dan oki

produkcija i prezentacija pokretne slike u kontekstu likovnih umjetnosti - osobno iskustvo

production and presentation of moving images in the context of visual arts - a personal experience

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1   Na osnovi uvjeta prezentacije razlikuje mo, npr. radove za kino dvorane, radove za izlagačko-prostornu djelatnost, radove u *site specific* uvjetima, radove s teleprisutnošću pokretnih slika te *open data source* radove s interaktivnim protokolima čovjek-stroj i čovjek-stroj-čovjek.

2   Film se prebacuje na video kako bi se lakše distribuirao, prikazao na TV-u ili postavio u prostor kao video projekcija. Video se prebacuje na film kako bi se prikazivao i distribuirao u kino dvoranama. Film i video se prebacuju na tvrdi disk kako bi se oblikovali ili na DVD kako bi se distribuirali. Digitaliziraju se i zato da bi se koristili kao sastavni dio interaktivnih protokola, zbog internetskih castinga i sl. Zanimljivo je da se sva tri nosača prebacuju u svim smjerovima jedni na druge u svrhu konzervacije.

1-2. Secrets, 1990.

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UVOD

Poticaj ovog teksta osobno je iskustvo prezentacije pokretnih slika koje su u mojem slučaju najčešći materijal umjetničkog izraza. Većina mojih radova su hibridi između filma, videa i računalnih tehnika. Tekst je stoga podijeljen na osnovi triju nosača pokretnih slika: filmske trake tj. filma, video trake tj. videa te digitalnog zapisa na tvrdom disku, DVD-u ili sličnom digitalnom nosaču podataka. Takva podjela teksta nije posve adekvatna sadržajima radova, kao niti njihovom formalnom razlikovanju na osnovi materijala, tj. nosača. Međutim, podjelom teksta prema uvjetima prezentacije suočio bih se s još većim problemima.[1]

Kako sam u traženju slobodnog umjetničkog izraza često kombinirao nosače pokretnih slika, kombinirao sam i načine njihove prezentacije. Svaki rad ima svoj kontekst. Neki radovi se uklapaju u podjele, a većina u potpunosti izmiče lakom svrstavanju u kategorije, naročito ako je posrijedi interdisciplinarni pristup tvorbi pokretnih slika. Neki umjetnici prikazuju iste radove u različitim okolnostima, stalno iznova prilagođavajući uvjete prezentacije njihovim specifičnostima u skladu s kontekstom svakog pojedinog rada. Česti su i slučajevi prebacivanja radova s jednog nosača na drugi iz estetskih razloga, zbog distribucije ili u svrhu konzervacije.[2]

Neki od mojih radova tako su snimljeni na film, prebačeni na video, zatim montirani na tvrdom disku, potom postavljeni u *open data source* kontekst, da bi naposljetku završili u arhivu dokumentacije korisnika interaktivnog protokola. Premda zvuči komplicirano, ovakva selidba materijala iz medija u medij znala bi se događati neprimjetno tijekom dugog niza godina, i to zato što nije bila unaprijed isplanirana. U slučajevima kad je planirana, takva se selidba odvija po strogo zadanom postupku u određenom razdoblju.

FILM

U mom je slučaju prezentacija pokretnih slika počela s eksperimentalnim, tj. konceptualnim filmom. Veći dio svojih ranih filmova snimio sam u drugoj polovini 80-ih u grupi umjetnika *Ledeno doba* (Zdravko i Darinko Mustač, Josip Zanki, Nadomir Serbo, Ivo Martinović). Izmjenjivali smo

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INTRODUCTION

The aim of this text is to present a personal experience in the presentation of moving images, which in my case constitute the most frequent material of artistic expression. Most of my artwork consists of hybrid forms which can be placed somewhere between film, video, and computer techniques. Therefore, I have divided the text on the basis of three carriers of mobile images: film tape, i.e. film, video tape, i.e. video, and digital recording on the hard-disc, a DVD, or similar digital data carriers. Such a division does not entirely correspond to the content of my work or its formal differentiation on the basis of material, i.e. the carrier. However, by dividing the text on the basis of presentation circumstances, I would be facing even larger problems.[1]

Since during my search for free artistic expression I often combined carriers of moving images, I also combined the ways of presenting them. Each artwork has its own context; some of them fit well into classifications, but most of them completely avoid all easy labelling, especially if they are a result of an interdisciplinary approach to the creation of moving images. Some artists present the same pieces in different circumstances, constantly adapting the presentation circumstances to their specificities, in accordance with the context of each particular piece. There are also many cases of artworks being transferred from one carrier to another, be it from aesthetic reasons, reasons of distribution, or for conservation purposes.[2]

Thus, some of my pieces were recorded first on the film tape, then transferred on the video tape, assembled on the hard disc, set into an *open data source* context, and finally ended up in the archives with the documentation of interactive protocol users. Even though it sounds complicated, such transfer of material from one medium into another is sometimes happening for years without being noticed, since it is not planned in advance, but if it is planned, then it is realized according to a strictly set procedure and in a determined time period.

FILM

In my case, the presentation of moving images began with the experimental, i.e. conceptual film. Most of my early films were

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made in the second half of the 80s, in the artistic group called *Ledeno doba* [Ice Age] (Zdravko and Darinko Mustač, Josip Zanki, Nadomir Serbo, Ivo Martinović). We exchanged our roles in the production of all sorts of film forms, which had one thing in common: besides being experimental, they were all shot with a super 8mm film camera. Only some of those films had synchronic sound, while most of them were accompanied by music from the tape recorder or mute.

First I made two short experimental feature films - *Locus Sigili* (1986), in which I appeared as an actor (performer) and *Primjer je vatra sjevera* [An example is the Northern fire] (1987). Regardless of how technically imperfect they were, shot with a small super 8mm film tape, which often had to be glued together, and a sound that was separate from the image, non-synchronic, and played from the tape recorder, their presentation in cinema theatres, for which they were intended, was exceptionally good.

I made my first mute structuralist film-installation *Moloh* [Moloch] in 1986. The film was shot in a large pine forest, on the crossroads of the fire-prevention clearings. These geometric empty spaces seemed to me like a ready-made *land art* location for a film. *Moloh* was shot in two planes, which were later assembled together: one is the unbroken round panorama image of four persons, approaching the centre in which the rotation axis of the film camera is situated from four different directions. The second plane was made on the site of the centre/crossroads and the tripod was replaced by a canvas laid on the ground, on which I painted an abstract picture of the location in tempera, recording its creation at the same time.

Except for being shown several times as a film, that is, in the cinema, *Moloh* was also exhibited in 1988 in the Students' Centre of Zadar as a film installation. From the reel of a super 8mm film projector, the tape ran in several places along the ceiling and then back into the projector. This loop or *šlajfna*, as they call it here, was my first film installation, a loop in the medium of moving image.

Both *Roma now now Donat* (1987) and *V moje oči letijo igle* (1989) were shown both in the cinema and as film installations. The first was largely shot in the so-called *frame by frame* technique, i.e.

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[1] On the basis of presentation circumstances, we can differentiate, for example, between artworks for cinema theatres, artworks for presentation in exhibition spaces, those suitable for presentation in *site specific* circumstances, artworks with the telepresence of moving images, and the *open data source* artworks with interactive protocols: man-machine and man-machine-man.

[2] Films can be transferred to video tapes in order to be distributed more easily, shown on TV, or set into space as video installations. Videos are transferred to film tapes in order to be presented and distributed in cinema theatres. Films and videos are transferred to the hard disc in order to be processed, or to DVD in order to be distributed. They are also digitalized in order to be used as parts of interactive protocols, for purposes of web casting, etc. It is interesting that all the three carriers are transferred in all directions, one to another, for conservation purposes.

uloge u produkciji najrazličitijih filmskih izraza kojima je zajedničko to da su, osim što su bili eksperimentalni, svi bili snimljeni super 8mm filmskom kamerom. Samo neki od tih filmova imaju sinkroni zvuk, dok je većina popraćena zvukom s kasetofona ili je nijema.

