MARCEL ODENBACH
WHAT'S TV GOT TO DO WITH IT?

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Osamdesetih godina prošlog stoljeća videoumjetnost je imala sveprisutnog velikog brata: televiziju. No bila je i dominantna kulturna sila te je izvršila golem društveni utjecaj na Njemačku nakon Drugog svjetskog rata. Televizijsko emitiranje u Njemačkoj ima zanimljivu povijest, a ona je započela vrlo rano. Već 1935. godine upotrijebljen je mehanički Nipkow sustav od 180 rasterskih crta, koji je omogućio ograničeno gledanje televizije u posebnim televizijskim sobama (*Fernsehstuben*) koje je organizirala Državna pošta u Berlinu i Hamburgu. Tijekom Ljetnih olimpijskih igara 1936. godine televizijske „emisije" između tih TV-portala bile su dostupne čak osam sati dnevno, a uvedena je i interaktivna televizija kao neka vrsta videofona, pri čemu se koristila posebna telefonska centrala (*Fernsehsprechstelle*) koja je povezivala Leipzig i Berlin. Televizija je bila vrlo moćno propagandno sredstvo u nacističkoj Njemačkoj tijekom rata, iako su televizori još bili malobrojni i dostupni samo na tim određenim punktovima.[1] U međuvremenu se komercijalna televizija naglo razvila u Americi, a televizijske emisije u Velikoj Britaniji, Francuskoj i drugim zapadnoeuropskim zemljama prerasle su iz strukture na koju je još uvelike utjecao radio u televiziju kao vizualni prozor u svijet. Od kraja 40-ih do 50-ih i 60-ih godina prošlog stoljeća televizor je postao dio mnogih američkih kućanstava.[2] U poslijeratnoj Njemačkoj su pak savezničke snage nadzirale televizijsko emitiranje, što je u pokušaju standardiziranja informacija dovelo 50-ih godina do osnivanja ARD-a (prvog njemačkog televizijskog kanala) i NWDR-a (kao komunikacijskog kanala sa Zapadom). Naposljetku su 1952. godine pokrenute i lokalne njemačke stanice, ali tek u skromnom opsegu. Bile su strukturirane po uzoru na Zapad, osobito na britanski BBC i američki stil televizijskih emisija.[3] ········ Marcel Odenbach je pripadnik prve generacije njemačkih umjetnika koja je, budući da je rođen 50-ih godina, odrasla s televizijom, i njegov rad odražava moć s kojom su masovni mediji (televizija, novine, film i općenito medijska propaganda) utjecali na njegov razvoj kao umjetnika.[4] Ovaj tekst govori o Odenbachovim videoradovima koje je stvarao u čuvenim „osamdesetima". Moje je mišljenje da se njegovi umjetnički videoradovi nastali u tom desetljeću oslanjaju na televiziju, koja je do tada već postala divovskom društvenom silom kojom se prenosila njemačka kultura. Ili, kako se promišlja u tekstu za katalog koji su Vanessa Joan Müller i Nicolaus Schafhausen priredili za Odenbachovu izložbu 2002. godine u Frankfurtu na Majni i Innsbrucku (*Marcel Odenbach*: *Blenden / Blinds,* str. 62), „ono što produktivno prisvajanje poznatih slika medijski obrađenih događaja prvenstveno ističe, to su specifične promjene koje su se dogodile u odnosu na vizualnost". Odenbach djeluje u nizu umjetničkih medijskih formata, a prvi put je prigrlio televiziju koristeći videotehnologiju 1976. godine, kada je TV uključio kao lik putem kojega je posredovao stvarnost u performansima i instalacijama aproprijacijom otprije snimljenih segmenata kao

Video art in the 1980s had an omnipresent big brother: television. TV was also the dominant cultural force and overwhelming social influence on post-WWII Germany. TV broadcasting in Germany has an interesting history that started very early. In 1935, using the mechanical Nipkow system of 180 scan lines, television could be seen on a limited basis in special *Fernsehstuben* (television viewing rooms) organized by the Reichspost in Berlin and Hamburg. During the 1936 Summer Olympics, TV 'broadcasts' between these TV portals were available for up to eight hours a day, and even interactive television was introduced as a kind of videophone, using a *Fernsehsprechstelle* (special telephone booth) that connected Leipzig and Berlin. Television was a very strong vehicle for the National Socialists during the war; even if there were limited numbers of TV sets, it was an important propaganda tool (although only available at these destination points).[1] Meanwhile, commercial television developed quickly in America, and programmes in the UK, France and other western European countries grew from a radio-informed structure into television as a visual window to the world. From the late 1940s and into the 1950s and 1960s, TV became a modern American household appliance.[2] In postwar Germany, on the other hand, television broadcasting was monitored and controlled by the Allied forces, which in an attempt to standardize information, founded the ARD (the first German channel) and the NWDR (as communication channels from the West) in 1950. Ultimately, local German productions began in 1952, but on a limited basis, and were modelled on western European, especially the British (BBC) and American TV styles.[3] ········ Marcel Odenbach is a member of the first generation of artists in Germany who, born in the 1950s, grew up with television, and his work reflects the power that mass media (television, as well as newspapers, film and mass media propaganda) had on his development as an artist.[4] This text will provide a discussion about Odenbach's video work created in the decade of 'The 1980s'. It is my opinion that his artistic video works produced in that decade refer to television, which by then was a giant social force that mediated German culture. Or, as the catalogue text edited by Vanessa Joan Müller and Nicolaus Schafhausen for Odenbach's 2002 exhibition at Frankfurt am Main and Innsbruck reflected (*Marcel Odenbach: Blenden / Blinds,* p. 62): 'What the productive appropriation of familiar images of media-processed events above all highlights are specific changes in relations of visuality.' Odenbach, working across several artistic media formats, initially embraced television using video technology in 1976, including TV as a character to mediate reality in performance, installation and appropriated off-air segments as elements in single-channel video. Like his drawing, which brought together mass-media images from newspapers, magazines and other public documents, collaged using ink, paint, and pencil, his video is also recognizable for its unique use of collage. But in video, his

elemenata za jednokanalni video. Poput njegovih crteža, koji su spajali slike iz masovnih medija, kao što su novine, časopisi i drugi javni dokumenti, koje je sklapao u kolaže uz korištenje tuša, boje i olovke, i njegov je video karakterističan po jedinstvenoj uporabi kolaža. No u videoradovima njegova je tehnika kombinirala različite vizualne i auditivne događaje pomoću kojih je stvarao vremenske sekvencije koje suprotstavljaju i uspoređuju kulturne i političke reference s nedostatkom informacija. On također upućuje na ono što se ne pokazuje na televiziji, i to koristeći bjeline koje uvodi među slikovne elemente. ········ Emitiranje videoumjetnosti bilo je važno postignuće za mnoge videoumjetnike tijekom 70-ih i 80-ih godina. Bio je to politički iskaz u smislu kršenja televizijskih normi, ali i intervencija u komercijalno kontrolirani medij uvođenjem novog vizualnog jezika. Nažalost, emisije s radovima umjetnika često su išle u satima koji su bili sve prije nego „prime-time", a 80-ih godina malo je kućanstava s televizorom imalo i uređaj za snimanje, što je te radove činilo nevidljivima za psihološki „masovnu publiku" koju je televizija kao medij predstavljala. Uz to što se videoumjetnost pojavila 80-ih godina širom zapadnoga svijeta kao nešto što je bilo moguće prikazati na televiziji, istovremeno je privlačila veliku pozornost i u svijetu umjetnosti, i taj paralelni razvoj povećao je vidljivost umjetnika i umjetničkog rada ········ Osim što je 80-ih godina televizija priznata kao apsolutno najvažniji masovni medij, postala je i

ključno sredstvo prenošenja američke kulture (engleskog jezika, američke politike i uloge SAD-a kao međunarodne sile, kao i potrošačke kulture u obliku glazbe, mode i stila). Naposljetku je homogenizirala vizualnu i kulturnu dominaciju američkog stila života širom svijeta, a od kraja 70-ih i tijekom čitavih 80-ih godina bila je snaga koju nije bilo moguće ignorirati, kao i pojava koja je iznjedrila MTV-generaciju. Njemačka je prigrlila stil popularnih američkih televizijskih dramskih serija iz 80-ih, „sapunica" za odrasle, kao što su *Dallas*, *Dinastija* i *Cosby Show* – kako Ien Ang napominje u naslovu svog članka iz 1988. godine, „(Not) Coming to Terms with Dallas" (objavljenog u *Global Television*, ur. Cynthia Schneider i Brian Wallis, str. 69); dubljih informativnih emisija kao što je *60 Minutes*; i sofisticiranih reklama za sve moguće proizvode, od luksuznih artikala do proizvoda za kućanstvo. Američki televizijski stil zabavnih emisija (prepoznatljiv i u reklamama) u znatnoj je mjeri doveo u pitanje ionako ograničeni domet njemačkih lokalnih programa, koji su krajem 70-ih godina svedeni na samo tri vladina programa: prvenstveno ARD (prvi nacionalni program) i ZDF (drugi nacionalni program), a zatim i regionalne vladine programe kao što su WDR (Westdeutscher Rundfunk), NDR (Norddeutscher Rundfunk) ili SWF (Südwestfunk). Produkcije na tim nekomercijalnim vladinim programima uvelike su imitirale američke emisije, a svodile su se na brbljarije u vedrom tonu, kvizove, erotske emisije i brzinske reportaže. Prve komercijalne stanice u Njemačkoj pokrenute su

