodnevnom životu Sandro Đukić radi upravo s takvim komercijalnim katalogima fotografija. No arhiviranje goleme količine osobnih fotografija i uspostava sustava klasificiranja takve privatne memorije jednako je tako baza na kojoj zasniva i svoj umjetnički rad. Taj 'arhivski nagon' koji teoretičar umjetnosti Hal Foster prepoznaje kao jednu od čestih metoda suvremene umjetnosti, ima u podlozi pitanje originalnosti i autorstva. Takvi arhivi, naime, tek su podloga ili materijal za postprodukciju, za daljnju razradu sadržaja ili razvijanje nekih drugačijih scenarija. Umjetnik-kao-arhivar jednako je tako aktivan u konstrukciji novoga kao i onaj koji ne koristi nikakav ready made.

Sandro Đukić, u svojim je radovima na primjer vlastiti lik montirao u preuzete digitalne snimke različitih putovanja, u fotografije s jedrenja ili istraživačkih ekspedicija. Takva njegova fiktivna putovanja, osim što govore o imaginativnoj zaigranosti autora, suprotstavljaju dva svijeta, realni i medijski konstruirani. I što je tada stvarno, i to ne samo u svijetu medija? Ono što se zaista jednom negdje dogodilo ili ono što upravo vidimo? Stvarnost ili prikaz stvarnosti? Jedino u što možemo biti sigurni je da je svaki prikaz medijacija: posredovanje, prijenos u kojem se nužno, po prirodi same stvari, dodaje i interpretacija, ili posve osoban sloj priče. Priča o stvarnosti kao subjektivnoj konstrukciji, ali jednako tako i razotkrivanje metoda konstruiranja stvarnosti, polazište je audio rada Sandra Đukića koji je pripremio za *Sliku od zvuka*.

Kao što već sam njegov naziv sugerira *ARCH_001_101_SOUND_TIME_SPACE_SKICA_01* riječ je ponovno o djelu nastalom na temelju arhive zvuka to jest arhive zvučnih efekata kakav na primjer ima svaka radio postaja. Narativni tok na samom početku, kako se pokazuje, nije ni osoban ni stvaran događaj, nego konstrukcija od anonimnog arhivskog materijala. Autor ga dalje razgrađuje posve apstrak-

an entirely abstract sound composition from pre-recorded material; every remnant of the appearance of a realistic effect is destroyed finally by pure generated sound.

ivan marušić klif

*something that in fact you remember,
though you have of course totally forgotten it exists*

19' 25"

Sound engineer Katarina Barišić

First broadcast on June 5, 2009

A loop, that is, the uninterrupted repetition of the same fragment, one of the simplest and commonest options for the manipulation of all kinds of recorded materials, has become a formal method of great interest in the last few decades for visual artists and those who make use of words or sound. As in the late 1960s was found by authors like Steve Reich, it is not the same if you say 'it's going to rain' just once, or if the words are heard endlessly repeated. Or when, for example, in his films created on the basis of a performance Bruce Nauman constantly repeats the same simple movement, step, or the bashing of his own body into a wall. Repetition radically alters the meaning of the original sentence: the initial recognizability of the sequence of the real gets lost in a new rhythm, its reality is abstracted, and the seriousness of a unique and unrepeatable event or sound by successive repetitions obtains a completely new meaning, sometimes an unpleasant impression of nonplussed angst, and often there is a comic effect of a gag or an almost surreal overtone of indefinable defamiliarisation.

The loop or repetition of the initial sample has been for Ivan Marušić Klif more or less deliberately been a constant formal method from the very beginnings of his experiments with sound as well as in other media of expression he uses such as ambiental, video or robotic interactive installations.

As has a kind of minimalism. That is, Klif rarely composes the starting pattern himself. This is regularly some earlier recorded voice, sentence or tone. Something that has been coincidentally recorded, for some other purpose, perhaps completely accidentally. But so it seems for Klif every such moment has a potential added value. He will create a melody from the rises and falls of a recorded section of a sentence, speed it up, turn it round or something similar and thus totally erase the border between speech and music, meaning and rhythm, between word and tone. From these completely new sound structures the occasional recognisable detail will nevertheless sometimes peer out, but only as a reminder of the initial pattern, just enough for us to become aware of the effect of the manipulative procedure.

Perhaps as explanation of Klif's work, in the video and in the sound medium, it is best to make use of his sentence used to describe the seven-channel sound installation entitled π that was put on in the Bačva Gallery in 2007: 'The research method is experimental and non-scientific, I use technology and knowledge,' he says, 'but I believe my ears

tnom zvučnom kompozicijom od prethodno snimljenog materija, a svaki zaostatak privida stvarnosnog dojma uništen je naposljetku čistim generiranim zvukom.

ivan marušić klif

nešto čega se u stvari sjećaš,

ali si naravno potpuno zaboravio da to postoji

19'25"

Ton majstor Katarina Barišić

Premijerno emitirano 5.6.2009.

Loop ili neprekidno ponavljanje istog odsječka, kao jedna od najjednostavnijih i najčešćih opcija manipulacije snimljenim materijalima svih vrsta, i likovnim je umjetnicima i onima koji koriste riječi ili zvuk, posljednjih desetljeća vrlo zanimljiva metoda oblikovanja.

Kao što su otkrili kasnih 1960ih godina autori poput Stevea Reicha, nije isto kažete li 'padat će kiša' samo jedan put, ili se te riječi čuju u beskrajnom ponavljanju. Ili, kada na primjer Bruce Nauman u svojim filmovima nastalih na temelju performansa stalno ponavlja jednu istu jednostavnu kretanju, korak ili udarac vlastitim tijelom u zid. Ponavljanje radikalno mijenja značenje prvobitne sekvence: početna prepoznatljivost sekvence stvarnoga gubi se u novom ritmu, apstrahira se njegova realnost, a ozbiljnost jedinstvenog neponovljivog događaja ili zvuka uzastopnim ponavljanjem dobije sasvim novo značenje, ponekad neugodan dojam tjeskobna bezizlaza, ali često i vrlo komičan efekt gega ili skoro nadrealan prizvuk nerazpoznatljive začudnosti.

Loop ili repeticija početnog uzorka Ivanu Marušiću Klifu od samih je početaka njegovih eksperimenata sa zvukom, ali i u ostalim medijima njegova izraza kao što su ambijentalne, video ili zvučnike interaktivne instalacije, više ili manje svjesno bila stalna oblikovna metoda.

Jednako kao i svojevrsni minimalizam. Naime, Klif rijetko sam komponira početni uzorak. To je redovito neki već prije snimljeni glas, rečenica ili ton. Nešto što je zabilježeno usput, u neku drugu svrhu ili posve slučajno. No, kako se čini, za Klifa svaki takav trenutak ima i potencijalnu dodanu vrijednost. On će stvoriti melodiju od uspona i padova snimljenoga odsječka rečenice, ubrzat će je, izokrenuti ili nešto već slično i time potpuno izbrisati granicu između govora i muzike, između značenja i ritma, između riječi i tona. Iz tih posve novih zvučkovnih struktura ipak proviri i poneki razpoznatljivi detalj, ali tek kao podsjetnik početnog uzorka, tek toliko da osvijestimo učinak manipulativnog postupka.

Možda kao objašnjenje Klifova rada, i u mediju videa i u mediju zvuka, najbolje može poslužiti njegova rečenica kojom je opisao svoju sedamkanalnu zvučnu instalaciju pod nazivom 'πiiiiiiiiiiiiiii' koja je bila postavljena u Galeriji Bačva, 2007. godine: 'Metoda istraživanja je eksperimentalna i neznanstvena, koristim tehnologiju

and my feelings.'

Or as Radmila Iva Janković wrote in the catalogue essay to Klif's exhibition in the Extended Media Gallery (Galerija proširenih medija) in 2005: 'Klif is not part of that trend in media artists who work on innovating technology in order to create conditions for unpredictable departures from mainstream media. Mingling highly sophisticated and low technology he playfully and innovatively manipulates the tool of media representation. Rather than going on, he returns.' And then: 'In the case of Klif we are most often concerned with an insouciant handling of the universal medium of the archive or of the creation of the preconditions for the pleasure of residing in an electronic landscape...'

The audio work *Something that in fact you remember, though you have of course totally forgotten it exists* is literally a going back. But this time it is a kind of intimate archaeology, a culling of his own archives, his earliest experiments with sound, among which there are sound recordings that still have a completely childlike playfulness. The means used to produce them are from today's point of view simple indeed, everything has been re-recorded from the audio cassette that was at that time most often used to record sound, and the author's interventions on tapes or vinyl disks were at that time literally mechanical. But commenting on his early works, the author does not restrict himself to the level of verbal commentary. Klif treats his own works just as he treats other sound. As material for the composition of a sound composition. For all is potential material for formal treatment. Interpretation of a work will slip accordingly from the verbal into the sound domain. The explanation of the work into the work itself. The description of the process of the origin of a work will become again an autonomous audio work. There are no hard and fast boundaries between categories, or else they can very easily be skipped, with a good infusion of humour and relaxation.