Najprije sam snimio dva kratka eksperimentalna filma igrane forme - *Locus Sigili* (1986.) u kojem se pojavljujem kao glumac (performer) i *Primjer je vatra sjevera* (1987.). Koliko god da su bili tehnički nesavršeni, s malom i puno puta lijepljenom super 8mm filmskom trakom te zvukom koji ide odvojeno i nesinkrono s kasetofona, njihova prezentacija u kino dvoranama za koje su bili namijenjeni, bila je iznimno dobra.

Prvu nijemu strukturalističku filmsku instalaciju *Moloh* izveo sam 1986. godine. Film je snimljen u velikoj borovoj šumi na raskrižju pravaca prokrčenih zbog prevencije od požara. Te geometrijske praznine izgledale su mi kao gotova *land art* lokacija za film. *Moloh* je snimljen u dva kasnije montirana plana: jedan čini neprekidna kružna panoramska snimka četiri osobe koje se približavaju iz četiri smjera prema središtu u kojem je os vrtnje filmske kamere. Drugi plan nastao je na mjestu središta-raskrižja, a stativ je zamijenjen slikarskim papirom položenim na zemlju na kojem sam temperom naslikao apstraktnu sliku lokacije istodobno snimajući njeno nastajanje.

Osim što je nekoliko puta bio prikazan kao film u kinu, *Moloh* je bio izložen 1988. godine u Studentskom centru u Zadru kao filmska instalacija. Iz koluta super 8mm

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3. Divine Beings, Galerija Miroslav Kraljević, Zagreb, 1998

4. Gene-pool, Galerija umjetnina Split, 2000

filmskog projektora traka je išla na nekoliko mjesta po plafonu pa natrag u projektor. Ova *petlja* ili takozvana *šlajfna* bila je moja prva filmska instalacija, *loop* u mediju pokretne slike.

I filmovi *Roma now now Donat* (1987.) i *V moje oči letijo igle* (1989.) su prikazani i u kinu, ali i kao filmske instalacije. Prvi je uglavnom snimljen tehnikom *frame by frame,* tj. sličicu po sličicu.[3] Sklop velikog praznog prostora oko Sv. Donata, tornja Crkve sv. Stošije, ostataka Rimskog foruma i Arheološkog muzeja u Zadru okosnica su istraživanja filmske percepcije isprepletenih arhitektonskih elemenata i ljudi u njima.
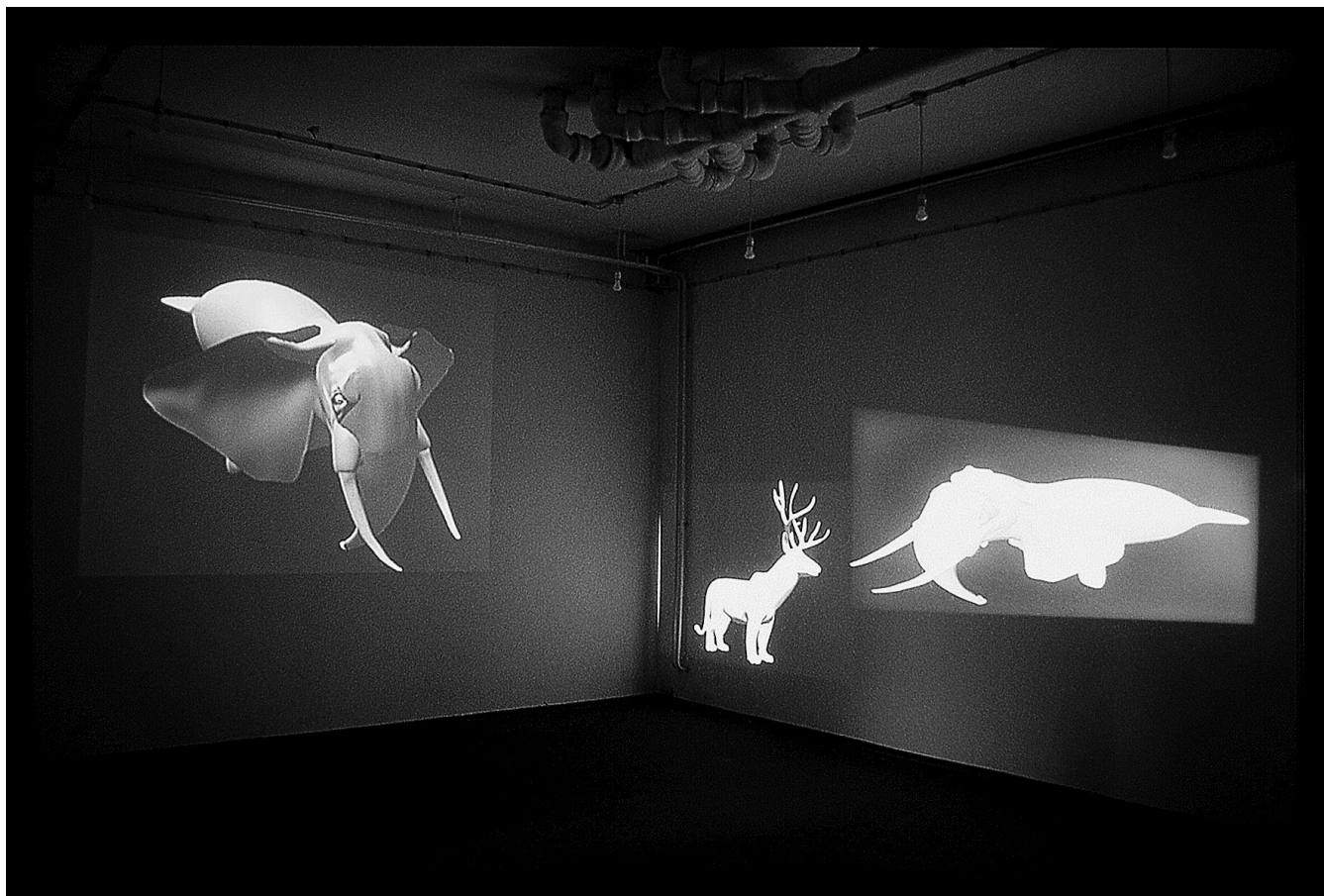
V moje oči letijo igle radio sam s "nepomičnim" grupnim portretima *tableau vivant* snimljenima filmskom kamerom. Rad navodi gledatelja da se odmakne od bilo kakvog narativnog sadržaja i potpuno se usredotoči na geste i minimalne pokrete dvaju muškaraca i dviju žena postavljenih u razne kompozicije preuzete sa slika iz povi-

one image after another.[3] The complex of large empty space around St Donatus, the tower of St Anastasia, the remnants of the Roman Forum, and the Archaeological Museum of Zadar make up an axis for the research on the film perception of intertwined architectural elements and people among them.

The piece entitled *V moje oči letijo igle* was made with "immobile" group portraits, *tableau vivant*, shot with a film camera. It urged the spectator to detach himself from all narrative content and to concentrate fully on the gestures and minimal movements of the two women and two men, positioned in various compositions that were taken over from historical paintings. The *tableau vivant frames* with immobile figures that transmit the psychological tension of the characters alternated with frames of the same characters, but with their heads animated *frame by frame* and moving along one of the four edges of the film frame, enclosing it in a way. Unlike *Moloh* and *Roma*

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[3] *Frame by frame* je tehnika snimanja s podešenom filmskom kamerom koja okida samo po jednu filmsku sliku, poput fotografske kamere. Kako u jednoj sekundi za vrijeme prezentacije na filmskom projektu produ 24 slike, potrebno je "okinuti" 24 puta da bismo na filmskoj traci dobili jednu sekundu. Ova tehnika nalazi primjenu u stop-animaciji, eksperimentalnim filmovima i u igranim filmovima.

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[3] *Frame by frame* is a technique of shooting with an adjusted film camera, which clicks film images one at a time, just like the photo-camera. Since 24 images pass in one second during the presentation with a film projector, it is necessary to "click" 24 times in order to get one second on the film tape. This technique is used in stop-animation, experimental films, and even feature films.