1984. godine: RTL Plus (Radio Television Luxemburg) i SAT1 (Satelliten Fernsehen GmbH). Kulturne emisije i prisutnost umjetnika na njemačkoj televiziji bili su uglavnom ograničeni na emisiju ZDF-a *Das Kleine Fernsehspiel*, koja je pokrenuta 1963. Ta je emisija bila iznimka, a postoji još i danas kao produkcija i platforma neovisnih televizijskih radova, videoumjetnosti i dokumentarnog filma/videa (www.daskleinefernsehspiel.zdf.de). Dok je Njemačka 80-ih godina proširila svoju ponudu, Amerika je prigrlila kabelsku televiziju te su umjetnici i kulturne organizacije počeli koristiti potencijal za stvaranje televizijskih kanala pod vodstvom umjetnika, kao što je bio *The Live Show*, koji je osnovao kabelski kanal *SoHo* u New Yorku (1976.–83.),[5] pa čak i politički nabijenih kabelskih TV–programa, kao što je bio *Paper Tiger Television* (koji još uvijek redovito emitira na općinskoj kabelskoj televiziji – www.papertiger.org). Javne televizijske postaje (Public Television Stations ili PBS) dijelile su programsku produkciju i nacionalnu podršku, a zajednički im je bio i doprinos lokalnim zajednicama. Od sredine 70-ih do 80-ih godina nekoliko je eksperimentalnih TV-laboratorija tih javnih postaja pokrenulo rane televizijske eksperimente. Retrospektivno gledano, ti su projekti bili kratkotrajni i smješteni u liberalnim metropolitanskim središtima naklonjenim umjetnosti, kao što su Boston, New York i San Francisco. Umjetnički radovi emitirani su kao posebni događaji u kasnim večernjim terminima.[6] Državno sponzorirane umjetničke emisije, kojima su bila osigurana sredstva za

produkciju, bile su samo za one umjetnike koji su bili dio elitnog segmenta videoumjetnosti, i oni su našli mjesta na američkoj televiziji. Međutim, takvi su bili malobrojni, i masovna publika uglavnom ih je previdjela tijekom televizijskog procvata 80-ih godina. ········ Marcel Odenbach, jedan od pionira njemačke videoumjetnosti, vizionarski se upustio u medijsku praksu vrlo rano u svojoj karijeri. Isprva je prigrlio koncept televizije djelujući pod kolektivnim imenom ATV ili „Alternative Television" zajedno s kolegama umjetnicima Ulrike Rosenbach i Klausom vom Bruchom. Skupina je započela s radom u Kölnu, kako u kolaboraciji, tako i individualno, a često su koristili videostudio Ingrid Oppenheim (1924.–86.), koji je djelovao pod nazivom *Oppenheim Studio Köln* (1973.–79.).[7] Koristeći zajedničku opremu za editiranje i produkciju koju je ona stavila na raspolaganje, Odenbach je ondje proizveo pet videoradova u razdoblju od 1977. do 1983. godine.[8] U to vrijeme, točnije 1981. godine, Köln je također bio pozornica velikog kulturnog događaja, izložbe *Westkunst / West Art*. ATV je proizveo kolaboracijski videoodgovor tako što je postao timom koji je podržao izložbu prikupljajući vijesti o umjetnicima, što je predstavljalo izazov za konzervativnu poziciju o tome što je prihvatljiva suvremena umjetnost. Rad *Westprotest / West Protest* (1981., 08:03 min) još uvijek je dostupan na www.imaionline-katalog.de. Bio je to odgovor ATV-a na popularnu izložbu suvremene umjetnosti, koji je postao poznat zahvaljujući javnim komentarima gradskih čelnika, koji su ga izričito osudili.

KAO-DA-SJEĆANJA 1-50, *KAO DA ME SJEĆANJA MOGU ZAVARATI*, 1986., 17'29''
PRODUKCIJA FUNDACIJE CAT (CONTEMPORARY ART TELEVISION), U SURADNJI S ICA, BOSTON, RADIONICOM ZA NOVU
TELEVIZIJU WGBH I GOETHE-INSTITUTOM, BOSTON

AS_IF_MEMORIES 1-50, *AS IF MEMORIES COULD DECEIVE ME*, 1986, 17'29''
PRODUCED BY THE CONTEMPORARY ART TELEVISION (CAT) FUND, A COLLABORATION BETWEEN THE ICA BOSTON
AND THE WGBH-TV NEW TELEVISION WORKSHOP, IN ASSOCIATION WITH THE GOETHE INSTITUTE, BOSTON

technique combined various visual and aural events, to create time sequences that juxtapose, contrast and compare cultural and political references with the absence of information. He also indicates what is not being shown on TV, by the blank spaces he creates between image elements. ········ The broadcast of video art was an important achievement for many video artists during the 1970s and 1980s. It was both a political statement, representing the breaking of TV norms, and an intervention into a commercially controlled medium with the introduction of a new visual language. Unfortunately, broadcasts of artists' work were often allocated seriously non-'prime-time' slots, and in the 1980s, few TV households had recording equipment, rendering the work invisible to the psychological 'mass audience' that television represented. While video art was emerging as a possibility to be shown on TV in the 1980s internationally, it was also receiving major attention in the art world, a parallel development that increased visibility for both artist and work. ········ In the 1980s, television was recognized as the single most important mass medium and the essential vehicle to spread American culture (English language, American politics and international power, and, finally commodity culture in the form of music, fashion and style). Television ultimately homogenized visual and cultural domination of American lifestyle worldwide, and from the late 1970s and throughout the 1980s, it was a force that could not be ignored, and a phenomenon that spawned the MTV generation. Germany embraced the style of popular 1980s

American TV dramatic series, of adult 'soap operas' like *Dallas, Dynasty* and *The Cosby Show* – as Ien Ang implies in her essay title of 1988, in a '(Not) coming to Terms with Dallas' (in *Global Television*, eds. Cynthia Schneider and Brian Wallis, p. 69); of indepth news shows like *60 Minutes*; and sophisticated advertising for everything from luxury goods to household products. The American TV style of entertainment programming (even obvious in advertising) significantly challenged the limited scope of Germany's local programming, which at the end of the 1970s still comprised just the three government channels, primarily ARD (the first German channel), ZDF (the second national channel) and a regional government channel such as WDR (Westdeutscher Rundfunk), NDR (Norddeutscher Rundfunk), or SWF (Südwestfunk). Productions on these non-commercial government channels copied American programming to a large extent, and aimed at light-hearted banter, quiz shows, erotica and speedy news reporting. The first commercial stations in Germany were launched in 1984, and were *RTL plus* (Radio Television Luxembourg) and SAT1 (Satelliten Fernsehen GmbH). Culture programming and artists' presence on German television was primarily on ZDF's programme *Das Kleine Fernsehspiel)*, which started in 1963. It remained an exception, and continues today as a producer and programmer of independent broadcast work, video art, and documentary film and video (www.daskleinefernsehspiel.zdf.de). While Germany expanded its content offering in the 1980s, America embraced cable television and artists

and cultural organizations exploited the potential to create artist-led channels, like *The Live Show* that founded cable *SoHo* in New York (1976-83),[5] and even politically charged cable TV programming like *Paper Tiger Television* (still regularly broadcast on Manhattan community cable TV – www.papertiger.org). The Public Television Stations (PBS) shared programme productions and national support and local community contributions. From the mid 1970s until the 1980s, a few experimental PBS TV labs gave support to early television experiments. In retrospect they were short-lived, and were located in the liberal, art-friendly metropolitan cities of Boston, New York and San Francisco. Artists' works were broadcast as special events, in late night time slots.[6] Publicly sponsored arts programmes, those who provided production funds, were only for artists who were part of the elite segment of video art, those presented on American television. They were also few in number, and were largely overlooked by mainstream audiences during the high TV years of the 1980s. ········ Marcel Odenbach, one of Germany's pioneering video artists, had the vision to experience media practice very early in his career. He initially embraced the concept of television by working under the collective title ATV, or 'Alternative Television', with artist colleagues Ulrike Rosenbach and Klaus vom Bruch. Beginning their practice in Cologne, the group worked both collaboratively and independently, often using the video studio of Ingrid Oppenheim (1924-86), which operated as the *Oppenheim* Studio Köln (1973–9).[7] Using