34

dalibor martinis

simultaneous speech

22'

First broadcast on June 12, 2009

In the last few years Dalibor Martinis has been performing a series of works he has called *Data Recovery*. On the whole this concerns performances in which one of the constants is the procedure of drawing a certain historical event out of its historicity, that is, from the authentic temporal and social context. Most often these are events from our socialist past. Martinis' procedure, as he says, is similar to that when one attempts to reconstruct the memory data from a damaged computer disk. The author - here and now - re-performs some slightly forgotten events and words. Such a shifting of contents from their original context into the current time necessarily involves a new interpretation and a very different experience. The context of a certain defined moment from the past cannot be conveyed. Although an event or some speech can be conveyed or performed literally in the same way as once upon a time, everything around it is impossible to reconstruct. A historical

i znanje', kaže on, 'ali vjerujem ušima i osjećajima'.

Ili kako je zapisala Radmila Iva Janković u predgovoru Klifove izložbe u Galeriji proširenih medija 2005. godine: 'Klif ne spada u struju medijskih umjetnika koji rade na inoviranju tehnologije kako bi stvorili uvjete za nepredvidljive iskorake iz mainstream medija. Miješajući visokosofisticiranu i nisku tehnologiju ludički i inovativno manipulira oruđem medijske reprezentacije. Radije nego da ide naprijed vraća se unatrag.' I dalje: 'U Klifovu slučaju riječ je najčešće o bezbrižnom baratanju univerzalnim medijem arhiva ili pak o stvaranju preduvjeta za ugodu boravka u elektronskom krajoliku...'

Audio rad *Nešto čega se u stvari sjećaš, ali si naravno potpuno zaboravio da to postoji* i doslovno je vraćanje unatrag. No ovaj puta to je svojevrsna intimna arheologija, prekopavanja po vlastitom arhivu, po svojim najranijim eksperimentima sa zvukom, među kojima ima i tonskih zapisa još posve dječjih zaigranosti... Sredstva kojima su se oni izvodili za današnje su pojmove više nego jednostavna, sve je presnimljeno s audio kazeta kojima se u to doba najčešće bilježio zvuk, a autorove intervencije na vrpcama i vinilnim pločama bile su tada doslovno mehaničke.

No, komentirajući svoje rane radove, autor ne ostaje samo na razini verbalnog komentara. Vlastite riječi Klif jednako tretira i kao zvuk. Kao materijal kojim konstruira zvukovnu kompoziciju. Jer sve je potencijalan materijal za oblikovanje. Tumačenje djela otklizat će se time s područja verbalnog i u zvukovno. Objašnjenje rada u sam rad. Opis procesa nastanka djela postat će ponovno jedan autonoman audio rad. Čvrstih granica između kategorija nema ili ih se sasvim lagano preskače, s dobrom dozom humora i opuštenosti.

35

dalibor martinis

simultani govor

22'

Premijerno emitirano 12.6.2009.

Posljednjih godina Dalibor Martinis izvodi seriju radova koju je nazvao *Data Recovery*. Riječ je uglavnom o performansima u kojima se kao konstanta pojavljuje postupak izvlačenja određena povijesna događaja iz njegove povijesnosti, odnosno autentičnog vremenskog i društvenog konteksta. Najčešće su to događaji iz naše socijalističke prošlosti. Martinisov postupak, kako kaže, sličan je onome kada se s oštećenog kompjutorskog diska pokušavaju rekonstruirati memorirani podaci. Već pomalo zaboravljene događaje i riječi, autor - sada i ovdje - ponovno izvodi. Takvo prebacivanje sadržaja iz njihova izvornog konteksta u današnje vrijeme, za posljedicu ima i posve novo tumačenje i sasvim drugačiji doživljaj. Naime, kontekst jednog određenog trenutka iz prošlosti nije moguće prenijeti. Iako se događaj ili neki govor prenosi ili izvodi doslovno isto kao nekada, sve ostalo oko njega

event is liberated thus of its real reference, its political and ideological connotations and the effect that it had on individual fates and social life, the meaning it had then. It stays like a bubble in the air, without its signified. As Martinis says, these are just fragments of actions, events or situations that have vanished in our all-suffusing collective oblivion. And he adds that it is important not to re-contextualise the original event for every subsequent contextualisation is already an interpretation, a historicisation or a manipulation by memory. His action entitled *Comrades and Citizens* carried out on National Square in Zadar in 2006 can serve as a case in point. Martinis read out a speech that Josip Broz Tito had given in 1951 in the same square from the balcony of a building onto which his speech is now projected. But the recording of this speech of Martinis' was projected onto the facade backwards, the speech was performed back to front, so that it was impossible to understand it, although the gestures and facial expressions of the speaker showed that it was about some important political event, an event from the past that had become unintelligible in the present, in fact, an event lost in the memory.

Simultaneous Speech, an audio version of a performance that was performed in a theatre in Regensburg on November 4, 2008, as part of the festival *Donumenta*, belongs to the same series of works. It explores the ideational and ideological dimensions of certain contents that are at a given time communicated by speech.

Dalibor Martinis repeated the speech of Srećko Bijelić from the 7th session of the CCLCY (the communist party) in Belgrade on July 1, 1967. On the platform behind Martinis sat 12 interpreters. They are native speakers of their languages, but in fact are volunteers – economic migrants in this Germany city, which gave the project a special social dimension. The ad hoc group of representatives of differing ethnic, racial and religious minorities that in this country to which they have emigrated are as a matter of course marginalised – had in this project the opportunity for mutual, trans-cultural collaboration and to appear on the stage in front of an audience.

But what they speak, although it ostensibly sounds like a translation of Martinis' (i.e. Bijelić's speech) is actually some other text: for example, a speech of Fidel Castro translated into Hungarian, a Marcel Duchamp text spoken in Chinese, Andy Warhol in Arabic, a speech by Lenin in Turkish, by Mao Tse Tung in French, a message from Osama bin Laden in Spanish, a Martin Luther King speech in Russia, Guy Debord in Greek, Kazimir Malevich in Japanese, Marinetti in Swahili...

In this cultural, linguistic and temporal dislocation, a universal question concerning communication has been posed: whether it is possible at all to have mutual understanding among speaking subjects, whether what for us is the past or that from different levels of our own reality.

ne može se rekonstruirati. Povijesni događaj oslobađa se tako svoje stvarnosne reference, svojih političko-ideoloških konotacija i djelovanja koje je imao na pojedinačne sudbine i društveni život, značenja koje je tada imao. Ostaje kao balon u zraku, bez svojeg označenog. Kako Martinis kaže, to su samo fragmenti događaja, akcija ili situacija koji su se nestali u našem sveprožimajućem kolektivnom zaboravu. I dodaje kako je važno ne ponovno kontekstualizirati izvorni događaj jer je svaka naknadna kontekstualizacije već i interpretacija, historizacija ili manipulacija memorijom.

Kao ilustracija može poslužiti njegova akcija pod nazivom *Drugovi i građani* izvedena 2006. godine na Narodnom trgu u Zadru. Martinis je pročitao govor koji je Josip Broz Tito održao 1951. godine na istom tom trgu s balkona zgrade na koju se sada projicirao njegov govor. No snimka toga Martinisova govora bila je projicirana na fasadu unatrag, govor je bio naopako izgovoren, od kraja prema početku, tako da ga se nije moglo razumjeti iako su geste i mimika govornika odavale da je riječ o važnom političkom događaju, o događaju iz prošlosti koji u sadašnjosti postaje nezamisljiv, zapravo o događaju izgubljenom u memoriji.

Simultani govor, audio verzija performansa koji je izveden u kazalištu u Regensburgu 4.11.2008. godine kao dio festivala *Donumenta*, pripada istoj seriji radova. Istražuje idejne i ideološke dimenzije određenog sadržaja koji se u određenom vremenu komunicira govorom.

Dalibor Martinis ponovio je govor Srećka Bijelića sa VII sjednice CKSKJ, 1. 7. 1967. godine. Iza njega, na tribini je sjedilo 12 prevoditelja. Izvorni su govornici svojih jezika, no zapravo su volonteri – ekonomski imigranti u tom njemačkom gradu što je projektu dalo posebnu socijalnu dimenziju. Ad hoc skupina predstavnika različitih etničkih, rasnih i vjerskih manjina koji su u zemlji u koju su emigrirali u principu marginalizirani - ovim su projektom dobili priliku za međusobnu, transkulturalnu suradnju i javni nastup na sceni pred publikom.

No, ono što oni izgovaraju, što na prvi pogled zvuči kao prijevod Martinisova, ili Bijelićeva, govora drugi je tekst: govor Fidela Castra ali preveden na mađarski, tekst Marcela Duchampa je izgovoren na kineskom, Andy Warhola na arapskom, Ljennov govor je na turskom, Mao Tse Tungov na francuskom, Osama Bin Ladenova poruka je na španjolskom, govor Marthina Luthera Kinga na ruskom, Guy Debord na grčkom, Kazimir Maljevič na japanskom, Marinetti na svahiliju itd ...