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jesti umjetnosti. *Tableau vivant kadrovi* s nepomičnim figurama koji prenose psihološku napetost likova ispresijecani su kadrovima tih istih likova čije su glave animirane *frame by frame* i kreću se po jednom od četiriju rubova okvira filmskog kadra, čime ga na izvjestan način zatvaraju. Za razliku od *Moloha* i *Roma now now Donat*, zvuk je u ovom filmu reproduciran s kasetofona. Sjećam se kako sam bio ushićen uspjevši spojiti zvuk i sliku. Kada sam kasnije postavljao *V moje oči letijo igle* u prostor, osim *filmske petlje* načinio sam i *petlju tonske pratnje* na kasetofonu. Kako je tonska traka bila jako tanka i osjetljiva, kopirao sam je nekoliko puta i izradio nekoliko kaseta koje su služile za po jedno prikazivanje. To je bio jedini način da se istodobno prezentiraju filmska i kasetofonska *petlja*. Ono što je i dalje ostalo neizbježno jest prisutnost zvuka rada filmskog projektora u prostoru.

Sve tri filmske instalacije kasnije su prebačene na video, a potom i na DVD, zato što je to bio način da se sačuvaju od velikih ogrebotina uzrokovanih prolazom filmske trake kroz projektor, naročito tako malene kao super 8mm. Dakako, postojala je mogućnost da se ovi filmovi-instalacije zadrže na filmu prebacivanjem na 16mm filmsku traku, ali to je bilo preskupo. Što se tiče same kvalitete slike, ona je na ovim filmskim instalacijama bila izvrsna i dugo smo još morali čekati da joj se video projektori približe kvalitetom. Ono što se najviše promijenilo u samoj prezentaciji prebacivanjem s filma na video nije bila kvaliteta same slike (jer je ona snimljena na film bila kvalitetna), već nedostatak zvuka projektora u izlagačkom prostoru. Za razliku od prikazivanja radova u kino dvoranama gdje su projektor i pripadajući mu zvuk bili izdvojeni iz dvorane, svako izlaganje u prostoru bilo je više-manje osuđeno na prisutnost jačeg ili slabijeg zvuka projektora kao auditivnog pratitelja filmske reprodukcije. Budući da je bio neizbježan sastavni dio svake projekcije, prednost tog zvuka bila je ta da je uvelike olakšavao zajedničko prezentiranje svih triju filmskih instalacija. To je bio jedan od razloga što sam postavljajući trokanalnu video instalaciju *Moving Mirrors* (Pokretna ogledala) 1988. godine u Galeriji "Miroslav Kraljević" u Zagrebu upotrijebio i zvuk filmskog projektora, premda sam koristio video rekordere i video projektore. Na lijevoj i središnjoj projekciji bile su obiteljske 8mm crno-bijele snimke posjeta zoološkom vrtu u Zagrebu iz 1977., preba-

now now Donat, the sound came from the tape recorder. I still remember how thrilled I was when I managed to coordinate sound with the images. Later, when I was setting up *V moje oči letijo igle* in space, except for the *film loop* I also made a *loop of the accompanying sound* on the tape recorder. Since the sound tape was very thin and sensitive, I copied it several times and made several tapes that served for one performance each. That was the only way to present the film *loop* and the sound *loop* at the same time. What still remained inevitable was the presence of the sound of film projector.

All three film installations were later transferred to video, and then also to DVD, since that is how they could be preserved from major scratches caused by the passage of the film tape through the projector, especially such a small tape as super 8mm. Certainly, there was the possibility of keeping the films/installations on the film tape by transferring them onto a 16-mm tape, but that was too expensive. As for the image quality, it was excellent with those film installations and we had a long way to go before the video projectors would come even near that in their quality. What changed most in the presentation when we transferred it from the film tape to video was not the quality of the image as such (owing to its high quality in the film recording), but the absence of projector sound in the exhibition space. Unlike presenting films in cinema theatres, where the projector and the corresponding sound were ousted from the hall, all presentation within an exhibition was more or less doomed to the presence of a stronger of milder projector sound as an auditive companion of film playback. Since it was an inevitable aspect of each projection, the advantage of the sound was that it greatly facilitated the presentation of all three film installations together. That was one of the reasons why, when installing the three-channel video installation entitled *Moving Mirrors* in 1988, in Miroslav Kraljević Gallery in Zagreb, I added the sound of the film projector, although I actually used video recorders and video projectors. The left and the central projection showed 8-mm black and white family shots of a visit to the Zagreb Zoo in 1977, transferred on video, while the right one was a black and white video image and the sound of the chimpanzees in the Amsterdam Zoo, shot in 1997. The projector sound, except for

čene na video, a na desnoj je bila crno-bije-
la video slika i zvuk čimpanza u zoološkom
vrtu u Amsterdamu, oboje snimljeni 1997.
godine. Zvuk projektora, osim što je bio *ko-
lačić* sjećanja, odgovarao je i teksturi film-
ske slike. Instalacija *Moving Mirrors*
(Pokretna ogledala) bila je (zapravo) hibrid-
na prezentacija filma i videa skupljena u
mediju video projekcije. Budući da mi nije
bio dostupan *video sync starter* koji bi vre-
menski uskladio sinkrono projiciranje triju
video zapisa, problem njihove sinkronizaci-
je riješio sam premontiravši sva tri kanala u
jednu projekciju. Ovako složenu video insta-
laciju odlučio sam projicirati na dva zida
postavljena pod kutom od 135˚. Lijevu i
središnju sliku projicirao sam na lijevi, a
desnu sliku na desni dio kuta dvaju zidova.
Na ovaj sam način, uz pomoć arhitekture,
modelirao projekciju te dao naslutiti samu
bît rada. Odvojivši izvorne 8mm snimke iz
1977. godine u Zagrebu od video snimke
nastale 1997. u Amsterdamu, sukladno se
odvojio i zvuk filmskog projektora od zvuka
video snimke. Prezentacija *Pokretnih ogle-
dala* našla je svoj kut zrcaljenja, koji je u
ovom slučaju bio na oko 135˚ između dva
zida galerije.

Divine Beings (Božanska bića) iz
1998. godine, tridesetminutni crno-bijeli
film (16mm i 8mm) na videu (digitalni
betacam SP), bio je prikazan na mnogim
filmskim festivalima u Europi, na Image Fo-
rumu u Tokiju i na Williamsburg Brooklyn
Film Festivalu u New Yorku. Razlog zbog
kojeg je film doživio mnogo prezentacija u
kino dvoranama leži u činjenici da ga je pri-
hvatila filmska scena. Ipak, film je bio više
puta prikazivan i u galerijskom kontekstu
kao samostalna projekcija ili zajedno s već
spomenutom instalacijom *Moving Mirrors*.
U kontekstu samostalne izložbe tridesetmi-
nutni film se prikazuje na televizoru u simu-
liranom ambijentu dnevnog boravka u
kojem ga publika gleda zavaljena u fotelju.
Divine Beings je doista i bio prikazan na
lokalnoj televizijskoj postaji u Amsterdamu
i, što je još zanimljivije, *web castiran* u
svibnju 2000. godine u organizaciji Metal
Tiger Technologies iz New Yorka. Film je
tako mogla vidjeti najrazličitija publika na
svojim računalima. To je ujedno bio prvi
kvalitetni *web cast* nekog mog rada.