communal editing and production equipment provided by Oppenheim, Odenbach produced five video works there between 1977 and 1983.[8] Within that period, Cologne was also the scene, in 1981, of a major cultural event, the exhibition *Westkunst / West Art*. ATV created a collaborative video response to it; they became an artist news gathering team supporting the exhibition, which challenged the conservative position on what was acceptable contemporary art. The work *Westprotest / West Protest* (1981, 08:03 min) remains viewable at www.imaionline-katalog.de. It was ATV's response to a popular contemporary art exhibition made newsworthy because of public comments by city leaders, who spoke out strongly against it. Up until this time, there had been few artists' works broadcast on German TV, primarily isolated instances, the most significant of these broadcasts being the 'Identifications' and 'Land Art' series for Gerry Schum's *TV Gallery*, broadcast on the Sender Freies Berlin and WDR 3 (1969) and SWF TV (1970)[9] (and which unfortunately did not survive as an on-air gallery); and the broadcast over WDR of twenty eight video art works from the Documenta 6 (1977). As well, live satellite broadcast performances at the opening by Douglas Davis, Nam June Paik and Joseph Beuys were presented on television and distinguished Documenta 6.[10] ········ After the great early German broadcast projects of the 1970s, it would have been quite a challenge for a young artist like Odenbach to consider following in the footsteps of artists like Joseph Beuys and Nam June Paik.
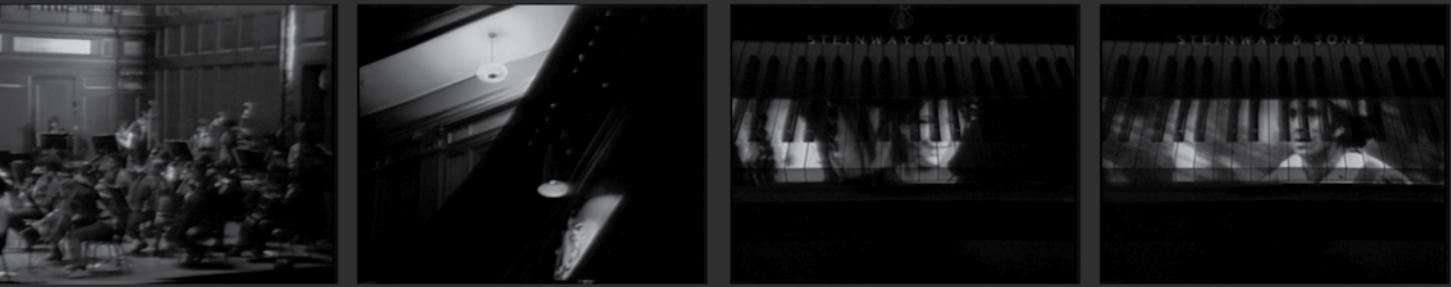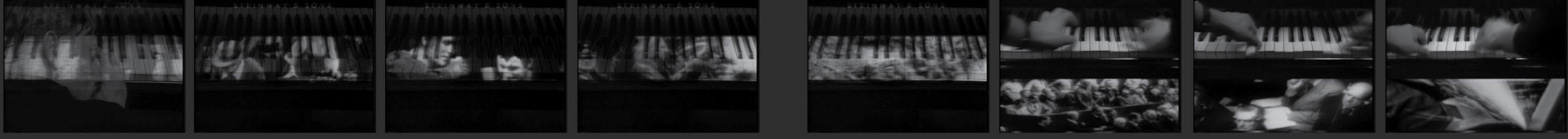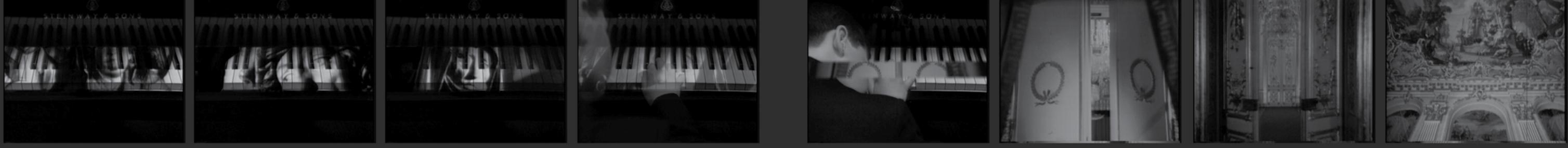
Do tada se na njemačkoj televiziji nije emitiralo mnogo umjetničkih radova; bili su to uglavnom izolirani primjeri, a najvažniji su bili ciklusi „Identifications" i „Land Art" za emisiju Gerryja Schuma *TV Gallery*, emitiranu na postajama Sender Freies Berlin i WDR 3 (1969.) te SWF TV (1970.)[9] (koja, nažalost, nije preživjela kao galerija u eteru); kao i emitiranje 28 videoradova s izložbe Documenta 6 (1977.) na WDR-u. Na televiziji i na prominentnoj izložbi Documenta 6 prikazani su uživo ranjranja i otvaranja, radovi Douglasa Davisa, Nama Junea Paika i Josepha Beuysa.[10] ········· Nakon tih istaknutih ranih njemačkih projekata televizijskog emitiranja 70-ih godina, bio je priličan izazov za mladog umjetnika poput Odenbacha da pokuša slijediti primjer umjetnika poput Josepha Beuysa ili Nama Junea Paika. Moglo se postaviti pitanje na koji način umjetničko djelo koje se prikazuje u televizijskom mediju može dati iskaz koji dovodi u pitanje masovne medije, a istodobno promišlja umjetnikovo osobno iskustvo. Odenbach je izjavio sljedeće: „Politički citati koje koristim ili strukture koje usvajam uvijek imaju osobnu pozadinu… Tema mojih radova u velikoj je mjeri autobiografska. Moja tema je moja biografija."[11] Odenbachu je također bilo važno da u umjetničkom pogledu nastavi svoj rad između praksi crtanja, performansa, instalacije i jednokanalnog videa. Te forme pokazale su se komplementarnima u njegovu stvaralačkom procesu, a ideje i sadržaj često su se preklapali. Odenbachova prva istraživanja

jezika televizije kao kulturološke sile isticala su se u njegovim ranim performansima i instalacijama, koji odaju sukob između suhoparne njemačke televizije i američkog vesterna: *Die Angst des Tormanns vor dem Elfmeter* (1980., 15:46). Proizveden pod imenom ATV-a, taj je rad kombinacija instalacije i performansa, nazvana po filmu Wima Wendersa iz 1971., a u grubom je prijevodu (i američkoj verziji) nazvan *The Goalie's Anxiety at the Penalty Kick*, što se pak zasniva na trileru austrijskog spisatelja Petera Handkea iz 1970. godine. Odenbachov rad montira televizijske izjave političara koji govore protiv *Ausländera/stranaca* ili imigranata sa scenama pucnjave, tučnjava po barovima i stampeda stoke iz vesterna. Taj kulturološki sukob predstavlja razlike u mišljenjima koja se emitirala na televiziji u to vrijeme, a koja su bila krajnje različita, i postavlja pitanje o tome što iz toga valja zaključiti: hoće li dobri pobijediti, kao što je slučaj sa žanrom vesterna? To suprotstavljanje stilova i slika uspostavilo je Odenbachov specifični „anti-TV" stil kao kritiku i primjer onoga što televizija može, a to je prezentiranje ozbiljnih emisija bok uz bok sa zabavom, bez ikakva prekida. Stoga, iako Odenbach stilski nije prigrlio televiziju, počelo ga se međunarodno štovati kao umjetnika koji se poigrava sekvencijama emisija i ubacuje politički imaginarij i televizijske, književne i filmske referencije kako bi promišljao odgovor vlastite generacije na Njemačku i njezinu negativnu političku povijest. Odenbach je naposljetku imao priliku prakticirati svoje duboko promišljanje na

temu političke i društvene pravde, u kombinaciji s osobnim (često autobiografskim) iskustvom, u obliku narudžbi i izložaba u raznim zemljama i kulturama. ········· Još jedan rani rad koji predstavlja Odenbachovo rano zanimanje za kritiku televizije kao izvora moći i autoriteta jest *Zwischen zwei Stühlen sitzen* („Sjediti na dva stolca", 1980.); radi se o performansu koji je dokumentiran u obliku videa od 29:49 minuta. Rad je nastao u produkciji studija ICC Antwerp i Teatr Studio u Varšavi, a predstavlja prijelaz s njegova ranijeg, jednostavnog izvedbenog stila na dvokanalnu videoinstalaciju. U tom radu Odenbach je postavio dva televizora jednoga nasuprot drugome, s time da je svaki prikazivao popularne novosti s njemačke televizije. Koristio je logo i ranije nastale snimke, kao i emisije ARD-ovih vijesti (*Tagesschau*) i noćni pandan sa ZDF-a, *Heute*. Performans započinje tako što umjetnik sjedi prekriženih nogu iza televizora, a zatim prekida emitirane sekvencije krećući se prostorom i montirajući „vijesti" sa slikama vlastitoga tijela, modne revije (s podstavljenim ramenima kakva je popularizirao *Dallas* 80-ih godina), pop-glazbom i ljubavnim pjesmama. On isprepliće te različite televizijske segmente kako bi ukazao na političku napetost u Poljskoj (demonstracije i solidarnost u Gdańsku, zbog kojih je 1981. uspostavljeno izvanredno stanje), referirajući se na njezinu suprotnost: televizijsku zabavu. Odenbachova uporaba glazbe sa slikom prethodila je MTV-ju (koji je započeo kao zabavna emisija kabelske televizije u New York Cityju 1981. prije nego što je zarazio