Tom kulturnom, jezičnom i vremenskom dislokacijom uspostavilo se univerzalno pitanje komunikacije, je uopće moguće međusobno razumijevanje govorećih subjekata, može li se razumjeti ono nama prošlo i ono s različitih razina naše stvarnosti.

damir očko

age of happiness

25'

First broadcast on July 3, 2009

In the works of younger generation artist Damir Očko music figures as a constant and constitutive element. For example, at this exhibition entitled *Compositions* in Lotrščak Tower in 2006, Očko showed video works that explored the possibility of musical execution but subjected to manipulations enabled by the video medium. Thus in the film *Forward and Backward* a pianist played a Bach fugue from back to front; but the film that we watch is made in such a way that the original recording of the pianist is reproduced backwards, rendering for us the real order of things once again. In the video *Tempo* the original recording of a cellist who is playing extremely slowly in real time is speeded up to the tempo envisaged for the composition. And the indeterminable departure from the usual performance that can be felt with such a procedure opened up the topic of the correctness of the performance and new possibilities of interpretation of a real state of affairs quite opposite to the appearance.

At the following exhibitions, which joined video works and sculptural forms created on the basis of them in a united story, as for example at an exhibition in 2007 in the Miroslav Kraljević Gallery, although music was once again one of the structural elements, Damir Očko brought in an ever more powerful visual stratum. His films *End of the World* or *Boy with the Magic Horn* are attempts at staging mythological narratives, myths of Earth as a flat slab or a story of the end of the world. But starting off from myths, Očko gets to grips with the need to create the new, according to his own visions of the formed world. The dire ambience in which the action of the video *End of the World* takes place is at the same time the real Tirana that in this case acts a mythical city at the end of the world, with all the additional inexplicit social and welfare connotations that the phrase of the title invokes.

Očko's audio work *Age of Happiness* has music from his film of the same name as its point of departure. And as Očko says, 'it explores the magical possibilities and properties of music that go beyond the usual perception. In the film, music sets off fantastic events and thus itself becomes the main character'.

His description of the film would run like this:

The narrative builds characters who are deprived of their sense of sight. Their basic sense is hearing. The whole of the space, and the events themselves, are described via a group of people who after inexplicably awakening in the middle of the forest to the call of three different birds begin to follow just one of them. The bird that is phonically different from the others calls in the colours of *ondes martenot*.

The same instrument takes the characters into a night scene in which, along with the appearance of a new instrument, the glass harmonica, the climax of the film occurs, after which everything vanishes in the dark.

damir očko

doba sreće

25'

Premijerno emitirano 3.7.2009.

U djelima likovnog umjetnika mlađeg naraštaja Damira Očka, glazba se pojavljuje kao stalan i konstitutivan element.

Na primjer, na njegovoj izložbi pod nazivom *Kompozicije* u kuli Lotrščak godine 2006. Očko je pokazao video radove koji su istraživali mogućnosti glazbene izvedbe, no podvrgnute manipulacijama koje omogućuje medij videa. Tako u filmu *Naprijed i natrag* pijanistica svira Bachovu fugu od kraja prema početku; no film koji gledamo napravljen je tako da se izvorna snimka pijanistice reproducira ponovno unatrag tako da naposljetku dobivamo opet pravi poredak stvari. U video-filmu *Tempo* izvorna snimka violončelista koji je svirao izrazito sporo, u realnom je vremenu ubrzana na tempo predviđen za izvedbu te kompozicije.... Neodredivi pomak od uobičajene izvedbe koji se takvim postupkom mogao osjetiti otvara je teme o ispravnosti izvedbe i nove mogućnosti tumačenja ili stvarnog stanja stvari nasuprot njegovu privida ... Na sljedećim izložbama, koje su u jedinstvenu priču povezale video radove i skulpturalne oblike nastale na temelju njih, kao na primjer na izložbi 2007. u Galeriji Miroslav Kraljević, iako je glazba ponovno jedan od gradivnih elemenata, Damir Očko uvodi sve snažniji vizualni sloj. Njegovi filmovi *Kraj svijeta* ili *Dječak s čarobnim rogom* pokušaji su uprizorenja mitoloških narativa, mita o Zemlji kao ravnoj ploči ili priče o kraju svijeta. No, polazeći od mita, Očko se uhvatio u koštac s potrebom stvaranja novog, prema vlastitim vizijama oblikovanog svijeta. Mračni ambijent u kojem se događa radnja video rada *Kraj svijeta* istodobno je i stvarna Tirana koja u ovom slučaju 'glumi' mitski grad na kraju svijeta, sa svim dodatnim neeksplicitnim društvenim i socijalnim konotacijama koji naslovna sintagma izaziva.

Audio rad *Doba sreće* Damira Očka kao polazište ima glazbu iz njegova istoimenog filma. I kako Očko kaže, 'istražuje magične mogućnosti i svojstva glazbe koja nadilaze njezinu uobičajenu percepciju. U filmu glazba potiče fantastične događaje i tako sama postaje glavni lik.'

Očkov opis filma glasilo bi dalje ovako:

'Narativ gradi likove koji su lišeni osjetila vida.

Njihovo je osnovno osjetilo sluh.

Sav prostor, a i sami događaji opisuju se preko skupine ljudi koja nakon neobjašnjivog buđenja usred šume na zov triju različitih ptica počinje pratiti samo jednu od njih. Ptica koja se zvukovno razlikuje od ostalih javlja se u bojama Martenotovih valova.

Isti instrument uvodi likove u noćnu scenu unutar koje, uz pojavljivanje novog instrumenta - 'staklene harmonike' - dolazi do klimaksa filma nakon kojeg sve nestaje u mraku.'

Očko did not choose his instruments at random.

The history of the glass harmonica, from Franz Messmer to Mozart himself (who composed the composition that appears at the very end of the work) is shot through with stories of magic, the occult, or its hypnotic properties. Along with the glass harmonica and Messiaen's birdsongs, Očko was also inspired by sketches for the grandiose *Mysterium* of Scriabin.

But irrespective of all these references, the audio work, like the film *Age of Happiness*, has no narrative determination.

As the author says 'the potential of radio as medium and context of broadcast in which this sound structure will be presented offers him the possibility of experimentation: projection of film or some kind of futurist vision, but without an image.

Who are these figures, whence do they come, what is the light in the middle of the forest, where did they all vanish to?

The answers of course do not exist in the actual music either, they can only be hinted at, but the abstractness of the sound composition seldom suggests any safe way out. 'All this refers to the question: how much imagination is left to us in fact?

But the author has woven new layers into the basic structure: archival recordings of Futurist experiments: Russolo's *Chorale*, Marinetti with his *Synthesis* of Futurist music, Apollinaire, talks of the Cabaret Voltaire and, on the basis real recordings, a compiled fictional conversation between Marcel Duchamp, Richard Huelsenbeck and Tristan Tzara.

The layers are interwoven contrapuntally, the atmosphere is extremely surreal, time is deranged in its linearity, making use of the potential of some bygone visions of the world.

40

vlasta žanić and boris greiner

unresolved

2002'

Sound engineers Miroslav Šeb and Krešimir Horvat

First broadcast on March 28, 2010

Vlasta Žanić is a visual artist whose work is primarily associated with the term self-referential. In the medium of video or performance in her case it is usually a matter of a certain introspective procedure. Self-referentiality is present at several levels: as topic, and also as medium: the artist both performs and observes herself. She also wants to act, not only at a symbolic level. The artist's personal reality thus becomes the cause and the objective of action, and her performances pass through phases from private and intimate experience or reflection to public event and back again, and are in fact as it were a trace of the road taken. But although the performative is a genuine fact in the author's life, Vlasta Žanić also sets it up as a symbolic abstraction of a given generally intelligible, not to say, universal topic. A similar phenomenon

Očko instrument dakako nije izabrao nasumično.

Povijest staklene harmonike, od Franza Messmera do samog Mozarta (koji je i skladao kompoziciju koja se pojavi na samom kraju rada), protkana je pričama o magiji, okultnom, ili njezinim hipnotičkim svojstvima. Uz staklenu harmoniku i Messienove ptice, Očko se nadahnua i skicama za grandiozni *Mysterium* Alexandra Scriabina. No bez obzira na sve te reference, audio rad, kao i film 'Doba sreće' nema narativne odrednice.

Kako kaže autor, 'potencijal radija kao medija i kontekst emisije u kojoj će ova zvukovna struktura biti prezentirana nude mu mogućnost eksperimenta: projekciju filma ili neku vrstu futurističke vizije, ali bez slike!

Tko su ti likovi, odakle dolaze, kakvo je to svjetlo usred šume, gdje su nestali?...

Odgovori dakako ne postoje ni u samoj glazbi, oni se mogu samo natuknuti, no apstraktnost zvukovne kompozicije rijetko upućuje na neki siguran izlaz.' A sve to upućuje na pitanje: Koliko nam je mašte još zapravo ostalo?