VIDEO

Svoj prvi video rad *Secrets* (Tajne) snimio
sam VHS-kamerom 1990. godine u Zadru.
Kako je snimanje videom značilo jeftinu

serving as a *memory cookie*, also corre-
sponded to the texture of film image. The
Moving Mirrors installation was (actually) a
hybrid of film and video presentation, con-
densed in the medium of video projection.
Since I could not get hold of a *video sync
starter*, which would have synchronised
chronologically the projection of the three
video recordings, I solved the problem of
their synchronisation by reassembling all
three channels into a single projection. I
decided to project the newly created video
installation on two walls, positioned at the
angle of 135˚. The left and the central
images were projected on the left wall,
while the right image was projected on the
right side of the corner between the two
walls. In this way, I used architecture in
order to shape the projection and give a
hint about the very essence of my work. By
separating the original 8-mm shots from
1977, made in Zagreb, from the video
made in Amsterdam in 1997, I also de-
tached the sound of the film projector from

5. *The Householder, IISG (International Institute for
Social History) Amsterdam, 1997*

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FACE

traku, puno više snimljenog materijala, više mogućnosti isprobavanja pri snimanju i rada na materijalu, ovaj 12-minutni rad najduži je koji sam do tada snimio. Njegova specifičnost u odnosu na filmove i instalacije koje sam ranije radio mogla bi se opisati kao performans pred kamerom. Redukcija prisutnosti mog tijela na ekstremitete kojima stvaram sjene, skrivam predmete i igram se pijeskom stvara nelagodan osjećaj prikrivanja i gubitka identiteta pojačanih dijalogom na talijanskom i engleskom (riječ je o rečenicama preuzetim iz programa za učenje jezika). U prezentaciji ovog rada dogodile su se novosti koje pripadaju mediju videa. Nakon što sam osobno prvi puta mogao usporediti nekoliko vrsta prezentacije, zaključio sam da je najbolji način prikazivanja filma *Secrets* monitor postavljen na pod galerije ili projekcija na zidu koji je odmaknut od poda jedan metar, i to zato što je cijeli film snimljen iz gornjeg rakursa - iz visine ljudskih očiju dok gledaju prema zemlji.

Prezentacija video filma *Separation* (1993./94.) specifična je po tome što su i *tape* i trokanalna instalacija bili premijerno prezentirani u protestantskoj crkvi u središtu Amsterdama kao *site specific* rad. Glavni sadržaj rada je performans izveden hiperventiliranjem - brzim udasima i izdasima. U snimku performansa naknadno su umetnuti autobiografski kadrovi i riječi koje ilustriraju sjećanja, misli i stanja svijesti performera pred kamerom. U crkvi su tri monitora jedan pored drugog postavljeni na mjesto na kojem je inače propovjednik. Na sred-

the video recording. The presentation of the *Moving Mirrors* found its angle of reflection, which was in this case that of 135˚, between the two gallery walls.

The *Divine Beings* from 1998, a 30-minute black and white film (16mm and 8mm) on video (a digital Beta cam SP), was presented on a number of film festivals in Europe, as well as the Image Forum in Tokyo and the Williamsburg Brooklyn Film Festival in New York. The reason for this large number of presentations was the fact that the film scene had accepted it. Nevertheless, the film was also shown several times in the gallery context as a self-standing projection or together with the afore mentioned installation *Moving Mirrors*. In the context of solo exhibition, the 30-minute film was shown on TV, in a simulated ambience of a living room, where the audience was watching it while comfortably seated in their armchairs. The film *Divine Beings* was indeed shown on the local TV station in Amsterdam and, what is more interesting, *web cast* in May 2000, an event organised by Metal Tiger Technologies from New York. In this way, it could be watched by very diverse audiences on their computers. That was also the first high-quality *web cast* of my work.

VIDEO

I made my first video called *Secrets* with a VHS camera, in Zadar in 1990. Since video recording meant cheap tape, more recorded material, and more possibilities of trying out various options while shooting or working

PLAYGROUND

njem monitoru prikazan je performans u srednjem planu, upravo onako kako bismo vidjeli propovjednika u prostoru crkve, a na bočnima su prikazane riječi na crnoj pozadini. Spazmatično disanje odjekivalo je crkvom, hipnotizirajući ritam disanja pretvorio se u neku vrstu medijski posredovane propovijedi. *Separation* je moj prvi rad koji je Monte Video (Nizozemski institut za medijsku umjetnost) uvrstio u svoj program distribucije i čuvanja. Prikazan je i na nizozemskom Kunstkanalu, gdje ga je vidjelo oko 140.000 ljudi, što je, s obzirom na dotadašnju prezentaciju mojih radova - snimljenih performansa - bila potpuna novost.

Sudbina je htjela da se na samostalnoj izložbi u Rotterdamu 1996. godine ponovno susretnem s prostorom crkve, doduše trajno prenamijenjenim u galeriju Het Wilde Weten, što predstavlja jedinstven spoj *site specific* i galerijskog konteksta. Izložba većim dijelom nije bila vezana uz pokretne slike, već su crteži riječi na poluprozirnim papirima postavljenima na duge vitraje bili njen središnji dio. U dnu prostorije, malo iza mjesta gdje je nekad stajao propovjednik, opet sam postavio monitor s riječima na osam europskih jezika, čiji je korijen u latinskom i grčkom. U drugom planu iza riječi je *close circuit* video slika snimljena kamerom postavljenom na krov crkve. Produkcijski se radilo o klasičnoj *close circuit* video instalaciji, jedino što sam između kamere i video monitora upotrijebio Amiga *genelock* kako bih grafičku animaciju riječi postavio preko prijenosa slike video kamere s krova.

on the material, that 12-minute video was the longest I had done until then. Its specificity with respect to films and installations that I had done before could be described as a performance in front of the camera. Reducing the presence of my body to arms and legs with which I produced shadows, concealed objects, and played with sand, created an uneasy feeling of disguise or loss of identity, which was enhanced by means of dialogues in Italian and English, sentences taken over from language learning programmes. There were certain novelties in the presentation of that film, which went with the video as a medium. After I was able for the first time to compare personally several types of presentation, I concluded that the best way of showing the *Secrets* was on a screen placed on the floor of the gallery or projected on a wall, 1 m from the floor, because all of it was recorded from above - from the height of human eyes looking at the ground.

The presentation of the video film *Separation* (1993/94) was specific for the fact that both the tape and the three-channel installation were first presented in an Evangelical church in the centre of Amsterdam as a site specific work. Its substance was a performance consisting of hyperventilation - of rapid inhaling and exhaling. Autobiographic frames and words illustrating memories, thoughts, and states of mind of the performer in front of the camera were inserted afterwards into the performance recording. In the church, three screens were placed on the spot which usually belonged to the preacher. On the middle screen, the performance was shown at middle distance, exactly as one would see the preacher in the space of the church, while the side ones showed words against black background. Spasmodic breathing resounded throughout the church and its hypnotizing rhythm became a sort of media transferred sermon. *Separation* was my first piece that Monte Video (Dutch Institute for Media Art) included in its programme for distribution and preservation. It was also shown on the Dutch Kunstkanal, where it was seen by around 140 thousand people, which was a great novelty with regard to the presentation of my work - recorded performances - until that moment.

Destiny wanted it that I should reencounter the church as the space of my solo exhibition in Rotterdam, in 1996, but it was permanently redesigned as the Het

Produkcijski i prezentacijski zanimljiva je usporedba radova *Word and Breath* (Riječ i misao) iz 1996. godine s *E.B.A.* (Extra Behaviour Activity) iz 1995. Prvi je dvokanalna video instalacija. Na jednom kanalu je autonomni video rad *Dinamis*, a na drugom računalna animacija s transformacijama riječi na raznim europskim jezicima. U ovom radu spajam video i računalo, radeći s dva odvojena video nosača, tada Super VHS-u. Instalacija je premijerno bila izložena u Sieni na izložbi *Is Europe Just a Word?* 1997. godine, gdje sam projekcije postavio na dva zida pod pravim kutom, dok je razmak između njih bio dva metra. Projekcija video kanala *Dinamis* s ljudima koji dišu na raznim stranama svijeta u raznim godišnjim dobima bila je dimenzije 3 x 4 metra na središnjem zidu, a projekcija računalno transformiranih riječi (dimenzije 1,5 x 2 m) na lijevom zidu. Disanje je bilo jedini zvuk u prostoriji.

Za razliku od *Word and Breath*, *E.B.A.* je video rad u kojem su sjedinjeni snimci video kamere s računalnom animacijom u zajedničko trajanje i zajednički prostor na jednom kanalu. Ovaj rad je izlagan i prikazivan samo kao jednokanalni video u raznim kontekstima, upravo stoga što je tako zamišljen u prezentacijskom smislu, bez obzira na tehnološku i estetsku hibridnost.