ostatak svijeta). Umjetnička uporaba brze montaže glazbe i slika ubrzo će postati novi televizijski fenomen, no Odenbach je u to vrijeme već usavršio umijeće miksanja slika i glazbe korištenjem kulturološki specifičnih zvukova. ········· U drugom radu pod nazivom *Als ein totgeschossener Hase auf der Sandbank Schlittschuh lief* („Kada je ustrijeljeni zec krenuo na klizanje pješčanim dinama"; 1980., 20:29, c/b) Odenbach uvodi vizualne elemente i simbole koji će se javljati tijekom njegove cjelokupne dugogodišnje videokarijere, montiravši slike svojih očiju, izoliranih i crno uokvirenih, kao da se radi o voajeru, s uličnim prizorima, slikama svoga stana u Kölnu, i snimkama televizijskih novosti (ARD's *Tagesschau*) koje su prikazivale političku situaciju u Poljskoj. Koristeći televizijske vijesti kao referentnu točku, Odenbach uzima tu „istinu" (jer događaji na televiziji smatraju se stvarnima) i pridodaje je vlastitoj narativnoj stvarnosti (koja je ustvari prava „istina").[12] Njegove videosekvencije interijera prikazuju ga kako uznemireno hoda amo-tamo dok je ulica puna ljudi koji dolaze i odlaze, kao i prizore studentskog oporbenog pokreta APO (Außerparlamentarische Opposition, također poznatog kao „šezdesetosmaši"), što ostavlja gledatelja da se pita o čemu se radi u svoj toj napetosti. Repetitivna sekvencija osobnog i javnog, istine i drame, otkriva se u njegovu pogledu i zapravo je promišljanje na temu čekanja. Odenbach također često uvodi homoerotske slike u svoj videorad, u obliku vrlo kratkih sekvencija, kao provokaciju. U ovom radu povremeno

The question may have been asked, how does the work of an artist, working in the medium of television, create a statement that challenges the mass media, while at the same time reflecting upon the artist's personal experience. He says, 'The political quotes I use or structures I take up always have a personal background…The subject of my works is considerably autobiographical, my subject is my biography.'[11] For Odenbach, it was also important to continue to work artistically between the practice of drawing, performance, installation and single-channel video. These forms proved to be complimentary for his production process, and the ideas and content often overlapped. Odenbach's early investigation of the language of television as a cultural force was prominent in an early performance/installation work that demonstrates the clash between dry German television and American Western film: *Die Angst des Tormanns vor dem Elfmeter* (1980, 15:46). Produced under the label ATV, it is an installation and performance named after the 1971 film by Wim Wenders, roughly translated (and the film styled in the U.S.) as *The Goalie's Anxiety at the Penalty Kick*, this based in turn on a 1970 thriller by Austrian author Peter Handke. Odenbach's work intercuts televised politicians speaking against *Ausländer/* foreigners or immigrants, with scenes of Western shoot-ups, bar fights and a cattle stampede. This cultural clash represents the differences of opinion televised at the time, which were about as far apart as can be imagined, and questions the conclusion: will

the good guy win, as usual in the Western genre? This juxtaposition of styles and images established Odenbach's individual 'anti-TV' style, both a critique and example of what television has the ability to achieve: the presentation of serious programming adjacent to entertainment, without a pause. So, even though Odenbach did not embrace TV stylistically, he became respected internationally as an artist who played with the sequence of programming and embedded political imagery, television, literary and film references within his work to reflect his generation's response to Germany and its negative political history. Odenbach ultimately had opportunities to practise his deep reflection on political and social injustice, combined with his personal (often autobiographical) experience, in ········· *Zwischen zwei Stühlen sitzen* ('Sitting between two stools', 1980) is another early work that represents Odenbach's early interest in a critique of television as a source of power and authority; this is a performance work, which is documented in a 29:49 min video. The work was produced by the ICC Antwerp and the Teatr Studio in Warsaw, and is a transition from his former, simple performance style to a two-channel video installation. In this work, Odenbach places two TV sets next to each other, each showing popular news reporting from German television. He uses logos and off-air recordings from evening and earlier editions of ARD's *Tagesschau* news bulletin and the ZDF nightly counterpart, *Heute*. He begins by sitting cross-legged behind

the television sets, but then disrupts the broadcast sequences by walking around in the space, and intercutting the 'news' with images of his body, a fashion show (featuring popular 1980s *Dallas* style big shoulder pads), pop music and love songs. He weaves together these different TV segments to bring attention to the political tension in Poland (demonstrations and solidarity in Gdańsk that provoked marshal law, which was enforced in 1981), and references the opposite: TV entertainment. Odenbach's use of music with image predates MTV (which began as a cable TV show in New York City in 1981 before becoming internationally viral). The artistic use of the quick cutting of music with image would soon become a new phenomenon on television, but Odenbach had already perfected the skill of music-image mixing with his use of culturally specific sounds. ········· In another work, *Als ein totgeschossener Hase auf der Sandbank Schlittschuh lief* ('When a Hare shot dead went skating on the sandbank'; 1980, 20:29, B/W), Odenbach introduces visuals and symbols that are to be seen throughout his video work during his long career. He intercuts images of his eyes isolated and framed in black, as if a voyeur, with scenes from the street, his apartment in Köln, and from off-air television news (ARD's *Tagesschau*) showing the political situation in Poland. Using the TV news as his reference point, Odenbach uses this 'truth' (the TV events are perceived to be real) and places them next to his own narrative reality (which is actually

'the truth').[12] His interior video sequences show him pacing alone, restlessly, while the street is full of people coming and going, and scenes from the student opposition movement APO (the Außerparlamentarische Opposition, also referred to as *die 68er Bewegung*), leaving the viewer to wonder what this suspense is all about. The reoccurring sequence of personal and public, truth and drama, is revealed with his eyes, and is a reflection on waiting. Odenbach also often introduces homoerotic imagery in very quick sequences in his video, as provocations. In this work, he flashes images of an unmade bed and his searching eyes (that finally close in exhaustion), possibly in reference to gay cruising. This type of content was considered taboo for TV,[13] and therefore censored in the mass media. He challenged not only the structural 'TV programme' style, but introduced a layer of content that was personal as well as political, achieving what only the artist in society can do: present alternatives to the status quo of controlled information structure and political and cultural ignorance. ········· Odenbach's ending comes as a surprise, with the logo of *Tatort*, the cult 'Scene of the crime' detective series on ARD which reveals the structural reference and the programme source: *Herzjagd*, a book by Bernd Schwamm. In a similar frame of mind, the work *Versteck der frühen Verbote* ('Cache of early prohibitions'; 1981/2, 8:03 min) presents another mystery theme, backgrounded by the soundtrack (and with visual excerpts) from the classic Hitchcock

zabljesnu slike razbacanog kreveta i njegovih očiju koje kao da nešto traže (i naposljetku se zatvore od iscrpljenosti), što je moguća referencija na *gay cruising*. Ta vrsta sadržaja smatrala se tabu- temom za televiziju[13] i stoga su je masovni mediji cenzurirali. Odenbach nije samo doveo u pitanje stil „TV-programa" u strukturalnom smislu, nego je uveo i sloj sadržaja koji je bio istodobno osoban i politički, postižući time nešto što samo umjetnik može postići u društvu: prekinuo je postojeći *status quo* nadziranih informacijskih struktura te političke i kulturne neupućenosti. ·········Odenbachov kraj nastupa kao iznenađenje, s logom iz kultne njemačke detektivske serije *Tatort* („Mjesto zločina") na ARD-u, što razotkriva strukturalnu referenciju i izvorište emisije, a to je *Herzjagd*, knjiga Bernda Schwamma. U sličnom stilu rad *Versteck der frühen Verbote* („Skrovište ranih zabrana"; 1981./82, 8:03 min) predstavlja još jednu tajanstvenu priču uz pozadinu glazbe (i s vizualnim isječcima) iz klasičnog Hitchcockova filma *Psiho*. Slike samog umjetnika ispresijecane su prizorima iz dokumentarne filmske snimke parlamentarnog zasjedanja, zlokobnim koracima (žurnim) i naizgled običnim pokretima i postupcima, zastrtim dugotrajnim kadrovima punim napetosti. Rad završava književnim čitanjem i ta refleksija omogućava umjetniku da se povuče. Strukturalno drugačiji od televizije, taj rad kombinira mnoge elemente koje podsjećaju na emitiranje kriminalističkih priča, stavljajući ih u okvir misterije politike i vijesti. Najvažniji aspekt ovoga rada je

posljednja scena, u kojoj umjetnik zauzima ulogu promatrača, gledajući prema van u izokrenutom položaju TV- gledatelja (kako ga se vidi iz televizora), čime se stvara dinamika napetosti koju prekidaju tek završne opaske. ·········Odenbach je početkom 80-ih godina uveo i kolaž slika kao vizualno sredstvo, podijelivši prostor ekrana na slikovne trake, kako horizontalne, tako i vertikalne. Ponekad je prije njih umetao i brz bljesak traka u boji (kakve se koriste za kalibraciju televizora), i tu je tehniku uspostavio kao svoj potpis, koji uvodi gledatelja unutra, tjerajući ga da pokuša gledati van (kao kroz špijunku). Ta se tehnika nakratko uvodi, uz razne kulturološki definirane zvukove, u radu *Das im Entwischen Erwischte* („Uhvaćen u bježanju"; 1982./83., 16:25 min). Dijelom vidljive slike poslagane su na crnoj podlozi, ostavljajući dio ekrana zacrnjenim. Slike tibetanskih obreda, napjevi, prizori iz filmova i kratke epizode sportskih novosti (s muškarcima u kratkim hlačicama) ubacuju se među prizore u kojima umjetnik žurno hoda, kao i privatne trenutke u njegovu domu: pred hladnjakom, u toaletu, u krevetu ili kako odmara noge u senzualnoj pozi. Žarulja postaje označiteljem „paljenja" i „gašenja" onoga što vidimo. To je za Odenbacha sasvim nova struktura, koja ga odvodi korak dalje od tipičnog televizijskog formata, ali je upravo stoga značajna. Podrijetlo isječaka nigdje se ne navodi. ·········U drugom radu iz iste godine, *Als Könnte es auch mir an den Kragen gehen* (*Mord Band*) („Kao da se i meni radi o glavi ([1000 ubojstava])", 1983., 39 min, u boji)[14] uporaba