No, u osnovnu strukturu, autor je upleo nove slojeve: arhivske snimke prvih futurističkih eksperimenata:

Russolov *Koral*, Marinettia s njegovom *Sintezom* futurističke glazbe, Apollinairea, razgovore o *Cabaretu Voltairu* te, na temelju stvarnih snimaka, sastavljen fiktovni razgovor između Marcela Duchampa, Richarda Huelsenbecka i Tristana Tzara.

Slojevi se isprepleću u kontrapunktu, atmosfera je posve nadrealistička, vrijeme je narušeno u svojoj linearnosti koristeći potencijal nekih davnih vizija svijeta.

vlasta žanić i boris greiner

neriješeno

2002"

Ton majstori Miroslav Šeb i Krešimir Horvat

Premijerno emitirano 28.3.2010.

Vlasta Žanić vizualna je umjetnica uz čiji se rad prije svega veže odrednica autoreferencijalnog. U mediju videa ili performansa kod nje je redovito riječ o određenom introspektivnom postupku. Autoreferencijalnost je prisutna na više razina: kao tema, ali i kao medij: umjetnica samu sebe izvodi i promatra. Pri tome želi i djelovati, i to ne samo na simboličkoj razini. Umjetničina osobna stvarnost tako postaje i uzrok i cilj djelovanja, a njezini performansi prolaze kroz faze od privatnog, intimnog doživljaja ili promišljanja do javnog događaja i natrag, ostaju zapravo kao trag toga puta. No, iako je performativno istinit čin u autoričinom životu, Vlasta Žanić ga istodobno uspostavlja i kao simboličnu apstrakciju određene općerazumljive, da ne kažemo, univerzalne teme. Sličan fenomen ističe teoretičar Dieter Mersch u svojem eseju *Life - Acts. Umjetnost*

is brought out by theorist Dieter Mersch in his essay *Life-Acts. The art of the performance and the performativeness of art*¹ when he speaks of the 'primary duality in the performative'. On the one hand is meaning, the process of symbolisation that is spoken or expressed with some deed. On the other hand is the event in the state of singularity and temporality, materiality and corporeality.

The second author of this audio work, Boris Greiner, is known to the public as one of the artistic duo Greiner and Kropilak, difficult to pin down with respect to media, then of Slipa Konfidenca and also from the art workshop Petikat. But Greiner has in recent times, it would seem come to find his primary expression in literary forms. His individual prose editions, after *Interconfidential* written with Stanislav Habjan, have been *Pawn's Gambit /Pješakov gambit/* and *Life in the Attic /Život na tavanu/*. But Boris Greiner has also been very successfully involved in experimental film, graphic design and visual art, whether as author or writer of critical texts.

The audio work *Unresolved* was created collaboratively between these two artists, and is the third joint work bearing the same name. The first was displayed at the exhibition *1:1. The interpersonal in contemporary art* (Zagreb, 2006), the second in the Moria Gallery in Stari Grad (Hvar). This is the third work of the same topic and title, but produced entirely differently. Once again we are in a story from the real life of this couple, in an intimate situation of two people attempting to live together. But the loop of the sound image tells of an issue that is ever-open.

rino efendić

α

21' 52'

Sound engineer Tomislav Unušić

First broadcast on April 4, 2010.

Split artist Rino Efendić, when he is photographing, his primary activity it might be said, takes shots of abandoned urban nooks and crannies, the beach in winter, during the sirocco, always something abandoned, unprepossessing and insignificant. These are often scenes in fragments: some grey piece of the waterfront with a crack in the concrete, a torn rusty railing, the dark in which figures vanish. Scenes of voids, entropy of all kinds, seldom populated with human beings.

But the presence of the person observing through the lens can be felt very well. The empathy of his gaze does not describe, is not interested in the detail of the photographed, or any explanation of the situation as is. The photographs are grouped into thematic units such as, for example, *Bačvice Beach*, or *A little night kite-flying*, but do not form any narrative flow. Efendić's photos leave everything up to the impression, the melancholic and intimate. As critic Ivana Mance says: 'Deprived of the usual capacity for analytical and attentive

1 Dieter Mersch: [Art of the performative and the performativeness of art, Ogleđi i rasprave Programme], Croatian Radio 3

*performativnog i performativnost umjetnosti*¹ kada govori o 'prvotnoj dvostrukosti u performativnom'. Na jednoj je strani značenje, proces simbolizacije, dakle ono što se nekim činom govori ili izražava. Na drugoj je strani događaj u stanju singularnosti i temporalnosti, materijalnosti i tjelesnosti.

Drugi autor ovaga audio rada, Boris Greiner široj je publici poznat kao jedan od medijski teško određiva umjetničkog dvojca Greiner & Kropilak, potom Slipe Konfidence, te iz umjetničke radionice Petikat. No, Greiner je, u posljednje vrijeme ipak, čini se, svoj primarni izraz našao u literarnim formama. Njegova samostalna prozna izdanja, poslije *Interkonfidentalna* napisana sa Stanislavom Habjanom, su *Pješakov gambit* i *Život na tavanu*. No, Boris Greiner bavi se vrlo uspješno i eksperimentalnim filmom, grafičkim dizajnom, te vizualnom umjetnošću, bilo kao autor ili pisac kritičkih tekstova.

Audio rad *Neriješeno* nastao je u suradnji ovo dvoje autora, i treći je njihov zajednički rad pod istim nazivom. Prva varijanta je bila izložena na izložbi 1:1, *Među(o)sobno u suvremenoj umjetnosti* (Zagreb, 2006.), druga u Galeriji Moria u Starom Gradu na Hvaru. Ovo je treći rad iste teme i naziva, no posve različite izvedbe.

Ponovno smo u priči iz stvarnog života ovoga para, u intimnoj situaciji dvoje ljudi koji pokušavaju živjeti zajedno. No, loop zvučne slike govori o stalno otvorenom pitanju...

rino efendić

α
21'52"

Ton majstor Tomislav Unušić
premierno emitirano 4.4.2010

Splitski umjetnik Rino Efendić kada fotografira, što bi se moglo reći da je njegova primarna djelatnost, snima zapuštene urbane zakutke, plažu zimi, za juga, uvijek nešto napušteno, neugledno i beznačajno... Često su to prizori u fragmentima: kakav sivi komad rive s pukotinom u betonu, potrgana zahrđala ograda, mrak u kojem nestaju likovi. Prizori praznina, entropije svake vrste, rijetko su naseljeni ljudima.

No, prisutnost onoga koji promatra kroz objektiv može se dobro osjetiti. Empatijska njegova pogleda ne opisuje, ne zanima je detalj snimljenoga, ni ikakvo objašnjenje zatečene situacije. Fotografije se grupiraju u tematske cjeline, kao što su na primjer *Kupalište Bačvice* ili *Mala noćna zmajarenja*, ali ne oblikuju narativan tok. Tako Efendićeva fotografija ostaje sva u dojmu, u melankoličnom i intimističkom. Ili kako ističe kritičarka Ivana Mance: 'Uskraćen za uobičajenu mogućnost analitičkog i pomnog razgledavanja, (promatrač je) pozvan u odnos koji ne počiva na racio-

1 Dieter Mersch: Umjetnost performativnog i performativnost umjetnosti, Ogleđi i rasprave, Treći program Hrvatskog radija, prijevod Božena Končić Badurina

viewing [the observer] is invited to a relation that does not rest on rational objectification of the contents of the scenes shot: a bit more than a sequence of unconnected fragments, for example, of the night scenes of Split, can be seen not with the eye but only with the organ of irrational and emotional acquiescence'.

The audio work of Rino Efendić entitled *A* was created by conjoining the sounds of three religious rites and the repetitive sounds of military formations. The text comes from the anti-psychiatric book *Language of Madness* of David Cooper. The intermingling of these sounds suggests a message about the yoking of the effects of religion, the military and politics on the individual, who in front of all these 'formations' finds his only chance of survival in the personal, poetic and emotional.

RINO EFENDIĆ:

A short chronology of my own audio creative work

At the beginning of course, along with photography, there was music. Our generation was somehow oriented to it and it had a great influence on at least my circle of friends. In particular the oblique strategies of Brian Eno and Cage's theories liberated me in particular and showed me the way to many dimensions of the sound image and the production of sound that was equal to the picture. Or the separate, self-sufficient artefact. Intellectually, closest to me in fact were the postulates of the protagonists of Fluxus and neo-Dada, and we might say that on this network of previous meanings I build some 'sound picture' of mine. And so I start with little experiments particularly interested in ambient set-ups in which I regularly use sources of sound. Juxtaposed or equal, but changing their positions, I always put them into some kind of dialogue, or rather polylogue.

In 1991 at the *Adria Art Annale* in Split I set up the work *R.A.S.A.P.* [dissolution]: two slide projects joined with a fader show the same image and fade it into the other with minimal and yet visible differences, with sound accompaniment. The guitar, the tones of which literally dissolved in the slow, drawn-out wailing, was played by Luka Belan, and I edited them into segments of different lengths. The sound thus followed the dissolution of the image with all the connotations of the year, year of collapse and disintegration.