Dužina video rada je od velike važnosti u izboru prezentacijskih uvjeta. *Vice Versa* iz 2000. godine, izvorno performans za video kameru, iz više razloga nikada nije prezentiran u prostoru. Izdvojio bih dužinu samog rada (60 minuta), zatim veliki broj lokacija što cjelokupni doživljaj rada čini nizom slika u vremenu, glas naratora koji komentira sliku i upotrebu filmskog jezika. Autobiografski performans u domeni likovnog pomiješan je s kinematografskim elementima dokumentarnog, konceptualnog, esejističkog i igranog. Ovaj "koktel" namijenjen je publici koja razumije kontekst likovnog filma i nekonvencionalne kinematografije, znači prvenstveno festivalskoj i muzejskoj publici.

Igrani video film *Oxygen4* (Kisik4) iz 2004. godine potpuno se približio obilježjima filma, tj. videa koji se prikazuje u redovnoj kino distribuciji. U ovom radu koji je dug 91 minutu radio sam s profesionalnim glumcima i naturščicima u procesu koji je najviše podsjećao na režiranje igranih filmova. Međutim, istodobno s režiranjem filma radili smo i na produkciji serije od sedam video instalacija namijenjenih prostornoj

Wilde Weten Gallery, a unique fusion of site specific and gallery context. The exhibition was for the most part not linked to moving images; instead, its central part consisted of drawings of words on semitransparent sheets of paper, placed on elongated stained-glass windows. In the bottom of the room, a little behind the place where the preacher used to stand, I again placed a screen with words in eight European languages, rooted in Latin and Greek. Behind the words, in the background, there was a close-circuit video image, recorded with a camera set on the church roof. In terms of production, it was a classical close-circuit video installation, except that I used the Amiga *gene lock* between the camera and the video screen in order to position the graphic animation of words over the projection of the video image shot from the roof.

In terms of production and presentation, it is interesting to compare my two pieces *Word and Breath* from 1996 and *E.B.A.* (Extra Behaviour Activity) from 1995. The first is a two-channel video installation. On one channel, I played an autonomous video called *Dinamis*, on the other a computer animation with word transformations in various European languages. In that piece I combined video and computer, working with two separate video carriers; in those times, it was the Super VHS. The installation was first presented in Siena, at the exhibition entitled *Is Europe Just a Word?* in 1997. I placed the projections on two walls, at the right angle and a distance of two meters between them. The projection of the video channel *Dinamis*, with people breathing in various parts of the world and in different seasons of the year, was sized 3 x 4 meter and placed on the central wall, while the projection of the computer-transformed words (sized 1,5 x 2 m) was placed on the left wall. Breathing was the only sound in the room.

Unlike *Word and Breath*, *E.B.A.* was a video that combined recordings done with a video camera with computer animation into a common duration and common space on a single channel. This work was exhibited and presented only as a single-channel video in various contexts, precisely because it was conceived that way in terms of presentation, regardless of its technological and aesthetic hybridism.

The length of the video is very important for the choice of the presentation circumstances. My video *Vice Versa* from

prezentaciji. Scenarij za igrani film, tj. video, pisao sam radeći usporedno skice video instalacija. *Oxygen4* našao se i u redovnom programu kina De Balie u Amsterdamu. Prikazivanje s digitalnog betacama SP u redovnom kino repertoaru postalo je moguće zbog nove prakse digitalne kino distribucije.[4] Idealan kontekst za *Oxygen4* su kino dvorane u muzejima suvremene ili moderne umjetnosti, u kojima se uz film na istome mjestu može vidjeti i izložba. Rad nije nikada cjelovito prikazan na jednom mjestu, što možda samo po sebi i nije tako važno, ali sigurno govori o velikoj podijeljenosti svijeta filma i svijeta likovnih umjetnosti. To je razlog zbog kojeg se u 90-ima diljem svijeta otvorilo mnogo novih institucija koje spajaju ova dva područja, najčešće pod imenom medijske umjetnosti ili novih medija.
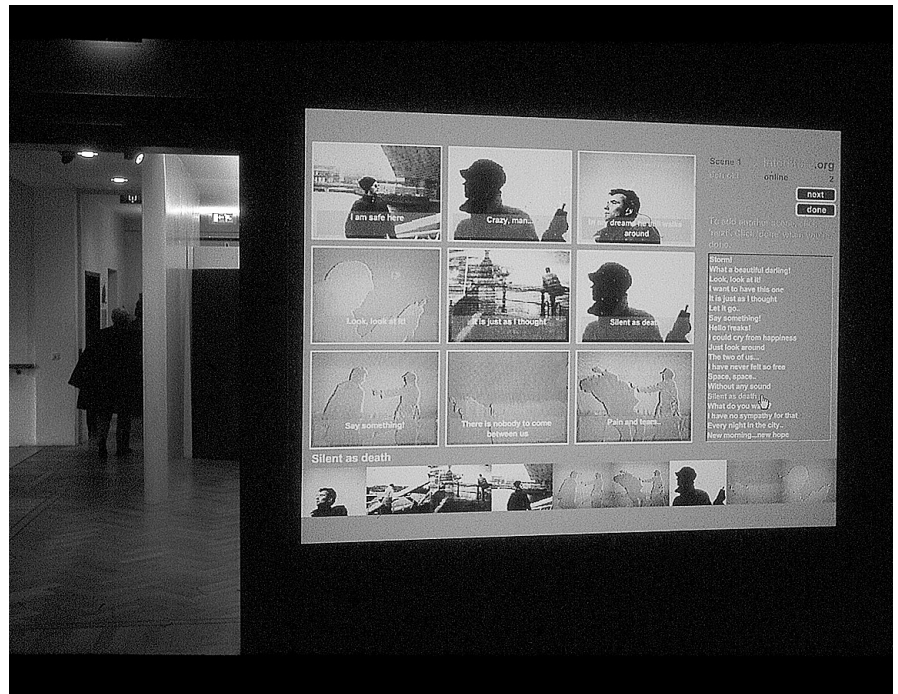
HARD DISC (DIGITALNI NOSAČI)

Prva instalacija kod koje sam koristio računalo kao ključni aspekt prezentacije bila je *Noah and Ceremonies on the Water* iz 1991. Iako je "krajnji nosač" bila video traka, instalaciju je u najvećoj mjeri odredilo računalo.
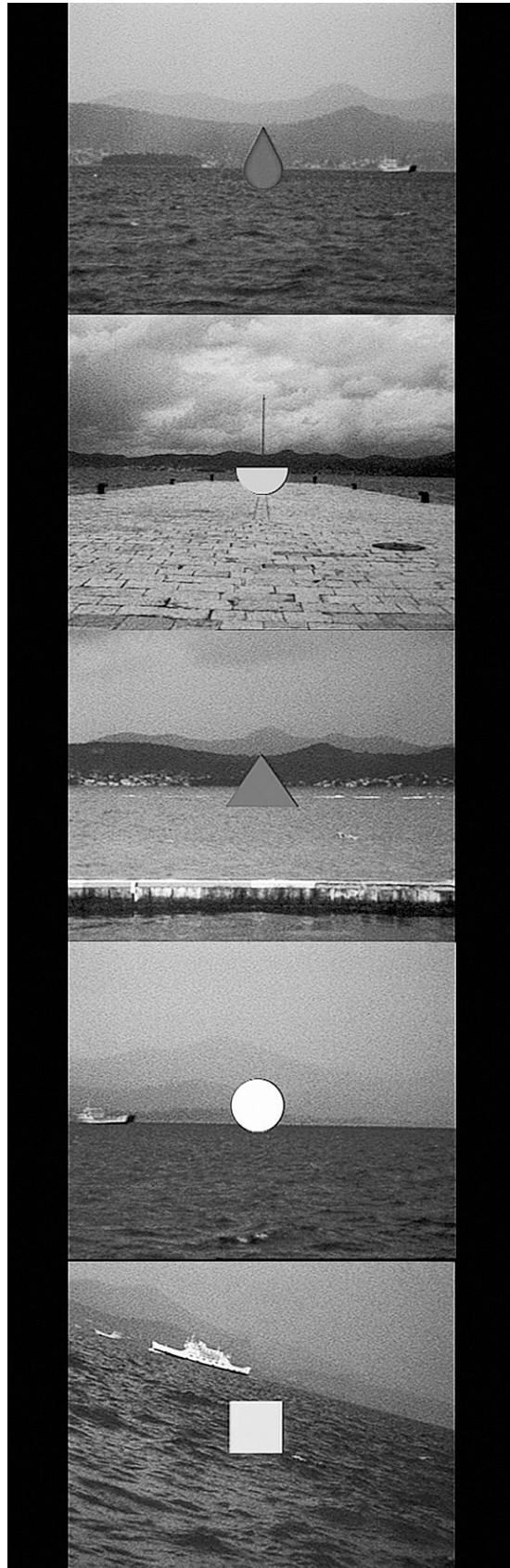
U isto sam vrijeme radio i rad u programu *Deluxe paint-u 2* na računalu Amiga 2000, s pet geometrijskih znakova postavljenih na monitore jedan iznad drugog koji predstavljaju ljudsko tijelo za vrijeme meditacije. Svaki znak je vizualizirana čakra. Nisam bio zadovoljan samo računalnom instalacijom na pet video kanala, zato što mi je izgledala previše formalna i zaustavljena u vremenu. Znakovi su titrali i stvarali određeni pokret unutar slike, ali im je nedostajalo procesualnosti koju sam svakako želio postići. Zato sam odlučio spojiti dijelove filma *Noah and Ceremonies on the Water* s računalnim grafikama znakova u novi rad. Neogeometrijsko tijelo dobilo je svoj pejsaž u snimkama sa zadarske rive i odmah je zračilo procesualnošću koju sam nadopunio zvukom tibetanske ceremonije. Kršćanstvo se simbolički spojilo s budizmom, a ime filma postalo je i ime instalacije, zato što su *ceremonije* dobile i svoj lik. Iako se radi o hibridnoj instalaciji računala i filma na video traci, na konačni oblik prezentacije instalacije u prostoru utjecale su isključivo računalne grafike, za razliku od filma gdje se filmski materijal oblikovao po principu strukture u vremenu namijenjene prezentaciji u kino dvoranama. Nakon što sam prebacio film na video (prvi puta na U-matic