PREOKRETANJE U KRUGOVIMA, 2009.
SNIMIO: JOCHEN SAUERACKER

TURNING IN CIRCLES, 2009
PHOTO: JOCHEN SAUERACKER

film *Psycho*. Images of the artist himself are intercut with documentary film footage, Parliamentary proceedings, ominous footsteps (pacing), and seemingly ordinary movements and actions, clouded with long 'takes' full of suspense. The work ends with a literary reading, a reflection that gives the artist permission to exit. Structurally different from television, it incorporates many elements suggested by the broadcast of crime stories, and frames them within the mystery of politics and news. The most important aspect of this work is the final scene, where the artist takes the position of the viewer, watching outward, in a flipped position of the TV viewer (as seen from the TV set) creating a dynamic of suspense only broken by the ending remarks. ·········Odenbach introduced as a visual device bars of imagery, dividing up the space of the screen with slivers of an image, horizontal as well as vertical, in the early 1980s. Sometimes preceded by a quick flash of colour bars (used to set the colour for television sets), he established this technique as his signature, and it places the viewer on the inside, attempting to look out (as through a peep hole). Very briefly, this technique is introduced, alongside various cultural sounds in *Das im Entwischen Erwischte* ('Caught while escaping'; 1982/3, 16:25 min). Partially visible images are arranged against a black background, leaving the main part of the screen black. Tibetan ritual imagery, chanting, film scenes, and brief episodes of TV sports (with men in shorts) are inserted against scenes of the

artist pacing and private moments in the artist's home: at the fridge, the toilet, in bed, and with legs in sensual repose. A light bulb becomes the signifier of 'on' and 'off' with what we see. This is a completely new structure for Odenbach, and takes him one step further away from the typical TV format, but it is all the more meaningful for this. No credits are given for the excerpts. ·········In another work done the same year, *Als Könnte es auch mir an den Kragen gehen (Mord Band)* ('As if I Were Also Seized by the collar from Behind [1000 Murders]')' 1983, 39 min, colour)[14] the use of the slits of imagery is continued, but square inserts are also added, in addition to superimposed images of pre-recorded video material. Odenbach speeds up the pace of off-air television sound, military documentary footage (of soldiers shooting and rampaging), with his eyes seductively framed (similar framing as his *...Hare...* piece). For his work, Odenbach used violent, edited and squeezed sequences from forty films, as well as scenes from his own previous video works. He also inserted images from the political art of the Spanish artist Goya to create his high-speed collage of horror; but no permission was ever secured. Even the end credits, which identified the sources, are pushed through a narrow vertical window, which turns out to be the space between Odenbach's legs. Ultimately, this work could only be shown in closed-circuit environments, and not on television.[15] ·········Odenbach's formal stylistic elements were more than artistic signatures that made his work recognizable in multiple contexts.

tankih traka slika ponovo se javlja, no pridodani su i četvrtasti inserti, kao i slike iz prethodno snimljenog videomaterijala koje ih prekrivaju. Tu Odenbach ubrzava ritam snimljenog televizijskog zvuka, snimke ratnog dokumentarca (vojnici koji pucaju i divljaju), a njegove oči zavodnički su uokvirene (na sličan način kao u videoradu *Zec*…). Za taj rad Odenbach je upotrijebio nasilne, editirane i nagurane sekvencije iz četrdeset filmova, kao i prizore iz vlastitih, prethodnih videoradova. Također je ubacio slike iz političke umjetnosti španjolskog slikara Goye kako bi stvorio svoj ubrzani kolaž užasa, no za nj nikada nije dobio dozvolu. Čak je i odjavna špica, u kojoj se navode izvori, ugurana u uzak vertikalni prozor, za koji se ispostavlja da je prostor među Odenbachovim nogama. Naposljetku se taj rad mogao prikazivati samo u zatvorenim krugovima, ali ne i na televiziji.[15] ……… Odenbachovi formalni stilski elementi bili su više od pukih umjetničkih potpisa koji su njegov rad činili prepoznatljivim u raznim kontekstima. Njegov stil kritizirao je televiziju, a njegov pristup stvorio je važan kontrapunkt u odnosu na uobičajenu televizijsku strukturu, koja je bila formulaična i, kako ističe David Joselit, „struktura televizijskih programa jednako posvećena evaluaciji potrošačke robe".[16] Na Berlinskom filmskom festivalu 1980. godine, kao alternativa potrošački usmjerenom sadržaju televizije, pokrenuto je prvo izdaje projekta *Infermental*, koji je okupljao radove umjetnika u VHS-izdanje, posvećujući se svake godine drugoj regiji ili zemlji kao izvorištu;[17] također, magazin za televizijsku

umjetnost *Aspekte* (emitiran na ZDF-u od 1977.) počeo se posebno zanimati za video umjetnost. Tako je 1984. godine, u namjeri da potakne i promovira videoumjetnost, u suradnji s Grimme-Institutom u Marlu, upravom za regionalne umjetnosti pokrajine Vestfalije u Güt(erslohu i Udruženjem njemačkih ustanova za obrazovanje odraslih, donio odluku o dvogodišnjoj dodjeli nagrade „Marler Video Prize". Prva takva nagrada dodijeljena je Marcelu Odenbachu za njegov rad *Die Distanz zwischen mir und meinen Verlusten* („Udaljenost između mene i mojih gubitaka", 1983., 10:11 min; vidi: Bódy, str. 48). ……… Prvu uspješnu narudžbu za televizijsko emitiranje Marcel Odenbach je dobio za video *Die Einen den Anderen* („Jedni drugima", 1984.–1986., 21:13 min, c/b i u boji, može se pogledati i na mrežnoj stranici imai i na www.eai.org). U produkciji Brigitte Kramer s frankfurtske televizije za ZDF-ovu emisiju *Das Kleine Fernsehspiel*, taj se rad nadovezuje na ranije strukture i simbole, no neobičan je zbog toga što je očito autobiografski, a i zato što je istodobno jednokanalna videovrpca i instalacija (obrazac koji će Odenbach ubuduće slijediti). Produkcijska vrijednost tog rada je izuzetna, a stručna Steadicam-snimka omogućava realistično promatranje bez primjetnih trzaja i pokreta koji bi odvlačili pozornost. Rad prikazuje poznato umjetnikovo okruženje, njegov životni prostor (koji smo već vidjeli u ranijim radovima), no ovaj put u jedinstvenom kadru s ambijentalnim zvukom. Kamera slijedi umjetnika i klizi prostorom tiho, promatrajući predmete,

fotografije, knjige i crteže umjetnika, koji u međuvremenu nemirno hoda prostorom, mijenjajući mjesto. Naposljetku pretražuje svoju kolekciju gramofonskih ploča i zaguje se glazba. Prizor se mijenja, vraća se u neko prethodno vrijeme, s glumcima u povijesnim kostimima i prikazima drugih kultura. Luster (u njegovoj kuhinji) je metafora koja se ljulja s jedne strane na drugu, razdvajajući vizualne sekcije rada: to je referencija na umjetnikova unutarnja previranja, kao i na asocijacije koje mu padaju na pamet između ideja, slika, kultura i zvukova. Kao televizijski rad, ovaj je video nužno morao sadržavati samo izvorne snimke, što je promjena u odnosu na isječke iz filmova i televizijskih snimki koje je koristio u ranijim radovima. Međutim, i ovamo je ipak uspio prošvercati slike muškaraca koji obavljaju „muški" posao, provokativne borbe jastucima u spavaćoj sobi i tradicionalno muško dokazivanje snage: obaranje ruke. Koristeći slike iz vlastitih crteža, Odenbach je uspio dodati dublji sloj značenja i osobne reference na svoju umjetničku praksu i radoznalost prema neobičnim predmetima.[18] ……… Rad *As if Memories Could Deceive Me* (1986., 17:29 min; dostupno na imai online i www.eai.org) bio je prvo Odenbachovo djelo za američku televiziju, a nastalo je u produkciji Contemporary Art Television (CAT) Fund, kolaboracijskom projektu Instituta za suvremenu umjetnost (Institute for Contemporary Art: ICA) u Bostonu i Radionice za novu televiziju (New Television Workshop pri bostonskoj javnoj televizijskoj postaji WGBH-TV, u suradnji s