In 1992, in a work entitled *Without any tea* in Split (Loggia Gallery), [there were] again carousel slide projectors with a fader, this time with 82 black and white photos in each, and with sound recorded in everyday situations – on the market place, in the bus, on the waterfront... The speech and the noise are in opposition to the images of the little home tea ceremony. The war was coming close to the town, and home was the only place of peace and quiet feelings.

In 1993 in the Galić Gallery was the work *Contents*. It was prompted by the death of a friend in the southern theatre of war. On one side, developed on mere-photographic paper, was a black and white print of my body, and on the opposite side was a recording of me running really in a frenzy through the city to the top of Marjan Hill. The video was accompanied by the loud sound of breathing, of heart beats, unconnected sentences in which, breathless, I ask about the contents, about the essential in life.

1994, Jazz Café, very busy at that time: the installation *Space sound of space*: in the first

nalnoj objektivaciji sadržaja snimljenih prizora: nešto više od niza nepovezanih fragmenata, (na primjer) noćnih prizora Splita, moguće je vidjeti ne okom, nego samo organom iracionalnog, emotivnog pristanka.'

Audio rad Rina Efendića pod nazivom *A* nastao je spojem zvukova triju religijskih obreda i repetitivnih zvukova vojnih formacija. Tekst je iz anti-psihiatrijske knjige *Jezik ludila* Davida Coopera. Prepletenost ovih zvukova sugerira poruku o sprezi religijsko-vojno-političkog djelovanja nad pojedincem kojemu pred svim tim 'formacijama' preostaje jedino mogućnost opstanka u osobnom, poetskom i emocionalnom.

RINO EFENDIĆ:

Kratka kronologija vlastitog audio stvaralaštva

U početku je naravno, uz fotografiju, bila glazba. Generacijski smo nekako određeni prema njoj i izvršila je veliki utjecaj bar na moj krug prijatelja. Naročito me *Zaobilazne strategije* Briana Enoa i Cageove teorije oslobađaju i ukazuju mi na mnogobrojne dimenzije zvučne slike i proizvodnje zvuka ravnopravnog slici. Ili zasebnog, sebi dovoljnog artefakta. Idejno su mi zapravo najbliže postavke protagonista Fluxusa i neodade, pa recimo da na toj mreži prethodnih značenja gradim neku svoju 'zvučnu sliku'. Tako počinjem s malim eksperimentima naročito zainteresiran za ambijentalne postavke u kojima redovito koristim više izvora zvuka. Su-protstavljenih ili jednakih, no mijenjajući im pozicije uvijek ih dovodim u neku vrstu dijaloga, to jest poliloga.

1991. godine na *Adria art annalu* u Splitu postavio sam rad *R.A.S.A.P.*: dva dijaprojektora spojena pretapačem vrte istu sliku i pretapaju je jednu u drugu s minimalnim ali vidljivim razlikama, uz zvučnu pratnju. Tonove gitare koji se doslovno raspadaju u polaganoj otegnutom zavijanju odsvirao je Luka Belan a ja sam ih montirao u segmente različitog trajanja. Zvuk tako prati 'raspad' slike sa svim konotacijama vezanim uz tu godinu, godinu raspada.

1992. rad pod nazivom *Bez čaja* u Splitu (Galerija Loggia), opet karusel diaprojektori s pretapačem, ali ovaj put s 82 crno bijele fotografije u svakom i sa zvukom snimljenim u svakodnevnim situacijama - na pazaru, autobusu, rivi... Šumovi i govor je u opoziciji slikama male kućne čajne ceremonije. Naime, rat se približio gradu i dom je jedino mjesto mira i mirnih osjećaja.

1993. godine u galeriji Galić rad *Sadržaj*. Potaknut je pogibijom prijatelja na južnom bojištu. Na jednoj je strani, razvijen na metarskom foto papiru crno bijeli otisak mog tijela, a nasuprot je bio postavljen video rad, snimka mog zaista sumanutog trčanja kroz grad do vrha Marjana. Video je pratio vrlo glasan zvuk disanja, otkućanja srca, nepovezanih rečenica u kojima se zadihan pitam o sadržaju, onom bitnom u životu.

1994. godine u caffeu Jazz, tada vrlo prometnom, instalacija *Prostor zvuk prostora*:

room some twenty small radios were chucked in a heap; each of these little transistors told or crackled or sang or spoke or whistled or howled its own story... In the second room bird song could be heard from the loudspeakers, and in the third is a television that was crackling, without an image, the sound of the interference being very loud. At a symposium to accompany the exhibition *Check Point*, Toni Horvatić projected his own text on himself accompanied by the sound of my two-channel installation *EAIYOU*. On one channel I could be heard sighing and smacking my lips over the letters of the alphabet with repetitions and variations, and on the other channel the whole time rain was pelting down, the various sounds of running water could be heard.

The installation *AUIEYO* with alphabet sounds divided into two channels was set up in the *Gap* Exhibition in Gripe Fort. Two adjacent televisions were touching, on one was a video that showed a mouth and on the other there were ears (all of them mine), and alongside them was my bed.

At the exhibition *Otok [Island]* in Dubrovnik, in a darkened billiard room I put on the work *Onaia*. On one line the monologue of a sex telephone was recorded, and on the other I recorded my own voice uttering the usual short words from a telephone conversation, such as – what?... yeah! no! how's that? you don't say... When these recordings were listened to at the same time in the room they formed a dialogue full of quaint coincidences ('He put it in my! How?' and so on)

At the first film and video festival in Split I produced the work *Uncle* with Milan Brkić. A van was put on the waterfront with a PA of several thousand W that at unequal intervals shot out the single spoken word *STRIC [UNCLE]*. The voice was that of Milan Brkić. Chosen according to a sound-meaningful and meaningless pattern both word and installation excited numerous reactions. Since a PA system in a public space is always reserved for ideological propaganda, this broadcast single word excited attention and also estrangement (as Comrade Shklovsky might have said).

Prompted by these weird sounds of ours Toni Horvatić and Co., organised an event in 1997 called *Alternation*. I did a sound work – I spoke very loudly a text of a very personal nature, but I did not let the audience into the space of the Kinoteka. I was alone in the dark in which I produced this sound. Sandi Vidulić in *Slobodna Dalmacija* observed: 'We have to take the artist at his word that he really did the work, but does he thus do away with the possibility of reviewing?'

In 1998 at Usta nad Labem the event *Black and Blue*. Again a darkened room (we might say I use it often, so that visual attractions shouldn't detract from the sound). Two sources of sound – audio English lessons were disturbed by frequency noises from the other side to such an extent that they were unrecognisable. Then, in the transitional Czech Republic, we recalled the words of Stilinović's work *An artist who doesn't speak English*.

I have always been particularly interested in radio as medium for transmission and performance, and somehow I persuaded a team from Split's KL Radio to let me broadcast in the night the work *1700 seconds*, a mix dedicated to the 1700th anniversary of Split, but treated a little bit ironically through speeches, voices, texts from the crime pages and similar sources. At the exhibition *Sound Object*, in the Split Multimedia Culture Centre, my work

u prvoj prostoriji na gomilu je nabacano dvadesetak malih radio aparata, tranzistora, svaki od njih svoju priču šumi, pjeva, govori, pišti, zavija... U drugom prostoru sa zvučnika se čuje pjev ptica, a u trećem je televizor koji šumi, bez slike, zvuk smetnji vrlo je glasan. Na simpoziju uz izložbu *Check point* Toni Horvatić projicira na sebe svoj tekst popraćen zvukom moje dvokanalane instalacije *EAIYOU*. Na jednom kanalu čuje se kako na razne načine izdišem i mljackam slova abecede s ponavljanjima i varijacijama, a na drugom kanalu cijelo vrijeme pljušti i slijeva se kiša, čuju se razni zvuci tekuće vode.

Instalacija *AIUEO* sa zvukovima abecede razdijeljene na dva kanala postavljena je na izložbi *Gap* u tvrđavi Gripe. Dva priljubljena televizora se dodiruju, na jednom se emitira video koji pokazuje usta na drugom su uha (sve moje), a pokraj njih je moj krevet.

Na izložbi *Otok* u Dubrovniku u zamračenoj sali za biljar postavio sam rad *Onajja*. Na jednoj liniji snimljen je monolog sex telefona, a na drugoj sam snimio svoj glas koji izgovara uobičajene kratke riječi iz telefonskog razgovora – što?, da!, ne!, kako?, stvarno?... Kada su se te snimke slušale istodobno u prostoru oblikovale su 'dijalog' prepun duhovitih slučajnosti. ('Stavio mi ga je! Kako?' ltd.)

Na prvom festivalu filma i videa u Splitu s Milanom Brkićem realiziram rad *Stric*. Na rivi je postavljen kombi s razglasom od nekoliko tisuća wati koji u nejednakim intervalima ispaljuje jednu jedinu izgovorenu riječ STRIC (glas je bio Milana Brkića). Odabrana po zvučno smisleno besmislenoj shemi i riječ i instalacija izazvale su mnogobrojne reakcije. S obzirom da je razglas u javnom prostoru uvijek rezerviran za ideološko reklamnu poziciju, ovako 'razglašena' samo jedna riječ izazivala je pažnju i začudnost (kao što bi rekao tovariš Šklovski).