2000, originally a performance for the video camera, has never been presented in space and for various reasons. I would mention its length (60 minutes), a large number of localities, which makes the overall impact of a series of images in time, the voice of the narrator commenting the image, and the use of film language. An autobiographical performance in the visual domain was combined with elements of documentary, essayistic, and feature film, characteristic for the cinema. That "cocktail" was intended for an audience that understood the context of art film and unconventional cinematography, which meant primarily festivals and museums.

The feature video film *Oxygen4* from 2004 largely had the attributes of a film, i.e. video shown in regular cinema distribution. In this 91-minute long piece, I worked with both professionals and untrained actors in a process that on the whole reminded of directing feature films. However, parallel to the film direction, we worked on producing a series of 7 video installations intended for presentation in space. I wrote the scenario for the feature film, i.e. the video, while working on the drafts for video installations. *Oxygen4* was also shown as part of the regular programme of De Balie cinema in Amsterdam. It was possible to show it directly from the digital Beta cam

▼

[4] Osobno mi je bilo zanimljivo vidjeti ime mog video filma u redovnoj distribuciji pored američkih komercijalnih hitova.

●

[4] Personally, I found it a very interesting experience to see the title of my video film in regular distribution, next to the commercial American films.

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SP owing to the new techniques of digital cinema distribution.[4] The ideal context for *Oxygen4* are the cinemas of the museums of contemporary or modern art, where one can also see an exhibition. This video has never been shown in one place in its entirety, which is perhaps not that important, but tells a lots about the dividing wall between the world of film and the world of visual arts. That might be the reason why a large number of new institutions connecting these two fields were founded in the 90s, mostly under the designation of media art or the new media.

HARD DISC (DIGITAL CARRIERS)

My first installation in which I used the computer as the key aspect of presentation was *Noah and Ceremonies on the Water* from 1991. Although the "final carrier" was the video tape, the installation was largely determined by the computer.

At the same time, I was working on another piece in *Deluxe Paint 2* programme on an Amiga 2000 computer, with five geometric symbols set on screens that were placed above each other, symbolizing the human body during meditation. Each symbol was a visualized chakra. I was not satisfied with a computer installation on five channels alone, since it seemed to me too formal and arrested in time. The symbols vibrated and created certain movement within the image, but they lacked the processuality that I definitely wanted to achieve. That is why I decided to merge some excerpts from the film *Noah and Ceremonies on the Water* with symbols from computer graphics into something new. A non-geometrical body acquired its landscape with shots from the Zadar coastline and immediately began to glow with processuality, which I complemented with the sound of a Tibetan ceremony. Christianity was thus symbolically fused with Buddhism and the film title became also the title of the installation, since the *ceremonies* had also acquired an image. Although it was a hybrid installation between the computer and the film on video, the final form of presentation of this installation in space was influenced exclusively by computer graphics; unlike the film, where the material was shaped according to the principle of structure in time, intended for presentation in cinema theatres. After having transferred the film on video (for the first time with the U-matic in 1991), I knew

1991.), znao sam da ću ovaj proces često koristiti.

Nakon petokanalne instalacije načinio sam i video istog imena, koristeći originalnu filmsku montažu i strukturiranu računalnu grafiku u vremenu koje odgovara jednoj meditaciji, tj. duljini zvuka tibetanske ceremonije. Tako sam na kraju procesa imao tri rada pod imenom *Noah and Ceremonies on the Water*: film na super 8mm filmu bez znakova sa zvukom broda, petokanalnu video instalaciju s pet geometrijskih znakova i filmskim isječcima te jednokanalni hibridni video rad sa strukturiranim geometrijskim znakovima i filmskim materijalom, sve iz 1991. godine.

Iskustvo rada s trodimenzionalnim skenerom (*Cyberscanner*) 1995. godine iskoristio sam tek dvije godine poslije toga u elektronskoj 3D animaciji i instalaciji *The Householder* (Kućepazitelj). Normalna serijska računala u to doba nisu mogla pokrenuti toliko veliki *wire frame* prepun malih poligona s foto-realističnom trodimenzionalnom teksturom moje glave, tako da sam tek 1997., kada je Monte Video/TBA dobio prvi *Silicon Graphics Indigo II* računalo s *Wavefront* programom, mogao izvesti zamišljeni rad. Kao rezultat procesa istodobno su nastali četverokanalna instalacija i jednokanalna elektronska animacija.

U mom umjetničkom iskustvu novost je bila raditi s kreiranjem nekoliko videokanala u računalnom 3D prostoru. *Loop* foto teksture glave preko nepokretnog volumena ili *loop* kretanja volumena unutar nepokretne fotografske teksture izražavaju odnose unutarnjeg i vanjskog. Slike su pokrenute kao objekti u računalnoj perspektivi.

Sljedeći projekt temeljen na 3D animaciji je *Environment of Chimeras* (U okolišu Himera). Rad je prvotno načinjen i prezentiran kao *site specific* računalna video instalacija i CD-rom u zoološkom vrtu Blijdorp u Rotterdamu 1999. Tri *loop* 3D animacije bile su postavljene na tri razne lokacije s video monitorima u vrtu, a računalo s CD-romom i projekcijom zasebno. Želio sam da publika na njih nailazi slučajno, krećući se kroz zoološki vrt ili tražeći ih uz pomoć *flayera*. Na monitorima i CD-romu bile su crno-bijele animacije i metamorfoze virtualnih hibridnih životinja. Na CD-romu su sudionici mogli kolažiranjem postojećih životinja stvarati nova virtulna bića, no nije postojala mogućnost arhiviranja sudjelovanja.

Vergeten, zich herinneren en weten (Zaboraviti, sjećati se i znati) naziv je zajed-

that I would use that process quite often.

After the five-channel installation, I also made a video with the same name, using the original film montage and structured computer graphics in a period of time needed for one meditation, i.e. the sound duration of a Tibetan ceremony. Thus, at the end of the process, I had three pieces entitled *Noah and Ceremonies on the Water*: a film on the super 8mm film tape, without the symbols and with the sound of the ship, a five-channel video installation with five geometric symbols and film excerpts, and a one-channel hybrid video with structured geometric symbols and film material, all from 1991.