Goethe institutom u Bostonu. ……… Taj je rad jednokanalna videovrpca i istodobno instalacija te jedan od najuspješnijih Odenbachovih radova, predstavljen i na televiziji i na festivalima, kao i u muzejskim i galerijskim prostorima širom svijeta. Rezultat je tromjesečnog stipendiranog boravka u Bostonu, gdje je Odenbach surađivao s lokalnim umjetnicima, glazbenicima i tehničarima. Umjetnik je došao u Boston u proljeće i doživio ga je kao sasvim novo iskustvo, različito od drugih američkih gradova koje je posjetio, kao što su bili San Francisco, Los Angeles ili New York. Grad je bio manji, no s više od stotinu sveučilišta i fakulteta, imao je izrazito tradicionalnu i istančanu europsku atmosferu, kao i velik udio stanovništva drugih rasa i nacionalnosti. Boston je također bio središte popularne i klasične glazbe, Boston Pops bili su najpoznatija skupina u svijetu po svojim radijskim i televizijskim nastupima, koji su redovito prikazivani na bostonskoj postaji WGBH-TV. U radu *As if Memories Could Deceive Me* Odenbach se usredotočio na vlastito sazrijevanje, glazbu i građansku profinjenost grada, a rad je nastao u suradnji s Goethe institutom u Bostonu kao umjetnikov osobni odgovor na taj povijesni američki grad i njegovo njemačko naslijeđe. Odenbach je također proizveo seriju crteža dimenzija 47 x 70 cm koristeći gvaš, tuš i olovku, koji su izloženi kao ciklus pod nazivom *Hauskonzert / House Concert*; oni sadrže i kolaže slika trombona, čela, timpana, fagota i viole, kao i elemente slika koje prikazuju vojnike, glazbene scene i

His style was critical of television, his approach created an important counterpoint to television's common structure, which was formulaic and driven, as David Joselit points out: 'The structure of TV programs is equally devoted to valorizing commodities.'[16] At the 1980 Berlin Film Festival, creating an alternative to the commodity-driven content of television, the first edition of *Infermental* was launched, a project that gathered works by artists into a VHS edition, taking a different region or country as point of origin each year;[17] and the TV arts magazine *Aspekte* (broadcast on ZDF since 1977) began to take special interest in video art. In 1984, in order to encourage and promote video art, *Aspekte* – in conjunction with the Grimme-Institut in Marl, the regional arts administration for Westphalia in Gütersloh, and the Association of German Adult Education Institutions – endowed the Marler Video Prize, to be awarded every two years. The first Marler prize was awarded to Marcel Odenbach, for his work *Die Distanz zwischen mir und meinen Verlusten* ('The distance between myself and my losses', 1983, 10:11 min; see Bódy, p. 48). ……… Marcel Odenbach's first successfully broadcast television commission was the video work *Die Einen den Anderen* ('The ones to the others', 1984-1986, 21:13 min, B/W and colour; viewable both at the imai site and at www.eai.org). Produced by Brigitte Kramer, TV Frankfurt, for ZDF's *Das Kleine Fernsehspiel*, it is a work that builds on previous structures and symbols, but is unusual because it is clearly

autobiographical, and also because it is both a single-channel videotape and an installation (a pattern that Odenbach would use in the future). The production value of this work is exceptional, and the expert Steadicam footage allows for realistic observation without noticeable jerky and distracting movements. In the work, you see the artist's familiar surroundings, his living space (as seen in previous works) but this time in a single take, with ambient sound. The camera follows the artist and pans the space quietly, observing objects, photos, books, and the artist's drawings. Meanwhile, he paces restlessly, moving from place to place. Finally, he searches through his LP records, and the music starts. The scene shifts, to a former time, with actors in period costume, as well as to scenes of other cultures. The chandelier (from his kitchen) is a metaphor that swings from side to side, and separates the visual sections of the work: a reference to the inner musing of the artist, and his various associations between ideas, images, cultures and sounds. As a television work, it necessarily had to include only original footage, a change from the snipping from films and off-air references used in previous works. He is, however, able to slip in images of men doing 'manly' work, provocative bedroom pillow games and the traditional male test of strength: arm wrestling. By utilizing images from his own drawings, Odenbach is able to give a deeper layer of meaning, and a personal reference to his artistic practice and his curiosity for unusual objects.[18] ……… *As if*

Memories Could Deceive Me (1986, 17:29 min; view at imai on-line and at www.eai.org) was Odenbach's first American TV work, produced by the Contemporary Art Television (CAT) Fund, a collaboration between the Institute for Contemporary Art (ICA) Boston, and The New Television Workshop at WGBH-TV, Boston's public television station, in association with the Goethe Institute at Boston. A single-channel videotape as well as an installation, *As if Memories Could Deceive Me* has been one of Odenbach's most successful works, and has been presented on television and in festivals, museum and gallery settings around the world. It grew out of a three-month residency in Boston, where local artists, musicians and technicians collaborated with Odenbach to produce the piece. Coming to Boston in the springtime, Odenbach found the city to be a completely new experience, different from other American cities that he had visited, namely San Francisco, Los Angeles and New York. A smaller city, yet with more than a hundred universities and colleges, it had a very traditional and sophisticated European flavour, as well as a large ethnic population. Boston was also a centre for popular and classical music, the Boston Pops being among the most famous in the world for its radio and television performances, seen regularly on WGBH-TV. With a focus on his own upbringing, music, and the bourgeois sophistication of the city, the work *As if Memories Could Deceive Me* was created in association with the Goethe Institut Boston, and was Odenbach's personal response

to the historic American city and his German heritage. Odenbach also produced a series of 47 x 70 cm drawings using gouache, ink and pencil, that have been exhibited as a suite called *Hauskonzert / House Concert*; these feature collaged images of a trombone, a cello, timpani, a bassoon and a viola, with collage elements of soldiers, scenes of music, and abstract elements. ……… The national culture programme in Yugoslavia, TV Beograd's *TV Gallery* was broadcast between 1981 and 1991. Named after Gerry Schum's TV project for German television in the 1970s, its producer was Dunja Blažević, who gave production support to many artists in the (former) Yugoslavia and built a national profile for their video work. Over the active years of *TV Gallery*, Blažević 'produced work that varied widely on topics that ranged between the historic avant-garde to the conceptual art and the new artistic practice of video art, design, comic books and even literature.'[19] Blažević commissioned Odenbach's *Die glückliche Begegnung / The Happy Encounter* (1987, 7:18 min) which was one of the important international productions of the programme. This work continues the artist's exploration of local observation, alongside historic and current contradictions. Although it was during the open years of Yugoslav TV, and before the political split and ugly war, Odenbach sensed the fateful future and begins the piece by looking through his fingers, which partially obstructs his face (only his right eye is visible between his fingers). A foreigner in Yugoslavia, Odenbach's first visit

apstraktne elemente. ·········Nacionalna jugoslavenska emisija iz kulture, *TV Galerija* na beogradskoj televiziji, emitirana je od 1981. do 1991. godine. Nazvana je po televizijskom projektu Gerryja Schuma za njemačku televiziju 70-ih godina, a njezina producentica Dunja Blažević produkcijski je podržala brojne umjetnike u (bivšoj) Jugoslaviji, izgradivši nacionalni okvir za njihove videoradove. Tijekom aktivnih godina *TV Galerije* Blažević je bila „producentica radova širokog raspona, od povijesne avangarde do konceptualne umjetnosti nove umjetničke prakse na području video umjetnosti, dizajna, stripa i čak književnosti".[19] Dunja Blažević naručila je od Odenbacha *Die glückliche Begegnung / The Happy Encounter* (1987., 7:18 min), i to je bila jedna od najvažnijih međunarodnih produkcija te emisije. Taj rad nadovezuje se na umjetnikovo istraživanje na polju lokalne opservacije uz povijesne i aktualne proturječnosti. Iako je to bilo tijekom otvorenih godina jugoslavenske televizije, prije političkog raskola i ratnih užasa, Odenbach je naslutio sudbonosnu budućnost pa započinje svoj rad gledajući kroz prste, koji mu dijelom prekrivaju lice (vidljivo je između prstiju tek njegovo lijevo oko). Budući da je u Jugoslaviji bio stranac, njegov prvi posjet rezultirao je radom koji je bio sasvim različit od dotadašnjih koje je proizveo za *TV Galeriju*: sadržavao je suptilniju kritiku i političke referencije. ·········Odajući počast pjesmi Bertolda Brechta *Happy Encounter*, Odenbach je snimio umorne seljake u pejzažu koji je Njemačka devastirala (poput većine Europe) tijekom Drugog svjetskog rata. Snimio je njihove zastarjele metode obrade polja, koji su tu još uvijek korišteni, i to iz perspektive obrazovanog građanina, povlačeći paralelu s ortodoksnim obredima koji su ga podsjećali na nekadašnje, nacionalističko razdoblje Njemačke. Odenbach je i tu primijenio svoj tipični biljeg koristeći filmske snimke iz ratnih dokumentaraca, s „flashbackovima" nacističkih vojnika, no ipak prevladavaju lokalne opservacije. Na kraju rada umjetnik se vraća tihoj biblioteci i knjigama, intelektualnoj i obrazovanom stajalištu koje donosi nadu u bolju budućnost. Ovu televizijsku produkciju posvetio je svojoj dugogodišnjoj prijateljici i kolegici Marini Abramović. ·········Nakon soloizložbe u Centro de Arte Reina Sofía (1988.) povjesničar umjetnosti i televizijski producent José Ramón Pérez Ornia organizirao je španjolsku televizijsku seriju *El Arte del Vídeo* (1989.) te je od Odenbacha naručio rad *Stehen ist nicht umfallen* (*Estar de Pie es no Caerse*) („Stajati znači ne pasti", 1989., 5 min), rad koji razotkriva doba tranzicije, ne samo u Europi, nego širom svijeta. Ta španjolska televizijska serija sastojala se od četrnaest emisija o videoumjetnosti, uz komentare nekih od najboljih kritičara u to vrijeme, u formatu televizijskih emisija sa scenarijem po narudžbi. Za Odenbacha taj video, budući da je nastao krajem 80-ih godina, prikazuje zbrku i osobnu reakciju na otvaranje komunističkog bloka i rušenje granica između Istoka i Zapada, koje je donijelo osjećaj novog početka diljem Europe. No Odenbacha to nije umirilo, jer istodobno se svijetom proširila svijest o situaciji u Africi, osobito