Potaknuti nekako takvim našim zvukalijama Toni Horvatić i društvo organiziraju 1997. godine manifestaciju *Izmjena*. Ja izvodim rad sa zvukom, vrlo glasno izgovoram tekst osobne prirode, ali u prostor Kinoteke ne puštam publiku. Sam sam u mraku u kojem emitiram zvuk. Sandi Vidulić u Slobodnoj Dalmaciji primjećuje: 'Moramo umjetniku vjerovati na riječ da je izveo rad, ali ukida li tako mogućnost kritike?'

1998. u Usti na Labi manifestacija *Black and Blue*. Ponovno zamračena soba (recimo da je često koristim, kako bi zvuk bio neometan vizualnim atrakcijama). Dva izvora zvuka - (audio) lekcije engleskog ometane su s druge strane raznim frekvencijskim šumovima do neprepoznatljivosti. Tada, u tranzicijskoj Češkoj, sjetili smo se Stilinovićevog rada *Umjetnik koji ne govori engleski*.

Posebno me uvijek zanimao radio kao medij odašiljanja i izvedbe, pa sam nekako nagovorio ekipu splitskog KL radija da u noćnim satima emitiramo rad *1700 sekunda*, mix posvećen godišnjici Splita, ali malo ironiziran kroz govore, glasove, tekstove crne kronike i sličnih izvora. Na izložbi *Zvuk objekt* u splitskom Mulimedijalnom kulturnom centru moj rad istodobno je bio postavljen u galeriji i emitirao se na radi-

was at the same time set up in a gallery and broadcast on the radio, KL again of course. In 2008 at the event *Kvart [Quarter]* with Milan Brkić in our neighbourhood we put on the installation called *Klima [Air-Conditioning]* a column of speakers of several thousand watts at various intervals let out various sound miniatures which included three religious invocations, allahu-akbar, alleluia and aum, which I also use in the work *A* prepared for the broadcast *Picture of Sound* for Croatian Radio 3. And that, let's say, would be about it.

božena končić badurina

only I

18'

Sound engineer Danko Kuretić

First broadcast on April 11, 2010

In the performances of Božena Končić Badurina, whether she is herself the performer, or whether some others (her assistants) are, quite often almost nothing is done and nothing is performed. On the whole it is a matter of just simple observation. The visitors look at the artist, the exhibits – live people – look at the visitors (like the exhibition *Exposure* in the Student Centre Gallery in 2005), the individual looks at the group, or it is just a one-to-one gaze.

In some performances the action is still more pared down, reduced to the action of participants with closed eyes in a common space. For example, in a performance entitled *Coming Closer*, the artist stood in the centre of the space with closed eyes and in this way greeted each visitor individually, trying to sense their encounter. Or, in the same large circular space of the gallery she placed forty extras along the wall in a row, standing calmly with closed eyes. The visitor, entering among them along, necessarily was in a quandary about the ethical nature of his own gaze. Just how embarrassing the position of the superior gaze over powerless and passive others is was shown by many of the visitors finding this position very hard to keep up.

Perhaps just because of this formal minimalist condensation, Božena Končić Badurina manages to set up seemingly passive arrangements of observation or coexistence as intensely interactive encounters. Although at the physical surface little is going on, although the people never touch each other, the interchange at another level is very vigorous. The performance itself is produced in fact in the internal goings-on of all the participants. It is equally important what the performer experiences and what the visitor, they are all taking part. And they are forced to become vividly aware of what is happening to them.

The individual as a separate sensitive being sets up his or her own event as a consequence of the relationship with another, as the consequence of interpersonal presence. The artist for example, sat isolated for hours behind a screen, and in the gallery venue, only her breathing could be heard. Božena's subject needs an other, needs witnesses of her isolation.

ju, opet Kl naravno.

2008. na manifestaciji *Kvart* s Milanom Brkićem u našem kvartu postavljamo instalaciju *Klima* - stup od zvučnika od nekoliko tisuća wati u raznim je intervalima ispaljivao razne zvučne minijature u koje su bile uključene i tri religijska zaziva allahu uekbbar, aleluja, aum, a koje koristim i u radu *A* pripremljenom za emisiju *Slika od zvuka* Trećeg programa Hrvatskog radija.

I to je to, recimo.

božena končić badurina

samo ja

18'

Ton majstor Danko Kuretić

Premijerno emitirano 11.4.2010.

U performansima Božene Končić Badurine, bilo da je ona sama performerica ili su to drugi (njezini suradnici), često se gotovo ništa ne 'izvodi' ili ne 'događa'. Uglavnom je riječ samo o jednostavnom promatranju. Umjetnicu gledaju posjetitelji, izložci - živi ljudi - gledaju posjetitelje (kao na izložbi *Izloženost* u Galeriji Studentskog centra 2005.), pojedinac promatra skupinu ljudi ili je to pogled jedan na jedan. U nekima od performansa radnja je još oskudnija, svedena je tek na bivanje sudionika zatvorenih očiju u zajedničkom prostoru. Na primjer u performansu pod nazivom *Približavanje* umjetnica je stala u središte prostora zatvorenih očiju i tako dočekivala svakoga posjetitelja posebno, pokušavajući 'osjetiti' njihov susret. Ili, je u isti veliki kružni prostor galerije u nizu uza zid postavila četrdesetak statista da mirno stoje sklopljenih očiju. Posjetitelj se, ušavši sam među njih, nužno našao u dvojbi o etičnosti vlastita pogleda. O nelagodnoj poziciji nadmoćnog pogleda nad nemoćnim i pasivnim drugim govori to što su mnogi od posjetitelja takvu poziciju vrlo teško izdržali.

Možda upravo zbog takve formalne minimalističke sažetosti, naizgled pasivne konstelacije promatranja ili supostojanja, Božena Končić Badurina uspijeva uspostaviti kao intenzivne interaktivne susrete. Jer, iako se na fizičkoj površini malo toga zbiva, iako se ljudi međusobno nikada ne dodiruju, razmjena na nekoj drugoj razini vrlo je intenzivna. Sam performans ostvaruje se zapravo u unutarnjem događaju svakog sudionika. Jednako je važno pritom što doživljava performer, kao i ono što se događa posjetitelju, svi sudjeluju! I prisiljeni su to što im se događa i osvijestiti.

Vlastitu manifestaciju kao zasebno, senzibilno biće pojedinac uspostavlja kao posljedicu odnosa s drugim, kao posljedicu međusobne prisutnosti. Umjetnica je tako na primjer satima sjedila izolirana iza paravana, a u galerijskom prostoru čulo se samo njezino disanje. Boženin subjekt treba drugoga, treba svjedoka vlastite samoće. Samo se tako ostvaruje subjektivacija. Mogli bismo reći, naša se samotnost

Only in this way can subjectivisation be produced. We might say our loneliness is achieved only in an encounter with others. and so on the radio (an audio medium), where the artist is deprived of the physical body and its encounter with the other as her primary medium and initiator of artistic experience, nothing has been heard that might not have been heard perhaps at the very same moment in the house of one of the listeners; the sound of a person alone with themselves.

marko tadić

white legend

20' 47'

Sound engineer Dubravko Robić

First broadcast on April 18, 2010

I'm interested by imaginary / fictional narrations and possible changes to events in the past. This is nothing to do with nostalgia, rather of using 'that space' for various interpretations of the not so distant past. These works, i.e. fragments, tell the story of imaginary and Utopian spots, and these fictional places show us the potential of the past and the future and in this way demand our personal responsibility.

50

This is how Marko Tadić described his drawings exhibited in AŽ gallery in the art studios at the area called Žitnjak in Zagreb. In these drawings it was possible to recognise some examples of Zagreb architecture of the 50s and 60s, or parts of them. But the reality-effect of these identifiable motifs was cancelled out at the first step. cursorily drawn out on almost clean paper, these buildings are shifted from their concrete setting to some undefined space. The indeterminacy of their context, accompanied with on the whole minimalist drawing, with some collage-like intervention, with the imprint of an enigmatic date or a blot of colour, opened up the space of these drawings for a new kind of reality: it opened up the capacity to inscribe imaginary personal constructions of the contents. But here the author is not he who will determine the final new reading or one generally valid narrative. Tadić has managed to keep his drawing within the status of point of departure for each individual viewer for his own fictional process of signification.