The experience of working with the three-dimensional scanner (*Cyber scanner*), which I gained in 1995, I used only two years later, in an electronic 3D animation and installation *The Householder*. The usual serial computers from those times could not start such a large *wire frame*, full of small polygons with the photo-realistic, three-dimensional texture of my head, so it was only in 1997, when Monte Video/TBA acquired the first *Silicon Graphics Indigo II* computer with the *Wavefront* programme, that I was able to realize the conceived work. The result of that process was a four-channel installation and a parallel one-channel electronic animation.

In my artistic experience, it was a novelty to create several video-channels in computerized 3D space. The *loop* of the photo-texture of the head over the immobile volume, or the *loop* of the moving volume within the immobile photo texture, express the relations of the interior and the exterior. The images are set into motion as objects in computer perspective.

The next project based on 3D animation was the *Environment of Chimeras*. It was originally made and presented as a site specific computer video installation and a CD-ROM in the Rotterdam Zoo of Blijdorp, in 1999. Three *loop* 3D animations were positioned on three different localities with video screens inside the Zoo, while the computer with the CD-ROM and the projection was elsewhere. My wish was that the audience should find them accidentally, while moving through the Zoo, or by searching for them with the help of a flyer. The screens and the CD-ROM contained black and white animations and the metamorphoses of virtual hybrid animals. The visitors could use the CD-ROM in order to

8. Noah and Ceremonies on the Water, petokanalna instalacija / five-channel installation, 1991

ničkog projekta s Sandrom Sterle iz 1998. godine. *Site specific* projekt objedinio je različite forme - performans, *close circuit* jednokanalnu video instalaciju i interaktivnu video instalaciju s *open video data source* protokolom. Projekt se odvijao tijekom sedam dana u učionici škole stranih jezika u Amsterdamu, gdje smo oboje naučili nizozemski i gdje smo tijekom noći na vanjska stakla učionice uživo s Hi8 kamere projicirali sliku nas dvoje kako spavamo u krevetu, koja je bila vidljiva prolaznicima. Interaktivna video instalacija sastojala se od dva računala (Power Mac s *Imagine* programom i Amige 4000), Hi8 video kamere, video projektora i zvučnog sistema s mikrofonom. Publika (*users*) je sudjelovala govoreći u mikrofon nizozemske riječi koje su u određenom trenutku bile emitirane na projekciji, pri čemu je dolazilo do višeslojnih vizualnih promjena video slike i montaže scena pohranjenih na tvrdom disku. Korisnik je govoreći u mikrofon učitavao i video sliku samog sebe u prostoriji među slojeve drugih slika pokrenutih mikrofonom s tvrdog diska. Aktivnim sudjelovanjem u radu nastaje arhiv vizualne sintakse interaktivnog videa. Bît rada su promjene nastale sudjelovanjem

reassemble existing animals into new, virtual ones, but one could not make a recording of one's participation.

Vergeten, zich herinneren en weten (To forget, to remember, and to know) was the title of a project that I did together with Sandra Sterle in 1998. This site specific project included various forms - performance, a *close-circuit*, a one-channel video installation, and an interactive video installation with an *open video data source* protocol. The project took place during seven days in the classroom of a foreign language school in Amsterdam, where we were both learning Dutch. During the night, we projected an image of the two of us sleeping on the outer window panes of the classroom, live from a Hi8 camera and visible to the passers-by. This interactive video installation consisted of two computers (a Power Mac with the *Imagine* programme and an Amiga 4000), a Hi8 video camera, a video projector, and a sound system with microphone. The audience (the *users*) participated by speaking Dutch words into the microphone, which were in a certain moment projected over the image, thus creating multilayered visual transformations in the

9

korisnika u projektu, a zbroj njihovih registracija u stvari je nov rad koji nadmašuje pojedinačno sudjelovanje. Poetika slike koju publika sama mijenja i strukturira, otvara i pitanja učenja novog jezika kao nove audio-likovne forme, ali i nove životne forme.

Radovi *Interstory.org* (2001.) i *oxygen4.org* (2002.) zamišljeni su kao arhivi rezultata nastalih sudjelovanjem publike, a njihova produkcija odvija se na računalu i internetu. Prvi je načinjen u suradnji sa Sandrom Sterle, a drugi je dio umjetničkog procesa *Oxygen4*.

Interstory.org objedinjuje slikovni i tekstualni materijal, ali na drugačiji način i u drugom mediju od *Vergeten, zich herinneren en weten*. Ovaj internetski projekt omogućava istovremeno sudjelovanje šesnaestero ljudi koji zajedno ili samostalno iz našeg osobnog arhiva fotografija, te uz pomoć našeg teksta ili teksta koji su smislili sami sudionici, sastavljaju svoj *photo film*. Bez obzira na to gdje se oni fizički nalaze, u muzejskom prostoru za vrijeme izložbe ili kod kuće za svojim računalom, naizmjenično biraju fotografije i ispod njih upisuju podnapise. Kad zaključe da je njihov zajednički rad gotov, on se prvo prikaže na internetu, a potom se automatski pohranjuje u arhivu koja je kasnije dostupna svim posjetiteljima internetske stranice. Rad je premijerno izložen u Gorcums Museumu u Gorichemu u Nizozemskoj. U prostoru su dva računala bila spojena na mrežu i na veliku video projekciju, gdje je "pasivna" publika mogla promatrati interakcije sudionika na stranici ili njihovo razgledavanje postojećeg arhiva. Za razliku od protokola čovjek-stroj u *Vergeten, zich herinneren en weten*, *interstory.org* je protokol čovjek-stroj-čovjek. Instalacija posjeduje poetiku teleprisutnosti nastalu zbog stvaralačke komunikacije nevidljivih neznanaca s osobom/osobama u muzeju, kao i samim razgledavanjem arhiva na internetu od strane osobe "prisutne" iz daljine, uz pomoć telefonskog priključka.

Oxygen4.org je stranica premijerno izložena 2002. u Galeriji "Josip Račić" u Zagrebu, koja publici pruža mogućnost da utječe na montažu igranog filma i video instalacije *Oxygen4*, ali i na sadržaj monologa koje glavni sudionici govore izravno u kameru. Većina materijala za film i video instalacije snimljena je 2001. godine. Nakon grube montaže filma načinjen je site *oxygen4.org* sa scenama - fotografijama i dijalozima iz filma, a na kojima su sudionici stvarali svoje verzije, koje su potom auto-

video image and scene assemblages that were recorded on the hard disc. By speaking into the microphone, the user uploaded into the video an image of himself in a room, among the layers of other images, started from the hard disc through the microphone. By participating actively in the artwork, one created an archive of visual syntax of interactive video. The crucial thing was in the changes that came about through the participation of the users in the project and the total sum of their registrations was in fact a new artwork, which surpassed individual participation. The poetics of an image that is changed and structured by the audience themselves also opens up the issue of learning a new language as a new audio-visual form - as well as a new form of life.

Interstory.org (2001) and oxygen4.org (2002) were conceived as the archives of results achieved through audience participation, their production taking place in the computer and on the Internet. The first was realized together with Sandra Sterle, while the second was part of an artistic process entitled *Oxygen4*.

Interstory.org unified image and text material, but in a different way and on a different medium than *Vergeten, zich herinneren en weten*. This Internet project enabled 16 people to participate at the same time, assembling - together or separately, with the help of our photo-archive and texts that we or our participants had invented - their own *photo-film*. Regardless of where they were located physically, be it at the museum during the exhibition or at home, with their computer, they had to alternate while selecting photographs and writing down titles under them. When they concluded that their common work was ready, it was first presented on the net and then automatically saved in the archive, where it was available to all visitors of the web page. This work was first exhibited at the Gorcums Museum in Gorichem, Netherlands. There were two computers in the exhibition hall, connected to the network and a large video screen, where "passive" audience could watch the interactions of the participants on the web site or follow their research in the existing archives. Unlike the man-machine protocol in *Vergeten, zich herinneren en weten*, interstory.org was a man-machine-man protocol. The installation revealed the poetics of tele-presence as a result of creative communication of

matski bivale pohranjene u arhiv dostupan svima. Otvorene su elektronske adrese četiriju glavnih likova iz filma kojima su posjetitelji stranice mogli pisati i razvijati korespondenciju u odnosu na standardnu priču filma *Oxygen4*. Sudionici stranice prisustvovali su jednoj vrsti *brain storminga* i postajali koautori scenarija. Arhiv korespondencija s likovima iz filma upotrijebljenjen je za pisanje monologa snimljenih 2003. koji su zatim ugrađeni u film, pri čemu je nastala prva verzija igranog filma na videu.