ZA VRIJEME BRODOLOMA NIJE MOGUĆE PLIVATI (IM SCHIFFBRUCH NICHT SCHWIMMEN KONNEN), 2011.
SNIMIO: MARCEL ODENBACH

IM SCHIFFBRUCH NICHT SCHWIMMEN KÖNNEN, 2011
PHOTO: MARCEL ODENBACH

resulted in a work that was very different from the other pieces that had been created for the *TV Gallery,* and contained more subtle critique and political reference. ·········In homage to Bertholt Brecht's poem *Happy Encounter*, Odenbach recorded the fatigue of the farmers in the landscape, devastated (like much of Europe) during WWII by Germany. He records their ancient farming methods, still practised, and from the perspective of an educated bourgeois, he draws a parallel with the Orthodox rituals that reminded him of the former, more nationalistic era of Germany. Odenbach employs his trademark use of film footage from military documentaries, showing 'flashbacks' to Nazi soldiers, but local observations predominate. At the conclusion of the work, he returns to a quiet library and books, and the intellectual and educated position that brings hope for a better future. He dedicated this television production to his longtime friend and colleague Marina Abramović. ·········After his solo exhibition at Centro de Arte Reina Sofía (1988), the art historian and television producer José Ramón Pérez Ornia, organized the Spanish Television series *El Arte del Vídeo* (1989), and commissioned Odenbach's work *Stehen ist nicht umfallen (Estar de Pie es no Caerse)* ('Standing is not Falling', 1989, 5 min), a work that exposes a time of transition not only in Europe, but worldwide. This Spanish TV series presented fourteen programmes of video art, with commentary by some of the best thinkers about video at the time, in a format of scripted television and commissioned works. For Odenbach, this work, created as it was at the end of the 1980s, shows the confusion and personal reaction to the opening of the communist bloc, and the breaking down of borders between East and West that brought a sense of new beginnings throughout Europe. But Odenbach is not at rest because, meanwhile, worldwide awareness of Africa, especially since the famine in Ethiopia (1984-1985), South Africa's growing racial tensions against Apartheid, and tribal wars and regional dissatisfaction with the remaining colonial rulers, had ignited his deep interest in African culture; a passion that would continue for decades to come. In this short television work, Odenbach begins by showing a military episode in Namibia, where Black soldiers patrol a town (and shoot someone already lying on the ground). This sets the tone of the work, which presents layered, superimposed political imagery from film and television, showing various incidents of civil unrest. African chanting reminds us of the international underlying tensions. Introducing himself getting a haircut, and prepping for a night out, Odenbach's flair for combining fashion, sexual attention, violence and everyday observations continues. His signature vertical strips of imagery give way to full screen sequences, of pigeons in a square that leads to documentary footage showing the 1989 student violence at Tiananmen Square, Beijing, China. The close of the decade of international unrest is sealed by this event, a political student rally that turned bloody, seen live via satellite on local television

nakon pošasti gladi u Etiopiji (1984./85.), sve intenzivnijih rasnih pobuna protiv apartheida u Južnoj Africi, kao i međuplemenskih ratova i regionalnog nezadovoljstva preostalim kolonijalnim vlastima, što je u njemu pobudilo duboko zanimanje za afričku kulturu: bila je to strast koja će se nastaviti desetljećima. U tom kratkom televizijskom radu Odenbach započinje prikazivanjem vojne epizode u Namibiji, gdje obojeni vojnici patroliraju gradom (i pucaju u nekoga tko već leži na zemlji). To određuje ton cjelokupnog djela, koje predstavlja višeslojni politički imaginarij s filma i televizije, prikazujući razne incidente građanskih nemira. Afrički napjevi podsjećaju nas na međunarodne napetosti u pozadini događanja. Uvođenjem sebe sama na šišanju, dok se priprema za večernji izlazak, Odenbach pokazuje sklonost kombiniranju mode, seksualnosti, nasilja i svakodnevnih opservacija. Njegove karakteristične vertikalne trake slika ovdje ustupaju mjesto sekvencijama na punom ekranu, gdje vidimo golubove na trgu koji nas vode do dokumentarne snimke studentskih nemira i nasilja na Trgu Tiananmen u Pekingu 1989. godine. Pažljiviji pogled na desetljeće međunarodnih nemira zapečaćen je tim događajem, političkim mitingom studenata koji završava krvoprolićem, praćen preko satelitskih snimaka na lokalnim televizijama širom svijeta. Pišući 1991. godine, Ornia je za *El Arte del Vídeo* (str. 93) izjavio kako je Odenbach „u svim video radovima do danas upisao [sic] svoje tijelo u arhitekturu, interpretirao svoje tijelo u glazbi i utisnuo ga u fotografiju, film i

televizijske emisije… ovdje on priziva duhove i povijest svoje zemlje, ne bježeći od crnih poglavlja kolektivne biografije". ·········· Radovi *Niemand ist mehr dort, wo er anfing* / „Nitko više nije ondje gdje je započeo", 1990., 5:52 min) i *Niemand ist mehr dort, wo er wollte* / „Nitko više nije ondje gdje je želio biti", 1990., 5:52 min) nisu nastali u televizijskoj produkciji niti su prikazani na televiziji. To su dvije jednokanalne instalacije proizvedene za galeriju, obje na temu ponovnog ujedinjenja Njemačke, koje zatvaraju poglavlje o 80-im godinama i zaslužuju komentar. Koristeći se svojim prepoznatljivim stilom kolaža, horizontalno ili u vertikalnim stupcima slika koji segmentiraju ekran, Odenbach sada ne smješta te slike na pozadinu crnog ekrana, nego u dokumentarnu televizijsku snimku koja govori o Berlinskom zidu. Kontrast u odnosu na slikovne trake u ovom slučaju nije praznina, nego prizori mase i pojedinaca koji su se okupili kako bi se družili i promatrali rušenje Berlinskog zida. Radovi započinju vijestima na ZDF-u o javnim prosvjedima u DDR-u. Odenbach odgovara promatrajući i snimajući aktualna politička događanja u listopadu 1989. (događanja kojih su svi Nijemci bili intenzivno svjesni i opčinjeni njima) te donoseći ih odmah u umjetničku galeriju: na sve ono što su prenosile televizijske vijesti reagirao je neprekidno, jednako brzo kao i reporteri, no uz estetsku interpretaciju i umjetnički integritet svoje prakse. Ovisnost o televizijskim snimkama u ovom je slučaju bila presudna, i u njegovim snimkama osjeća se politička rascijepljenost između prošlosti i sadašnjosti, koja je i Njemačku

uvukla u globalne promjene političke svijesti. Također, budući da se radi o vizualnom umjetniku (a ne o fotografu, filmašu ili televizijskom producentu), njegov rad odnosi se i na kulturne događaje i umjetnički stil dok stvara vlastitu videopovijest. Također stavlja u žarište nove početke Njemačke, nastojeći zatvoriti povijest negativne povijesti kulturološkog nasljeđa 20. stoljeća. Taj rad naposljetku oslobađa Odenbacha prošlosti, omogućujući mu da posegne za novim temama i interesima. Njegovo videoputovanje nastavlja uspoređivati, razotkrivati i pokazivati složenost društvene, kulturne i političke stvarnosti. To je rad koji nadahnjuje, no nema kraja. On nastavlja graditi i poticati alternativnu povijest televizije za iduću generaciju… mišljenjem iz prve ruke, jednako vrijednim i važnim kao i bilo koja druga televizijska reportaža: to je Umjetnost.