It is on this play between the real and the imaginary, collective and personal, historical heritage and new contextualisation, fragmentation and collage that Tadić's other works are also based. In one cycle for example he intervened on maps: inscribing his own signs on them he formed a personal tale about a search for a Utopian place. Or before that, Tadić would partially re-paint found kitschy souvenirs – various wooden tablets covered with gaudy papers with depictions of idyllic landscapes and the obligatory text 'Greetings from [this and that city]', adding some comment or confusing the places. Similarly, when he painted on found old notebooks or ordinary pieces of board, these associative semantic complexes would above all reveal the playful artist, who with ease and wit linked high and popular culture, comic strip and graffiti with

ostvaruje tek u susretu s drugima. Pa tako i na radiju (u audio mediju), gdje je umjetnica lišena fizičkog tijela i njegova susreta s drugim kao svojeg primarnog medija i inicijatora umjetničkog doživljaja, nije se čulo ništa što se nije moglo čuti možda u istom trenutku u domu nekog od slušatelja: zvuk čovjeka samoga sa sobom...

marko tadić

bijela bajka

20'57"

Ton majstor Dubravko Robić

Premijerno emitirano 18.4.2010.

'Zanimaju me imaginarne / fiktivne naracije i moguće promjene 'prošlih događaja'. Ne radi se o nikakvoj nostalgiji, nego o korištenju upravo 'tog prostora' za različite interpretacije ne tako daleke prošlosti. Ova djela, tj. fragmenti, pričaju priču imaginarnih, utopijskih mjesta, a ova fiktivna mjesta pokazuju nam potencijal prošlosti i budućnosti te na taj način zahtijevaju našu osobnu odgovornost.'

Ovako je Marko Tadić opisao svoje crteže izložene u galeriji AŽ u umjetničkim ateljeima na zagrebačkom Žitnjaku. Na tim je crtežima bilo moguće prepoznati pojedine primjerke zagrebačke arhitekture 50ih i 60ih godina 20. stojeća ili njihove dijelove. No, stvarnosnost tih prepoznatljivih motiva razorena je već na prvom koraku. Sumarno iscrtane na skoro čistom papiru te su zgrade iz svojeg konkretnog okruženja izmahnute u neki nedefinirani prostor. Neodredivost njihova konteksta, udružena s uglavnom minimalističkim crtežom, nekom kolažnom intervencijom, otiskom zagonetnog datuma ili mrljom boje, otvorila je prostor tih crteža za neku novu vrstu stvarnosti: otvorila je mogućnost za upisivanje imaginarnih osobnih konstrukcija sadržaja. No, autor pri tome i nije taj koji će odrediti konačno novo čitanje ili jedan općevažeći narativ. Tadić je svoj crtež uspio održati u statusu polazišta svakome od gledatelja za njegov vlastiti fiktionalni označiteljski proces.

Na toj igri između stvarnog i imaginarnog, kolektivnog i osobnog, povijesnog naslijeđa i novog kontekstualiziranja, između fragmentiranja i kolažiranja, temelje se i ostali Tadićevi radovi. U jednom je ciklusu na primjer intervenirao na geografskim kartama: upisujući na njih svoje znakove formirao je osobnu priču o potrazi za utopijskim mjestom. Ili prije toga, pronađene kič suvenire - razne drvene pločice koje su naše bake vješale po zidovima obloženim šarenim tapetama s prikazima idiličnih pejzaža i obavezni tekstom 'Pozdrav iz...tog i tog grada', Tadić bi djelomično prebojao, dodao neki komentar ili pobrkao mjesta. Jednako kao i kada je slikao na pronađenim starim bilježnicama ili običnim daskama, ti asocijativni značenjski sklopovi odavali su prije svega zaigranog umjetnika, koji s lakoćom i duhovitošću veže visoku i popularnu kul-

motifs from history or the history of art.

The audio work that Marko Tadić prepared for the Croatian Radio 3 has all those features: this is a fictional construction of ready-made fragments (dramatised legends) that are revealed to the careful listener as just such: the scratching of the vinyl record or the audible cut in editing will reveal the historical time and the source's origin.

darko fritz

i_am_still_alive.html (audio)

21'30"

Sound engineer Danko Kuretić

First broadcast on April 25, 2010

Methods of archiving, transferring information from one medium to another, their transformations brought about by the transmission, the assimilation of inherent possibilities of means of communication into individual experience, the pure naked signal, these are the themes that since the very beginning, in the early 1990s, have marked the artistic work of Darko Fritz. Multimedia are not here just an added value. His fax messages, digital data turned into analogue, or vice versa, or even a digital signal transmuted into ambiences or biological substance, information that travels through time and space and a phenomenal and tautological form: the very substance of his works. Similarly, the process of generating such an artefact of his is a relevant content of the work.

For example in the work *End of the Message*, a capacious five-year-long project in which in seven phases he summed up his method. In the first phase, in the Netherlands town of Enshedee in the framework of an international project 'From cabinet of marvels to cyberspace' Fritz exhibited works from the holdings of the Rijksmuseum. At the same time, endless fax messages arrived in the museum, raising questions about the value of the originals exhibited and concluding: Value on, No Value, End of Message. But the events going on at the same time around the works were monitored with security cameras put up in the museum, and portraits of visitors who in order to look at the works got too close to the security camera were exhibited, and sounds were recorded... These fragments were to be once again exhibited in other places. Each individual work thus generated itself, and its form and medium became the content. Or as critic Radmila Iva Janković wrote, this was a 'message about how originals no longer have value, that reality is subject to multiplications, is at once real and fake, transferable to an unlimited number of possible places, bypasses are created between the virtual and the real space, various realities move and interfuse without end, the hard edges of the architectural space dissolve and create virtual cleavages'. In the series of verbal works from the cycle *Internet Error Messages* that was done in 2001 we are once again concerned with the shifting from the virtual and computer to the real environment, as well as its indirect contextualisation. Darko Fritz produced this phrase of the computer vocabulary out

туру, strip i grafit s motivima iz povijesti ili povijesti umjetnosti.

Audio rad koji je Marko Tadić pripremio za Treći program Hrvatskog radija ima sve ove osobine: riječ je o fikcionalnoj konstrukciji od ready made fragmenata (dramatiziranih bajki), koja se pažljivom slušatelju i otkriva kao takva: pucketanje vinilne ploče ili čujni montažerski rez odat će stvarno povijesno vrijeme i porijeklo izvora.

darko fritz

i_am_still_alive.html (audio)

21'30"

Ton majstor Danko Kuretić

Premijerno emitirano 25.4.2010.

Metode arhiviranja, prijenos informacija iz medija u medij, njihove transformacije uvjetovane prijenosom, asimilacija inherentnih mogućnosti komunikacijskih sredstava u individualno iskustvo, sam goli signal, teme su koje od samog početka djelovanja, prvih godina 1990-ih, obilježavaju umjetnički rad Darka Fritza. Multimedijalnost tu nije pridodana vrijednost. Njegove telefaks poruke, digitalni podaci pretvoreni u analogne ili obratno, ili čak digitalni signal preoblikovan u ambijente ili biološku tvar, informacije koje putuju kroz vrijeme i prostore, pojavni su oblik, ali i tautološki: sam sadržaj njegovih djela. Jednako tako i proces generiranja takvog njegova artefakta relevantan je sadržaj djela.

Na primjer u radu *End of The Message*, opsežnom petogodišnjem projektu u kojemu je u sedam faza sažeo svoju metodu. U prvoj fazi, u nizozemskom gradu Enschede u okviru međunarodnog projekta *Od sobe čudesa do cyberspacea* Fritz je izložio djela iz fundusa Rijks muzeja. U galeriju su istodobno pristizale beskrajne telefaks poruke koje su u pitanje stavljale vrijednost izloženih originala i konstatirale: Value on, No value, End of the Message. No, pratila su se i trenutna zbivanja oko radova pomoću sigurnosnih kamera postavljenih u muzeju, pa su i izloženi na primjer portreti posjetitelja koji su se za promatranja radova suviše približili sigurnosnoj kameri i zabilježeni zvukovi... Ti će fragmenti poslije biti ponovno izloženi na drugim mjestima. Svaki pojedini rad tako genirira sam sebe, a njegova forma i medij postaje sadržaj. Ili, kako piše kritičarka Radmila Iva Janković, to je 'poruka o tome kako originali više nemaju vrijednost, kako je zbilja podložna multiplikacijama, istodobno je stvarna i lažna, prenosiva na neograničeni broj mogućih mjesta, stvaraju se prenosnice između virtualnog i zbiljskog prostora, različiti realiteti se sele i prožimanju unedogled, rastvaraju se čvrsti rubovi arhitektonskog prostora i kreiraju virtualni procijepi'.