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[1] David E. Fisher i Marshall Jon Fisher, *Tube: The Invention of Television*, Counterpoint, New York, 1996., 257–261.
[2] U poslijeratnom SAD-u, između 1946. i 1952. godine, broj televizijskih prijemnika u domaćinstvima porastao je s 10 tisuća na 12 milijuna. Tijekom 50-ih godina procijenjeno je da će se proizvesti 70 milijuna televizora. Usp. Judy Fireman, *TV Book: The Ultimate Television Book*, Workman Publishing, New York, 1977., 11.
[3] Vera Bódy, Wibke von Bonin i Wulf Herzogenrath, „The Arts for Television: Federal Republic of Germany", u: *Revision: Art Programmes of European Television Stations*, (ur.) Dorine Mignot, Stedelijk Museum, Amsterdam, 1987., 42.
[4] Usp. *Marcel Odenbach: Ach, wie gut, dass niemand weiss*, katalog izložbe, ur. Udo Kittelmann, Kölnischer Kunstverein, Köln, 1999., 53.

[5] Vidi: Rodrigo Alonso, *Jaime Davidovich: Video Works 1970-2000*, The Phatory Gallery, New York, 2004., 142.
[6] Kathy Rae Huffman, „Video Art: What's TV Got to Do With It?", u: *Illuminating Video: An Essential Guide to Video Art*, (ur.) Doug Hall i Sally Jo Fifer, Aperture i Bay Area Video Coallition, New York, 1990., 81–90.
[7] Kako piše Slavko Kačunko u: *Marcel Odenbach: Konzept, Performance, Video, Installation 1975-1998*, Chorus, München i Mainz, 1999., 258–60.
[8] Iako je Ingrid Oppenheim početkom 80-ih (privremeno) preselila u Južnu Kaliforniju (Long Beach i Los Angeles), u Kölnu je ostavila opremu Odenbachu na raspolaganju; usp. Kathy Rae Huffman u razgovoru s Marcelom Odenbachom, 2013.
[9] Dorine Mignot i Ursula Wevers, *Gerry Schum*, Stedelijk Museum, Amsterdam, 1979., 21.
[10] Bódy, von Bonin i Herzogenrath, „The Arts for Television" (kao u bilj. 3.), 45.
[11] Renate Damsch-Wiehager i Marcel Odenbach, *Video-Arbeiten, Installation, Zeichnungen 1988-1993*, Cantz, Ostfildern–Ruit, 1993., 79.
[12] John Fiske, „News Readings, News Readers", u: isti, *Television Culture*, Methuen, London i New York, 1987., 288–296.
[13] Larry Gross, „Out of the Mainstream: Sexual Minorities and the Mass Media", u: *Remote Control: Television, Audiences and Cultural Power*, (ur.) Ellen Seiter, Hans Borchers, Gabrielle Kreutzner i Eva-Maria Warth, Routledge, London i New York, 1989., 130–132.
[14] Depozit video zbirke Art Metropole, Toronto, 1997. u National Gallery of Canada (br. 38884).
[15] Kačunko, *Marcel Odenbach* (kao u bilj. 7.), 113–115.
[16] David Joselit, *Feedback: Television Against Democracy*, MIT Press, Cambridge, MA, 2007., 29–30.
[17] Bódy, von Bonin i Herzogenrath, „The Arts for Television" (kao u bilj. 3.), 46. Marcel Odenbach bio je jedan od organizatora posebnog izdanja *Infermentala* 1984. godine, s izborom iz Sjevernog Porajnja-Vestfalije.
[18] Kathy Rae Huffman i Nancy Buchanan, *Exchange and Evolution: Worldwide Video Long Beach 1974-1999*, Long Beach Museum of Art i Getty Foundation, Long Beach, CA, 2011., 86.
[19] Kuda.org, Prelom kolektiv i SCCA/Pro.ba, *Political Practices of [sic] the [post] Yugoslav Art: TV Gallery 1981-1991*, Prelom kolektiv, Beograd, 2010.

IZ: VODE STAJAĆICE VREBAJU KROKODILI, 2004.
SNIMILA: ISABELLA MATHEUS

IN STILL WATERS CROCODILES LURK, 2004
PHOTO: ISABELLA MATHEUS

around the world. Writing in 1991, Ornia states in *El Arte del Vídeo* (p. 93), 'in all his videos up until this moment, Odenbach has enscribed [sic] his body into architecture, and interpreted his body in music, and has imprinted it onto photography, film and TV programs…here he evokes the ghosts and history of his country without fleeing from the black chapters of the collective biography.' ·········· Although not produced by, nor presented on television, the works *Niemand ist mehr dort, wo er anfing* / 'None are where they began', 1990, 5:52 min), and *Niemand ist mehr dort, wo er wollte* / 'None remain where they wanted to be' (also published as 'Nobody is there anymore, where he wanted to be', 1990, 5:52 min) are two single-channel installation works produced for gallery viewing, both on the topic of German reunification. They close the chapter on the 1980s, and deserve a notation. Using his well-recognized style of collage, horizontal slats and vertical pillars of images that segment the screen, now Odenbach places these images not against a black screen, but rather against documentary television footage relating to the Berlin Wall. The contrast to the image bars in this case is not a void, but rather scenes of crowds and individuals who gathered to meet and watch the Berlin Wall come down. The works both begin with ZDF news footage of a public demonstration in the GDR. Odenbach responds by observing, recording and bringing immediately into the art gallery the current local political activities of October 1989, events that all Germans were acutely aware of and were

magnetized by, and what was being transmitted by TV news: non-stop, responding as quickly as the news journalists, but with aesthetic interpretation and the artistic integrity of his practice. The dependence on television off-air news footage in this instance is critical, and alongside his own camerawork, one feels the political division of past and present that includes Germany in the worldwide shift of political awareness. Also, since he is a visual artist (rather than a photographer, filmmaker or television producer) the work references both cultural events and artistic style as it creates its own video history. It also brings Germany's new beginning into focus, going some way to closing the chapter of the negative history of the twentieth century's cultural heritage. The work releases Odenbach from the past, and permits him to reach out to new topics and concerns. His video journey continues to compare, reveal, and expose the complexities of social, cultural and political reality. It is a work that inspires, but has no end. He continues to build and provoke an alternative television history for the next generation…a first-hand opinion, as valuable and as important as any television news report: it is Art.

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[1] David E. Fisher & Marshall Jon Fisher, *Tube: The Invention of Television*, pp. 257-61
[2] See Judy Fireman, *TV Book: The Ultimate Television Book*, p. 11: postwar America, between 1946 and 1952, saw the number of home TV sets rise from 10 000 to 12 million. During the 1950s, it was estimated that 70 million TV sets would be produced.

[3] Vera Bódy et al., 'The Arts for Television: Federal Republic of Germany' in Dorine Mignot (ed.), *Revision: Art Programmes of European Television Stations*, p. 42
[4] After Udo Kittelmann (ed.), *Marcel Odenbach: Ach, wie gut, dass niemand weiss*, p. 53
[5] See Rodrigo Alonso, *Jaime Davidovich: Video Works 1970-2000*, p. 142.
[6] K. Huffman, 'Video Art: What's TV Got to Do With It?' in Doug Hall and Sally Jo Fifer, *Illuminating Video: An Essential Guide to Video Art*, pp. 81-90
[7] As reported by Slavko Kačunko in *Marcel Odenbach: Konzept, Performance, Video, Installation 1975-1998*, pp. 258-60.
[8] Although Ingrid Oppenheim had (temporarily) relocated to Southern California (Long Beach and Los Angeles) in the early 1980s, she left equipment available in Cologne for Odenbach to use, K Huffman in conversation with Marcel Odenbach, 2013.
[9] Dorine Mignot and Ursula Wevers, *Gerry Schum* (1979), p. 21
[10] Vera Bódy, Wibke von Bonin and Wulf Herzogenrath, 'The Arts for Television: Federal Republic of Germany' in Dorine Mignot (ed.), *Revision: Art Programmes of European Television Stations*, p 45
[11] Renate Damsch-Wiehager, Marcel Odenbach, *Video-arbeiten, Installation, Zeichnungen 1988-1993*, p. 79.
[12] John Fiske, 'News readings, News readers' in J. Fiske, *Television Culture*, pp. 288-96
[13] Larry Gross, 'Out of the Mainstream: Sexual Minorities and the Mass Media' in Ellen Seiter, Hans Borchers, Gabrielle Kreutzner and Eva-Maria Warth (eds.), *Remote Control: Television, Audiences and Cultural Power* (1989), pp. 130-2
[14] Deposit of the video collection of Art Metropole, Toronto, 1997, at the National Gallery of Canada (no. 38884).
[15] Kačunko, *Marcel Odenbach*, pp. 113-15
[16] David Joselit, *Feedback: Television Against Democracy*, pp. 29-30
[17] Bódy (1987), p. 46. Marcel Odenbach co-organized the special edition of Infermental, in 1984 with a selection from North Rhine-Westphalia.
[18] K. R. Huffman and Nancy Buchanan, *Exchange and Evolution: Worldwide Video Long Beach 1974-1999*, p. 86
[19] Kuda.org, Prelom kolektiv and SCCA/Pro.ba, *Political Practices of [sic] the [post] Yugoslav Art: TV Gallery 1981-1991* (2008).