U seriji verbalnih radova - iz ciklusa *Internet Error Messages* koje nastaju od 2001. godine, ponovno je riječ o premještanju iz virtualnog kompjuterskog u stvarni okoliš, ali i o njegovoj posrednoj kontekstualizaciji. Darko Fritz tu je sintagmu kompu-

of 2220 cacti in the desert landscape of the volcanic island of Fuerteventura in Spain. The Darko Fritz work broadcast in *Picture of Sound* is from the same cycle. In it he opens up a space between first person speech (him as author and participant or listener), a hybrid space between private and public telecommunications and their infrastructure. Fritz uses here texts of reports of internet errors (HTML error reports) that inform the computer user, a person, about a dialogue of two servers, that is about problems of communication in two or more computers. The numbers are error codes that are sufficient for the computers, and the accompanying text is there for people to be explained briefly what problem or protocol it is about. But the very title *I am still alive* is a reference to a series of works of the same title by On Kawara of the 1970s. One of these works, produced as five identical telegraphic messages addressed in advance to Radoslav Putar, director of the Zagreb Gallery of Contemporary Art of the time was exhibited in Zagreb in 1973 at the *Tendency 5* show. Just like Fritz now, Kawara in this work used the actual information as its materialisation, and as medium of telecommunication and in terms of content it was both institutional criticism and first person speech of the artist.

tanja vujasinović

croatian programme, third radio

18'50"

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Sound engineers Danko Kuretić and Dalibor Piskrec

First broadcast May 2, 2010

At her exhibitions she tends to place large sculptural forms in the space, as she did in 2000 at the exhibition *Confrontation/Interface* (where she placed a statue of a sumo wrestler in a circle facing the spectator or at the exhibition *Mokosh* [old Slavonic female deity]) (with a vast sculpture of a goddess, scattering the whole area around her with grain). Recently, she placed in the Močvara Gallery a statue of a large rhinoceros the inside of which could be entered. At first glance, then, it seems that she works only with masses of material and with the effect of the pure physical volume; however, Tanja Vujasinović also skilfully works with the psychological effect of the form upon the person who is looking at it. Within the sculpture, the artist almost always leaves room for the viewer, either the place where he has to stand or the entry into the sculpture, or, quite the opposite, the facility to approach it. Tanja Vujasinović thus turns the viewer into a participant. This person's activity in contact with these forms is shifted to the area of thinking through his or her own role and position.

And when in a membrane of beeswax the artist impressed her own face and gravid abdomen she placed the spectators before the reverse of that impression: in a position that was oriented from her body outwards. The artist's open physical interior was so designed as to produce identification with her interior. Sculptural form as catalyst of psychological

torskog vokabulara izveo od 2220 kaktusa u pustinjском krajoliku vulkanskog otoka Fuerteventura u Španjolskoj.

Rad Darka Fritza koji je emitiran u *Slici od zvuka* iz istog je ciklusa. Njime otvara prostor između govora u prvom licu (njega kao autora i sudionika to jest slušatelja), hibridni prostor između privatnog i javnih telekomunikacija i njihove infrastrukture. Fritz ovdje koristi tekstove izvješća o internetskim greškama (HTML error reports) koje korisnika kompjutera, čovjeka, upućuju u dijalogu dva servera, to jest o problemima u komunikaciji dvaju (ili više) računala. Brojke su kodovi grešaka dovoljni strojevima, a pripadajući tekst služi kako bi se ljudima ukratko objasnilo o kojem se problemu ili protokolu radi.

No, sam naslov *I am still alive* referenca je na seriju istoimenih umjetničkih radova Ona Kaware iz 1970ih. Jedan od tih radova, ostvaren kao pet istih telegrafskih poruka unaprijed adresiranih na Radoslava Putara ravnatelja zagrebačke Galerije suvremene umjetnosti, bio je izložen i u Zagrebu 1973. na izložbi *Tendencija 5*. Slično kao i sada Fritz, taj je Kawarin rad kao svoju materijalizaciju koristio samu informaciju, a kao medij (tele)komunikaciju, te je po sadržaju bio ujedno institucionalna kritika i govor umjetnika u prvom licu.

tanja vujasinović

hrvatski program, treći radio
18'50"

Ton majstori Danko Kuretić i Dalibor Piskrec
Premijerno emitirano 2.5.2010.

Kada je na svojim izložbama postavljala u prostor velike kiparske forme, kao što je to učinila 2000. godine na izložbi *Sučeljavanje* (gdje je smjestila kip sumo borca u krug nasuprot gledatelju) ili izložbi *Mokoš* (s golemom skulpturom boginje oko koje je cijelu površinu nasula zrnjem) ili nedavno u Galeriji Močvara kada je postavila kip velikog nosoroga u čiju je unutrašnjost bilo moguće ući, dakle kada se na prvi pogled čini da radi samo s masama materije i djelovanjem njezine čiste fizičke zapremine, Tanja Vujasinović vješto radi i s psihološkim učinkom forme na onoga tko je gleda. Naime, autorica u samoj skulpturi skoro redovito ostavlja mjesto za gledatelja, mjesto na koje on mora stati, ili u skulpturu treba ući ili mu je, posve suprotno, onemogućeno da joj pristupi. Tanja Vujasinović tako gledatelja pretvara u sudionika. Njegova aktivnost u kontaktu s tim formama prebacuje se na područje promišljanja vlastite uloge i pozicije.

A kada je u opnu od pčelinjeg voska umjetnica utisnula svoje lice i trudni trbuh gledatelje je postavila i pred naličje toga otiska: u poziciju usmjerenu iz njezina tijela prema van. Autoričina otvorena fizička unutrašnjost trebala je proizvesti i uživljavanje u njezinu unutarnjost.

Kiparska forma kao katalizator psiholoških refleksija možda je najizravnije izražena

reflexes was perhaps most directly expressed at the exhibition *Broken Object* in 2007. On the wall of the Križić-Roban Gallery, Tanja Vujasinović then pasted a fragile plaster mould of an ordinary door handle.

The visitor was faced with a form that called upon him or her to use it as they do usually, to open some door. But if they did so, they would destroy the sculpture. The provocation was backed up with a sound recording that we heard in parallel: by a confessional monologue about our ambivalence between the challenge to destruction and the simultaneous sense of guilt. She put a similar challenge before the visitors of the Sculpture Triennial, when she placed in the space figurines of Venus that practically begged to be stolen. And when she was one of the four artists on the short list for the Radoslav Putar Prize, she shot a video triptych with three confessional tales of persons who had expected the prize but didn't get it, three different ways of facing up to some personal non-success.

This artist did not get the prize at that time, an additional confirmation of the self-referentiality in the point of departure for this work. This was though self-referentiality that offered itself as a matrix for each visitor to recognise his or her own experience. A similar effect is produced by the audio work of Tanja Vujasinović that we heard in the programme *Picture of Sound*.

In line with the context in which she works the artist made use of material that was found here (the audio sound itself and the words spoken in the programme) as a kind of ready-made. Deconstruction and reconstruction in a new and we might say slightly ironical sequence, the location and dislocation of contents, are there to create a kind of a trap, a shift that defamiliarises. 'A certain amount of destructiveness' and 'the artist's deliberately undefined intention', as can be heard in this work, should, from the initial confusion, provoke critical consideration of the context and the experience. The 'concept of contamination' should be the content of this work: what we experience as everyday and self-intelligible, the existence of which we are not perhaps even aware, should, in its shifted condition, emerge as something that to be re-considered. —

na izložbi *Slomljeni predmet* 2007. godine. Na zid galerije Križić Roban Tanja Vujašinović tada je zalijepila krhki gipsani odljev obične kvake. Posjetitelj se našao pred oblikom koji ga je pozivao da ga upotrijebi kao što to čini i inače - da otvori neka vrata. Ali ako to učini uništiti će skulpturu! Provokacija je bila pojačana zvučnim zapisom koji smo paralelno slušali: ispovjednim monologom o podvojenosti između izazova na destrukciju i istodobnom osjećaju krivnje. Sličan izazov Tanja Vujašinović postavila je pred posjetitelje Trijenala kiparstva, kad je po prostoru postavila male figurice Venere koje su skoro pozivale da ih se ukrade. A kada je bila jedna od četvoro izabranih umjetnika u najužoj konkurenciji za nagradu Radoslav Putar, snimila je video triptih s tri ispovjedne priče osoba koje su nagradu očekivale ali je nisu dobile, o tri različita načina suočavanja s osobnim neuspjehom.

Autorica tada nagradu nije dobila, što je bila dodatna potvrda autoreferencijalnosti u polazištu toga rada. Autoreferencijalnosti koja se ipak nudi kao matrica za prepoznavanje vlastitog iskustva svakome od gledatelja.

Sličan učinak ima i audio rad Tanje Vujašinović koji smo čuli u emisiji *Slika od zvuka*. U skladu s kontekstom u kojem 'djeluje' autorica se koristi 'materijalom' koji je tu za tekla (samim radijskim zvukom i riječima izgovorenim u programu) kao svojevrsnim ready madeom. Dekonstrukcija i ponovna konstrukcija u novozm, rekli bismo lagano ironičnom slijedu, lokacija i dislokacija sadržaja, trebale bi stvoriti svojevrsnu zamku, pomak koji očuđuje. 'Određena doza destrukтивности' i 'autoričine namjerno nedefinirane namjere', kako se može čuti u ovom radu, od početne zbunjenosti trebale bi izazvati na kritičko promišljanje i konteksta i doživljenoga. 'Koncept kontaminacije' trebao bi biti sadržaj ovoga rada: ono što već doživljavamo kao svakodnevno i samorazumljivo, ono čijeg postojanja već možda nismo ni svjesni, u 'pomaknutom' stanju trebalo bi izroniti kao nešto o čemu se ponovno treba razmisliti. —

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