Godinu dana kasnije nastaje serija video instalacija *Oxygen4* na DVD-u sa *sync starterom* u koju su također uključene korespondencije i neke ideje montiranih scena sa stranice oxygen4.org.

ZAKLJUČAK

Novi medij ne potiskuje stari, već ga dodatno definira u novom kontekstu. Dolaskom televizora nije nestao radio, a mogućnost da na internetu pročitamo i pogledamo vijesti ne isključuje gledanje televizora ili čitanje novina. Slično je s medijskom umjetnošću.

Ako danas netko radi na filmskoj traci, znači da ga privlači filmska fotografija ili da želi pokretne slike prikazati u velikim kino dvoranama. Nitko više ne koristi film za višekanalne projekcije s kristalnom sinkronizacijom filmskih projektora, a filmska traka gotovo se potpuno prestala koristiti za registraciju ili dokumentaciju performansa. U produkcijskom se smislu gotovo isključivo montira pomoću montaže na tvrdom disku, bez obzira na medij. Ta je promjena utjecala je i na prezentaciju pokretnih slika. Cjelokupni snimljeni materijal nekog projekta, pohranjen na tvrdom disku, ima funkciju baze podataka otvorene samo za umjetnika ili/i za publiku. Većina umjetnika koristi digitalnu montažu stvarajući radove koji se na isti način prikazuju/izlažu u raznim okolnostima. Dok je za jednokanalne radove to posve logično, okolnosti se mijenjaju čim je u pitanju prezentacija u prostoru. Imajući na umu nestandardiziranost izložbenih prostora, već u samom umjetničkom procesu trebalo bi svjesno koristiti mogućnosti digitalne montaže, odnosno, trebalo bi svaki put s obzirom na arhitekturu, ponuđenu tehnologiju, publiku, lokaciju ili zemlju, iznova oblikovati prezentaciju, kao i sam rad. Otvorene baze podataka imaju jednakovrijednu ulogu u produkciji i prezentaciji, ali i registraciji procesa same prezentacije rada preko arhiva participacije korisnika. Kod ovakvih radova granice produkcije,

invisible strangers with the person/persons at the museum, as well as the fact that a person that was "present" from afar could, with the help of a telephone line, do some research in the web archives.

The Oxygen4.org site was first shown in 2002, at Josip Račić Gallery in Zagreb. It offered to the public a possibility to influence the montage of the feature film and video installation *Oxygen4*, as well as the monologues that the main characters spoke directly into the camera. Most of the material for the film and video installations was shot in 2001. After having assembled a draft of the film, we made the oxygen4.org site with the scenes - photographs and dialogues from the film. The participants then created their own versions, which were then automatically saved in the archives, available to all. Four e-mail addresses were established, which belonged to the four main characters from the film, so that the site visitors could write to them and develop a correspondence regarding the standard story of *Oxygen4.* The participants witnessed a sort of brain storming and became co-authors in the scenario. The archives with the correspondence of the visitors and the film characters was used for creating a number of monologues that were shot in 2003 and then incorporated into the film, which is how the first version of the feature film on video was born.

A year later, a series of video installations entitled *Oxygen4* was done on DVD with the *sync starter*, which also included the correspondence and some ideas for the scenes assembled at oxygen4.org.

CONCLUSION

The new medium does not suppress the old, but rather defines it additionally, in a new context. With the invention of TV, the radio did not disappear; the possibility to read and watch news on the internet does not exclude watching TV or reading the newspaper. It is the same with media art.

If someone is working with the film tape today, it means that he or she is attracted to film photography or that he or she wishes to present moving images in large theatre cinemas. Nobody uses film for multi-channel projections and the film tape is hardly ever used for registrations or documentation of performances. In terms of production, one does the assembling almost exclusively by means of hard-disc montage, regardless of the medium. This

prezentacije i dokumentacije često se potpuno brišu.

Novi mediji podrazumijevaju i nove materijale, koji često mijenjaju uvjete prezentacije. Sadržaji i estetika koji su bili vezani za naizgled neraskidivi spoj nekog materijala s pripadajućim medijem, nakon nekog se vremena sele u područje nekog novog medija. Kroz promjenu materijala dolazi do promjene forme samih radova, kao i uvjeta njihove prezentacije.

U masovnoj produkciji pokretnih slika, filmsku, analognu ili digitalnu video traku vjerojatno će uskoro potpuno zamijeniti diskovi. U kućnoj distribuciji pokretnih slika DVD je posve zamijenio VHS i sve druge trake, ali u kino distribuciji se još uvijek ponajviše koriste 35mm filmske trake, koje se lagano zamjenjuju HD TV-om ili digitalnim Betacamom, uglavnom u nezavisnom igranom, nekonvencionalnom, dokumentarnom i art filmu (dobar primjer za to je *Cinema Net Europe*). U skorijoj budućnosti će *virtualni serveri* izbaciti i traku i disk iz distribucije pokretnih slika.

Implikacije ovih tehnoloških promjena na likovnu i filmsku umjetnost slične su onima u audio-vizualnoj industriji. DVD i video projektor danas su standardna oprema svake prezentacije. Neke institucije imaju *servere* s kojih se umjetnički materijal emitira po želji. Prezentacijske inovacije medijskih radova koji uključuju teleprisutnost ili interaktivne protokole gotovo su istodobne tehnološkim promjenama u multimedijalnoj i *game* industriji, međutim, s potpuno različitim predznakom. Određeni broj umjetnika postavlja se u samom izboru *trash* slike i *low tech* opreme formalno-estetski i angažirano u odnosu na industriju i medijski *mainstream*. Drugi umjetnici koriste visoke standarde pokretne slike i *hi tech* tehnologiju u umjetničkom kontekstu kao sastavni dio industrije. Sve je učestalija pojava medijsko-umjetničkog akademizma u konceptualnom, formalnom i tehnološkom smislu: okoštale forme bezbroj puta ponavljanih performansa i akcija registriranih na videu, formalni fetišizam eksperimentalnog filma i videa ili stereotipna upotreba tehnologije koja postaje sama sebi svrhom. Nasuprot tomu, u okviru postojećih standarda umjetnici stvaraju sadržajno zanimljive te estetski i prezentacijski inovativne i dobre radove. Brzina kojom se tehnološke inovacije adoptiraju u umjetnost, međutim, kao da se sve više povećava. Vrijeme u kojemu se proučava izolirana priroda nekog

development has an impact on the presentation of moving images as well. The entire recorded material of a project, saved on the hard disc, functions as a data base, which is available only to the artist or/and the audience. Most artists use digital montage, creating artworks that are presented/exhibited in the same way in all circumstances. Whereas this is logical when it comes to one-channel pieces, the situation changes with the presentation in space. Keeping in mind the lack of standardization in exhibition spaces, one should consciously use the possibilities of digital montage in the very process of creation, restructuring the presentation and the artwork every single time according to the architecture, available technology, audience, location, or country. Open databases have an equal role in production and presentation, and so does the registration of the process of presentation of the work as such, through the archive of users' participation. With such pieces, the borderlines of production, presentation, and documentation are frequently completely blurred.

New media presuppose new materials, which often change the presentation circumstances. The content and the aesthetics linked to the apparently permanent

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11. *Vergeten, zich herinneren en weten, Amsterdam College, zajedno s / with Sandra Sterle, 1998 (unutra / interior)*

12. *Vergeten, zich herinneren en weten, Amsterdam College, zajedno s / with Sandra Sterle, 1998 (vani / exterior)*

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union of some material and its corresponding medium, move after a while to the field of some new medium. The change in material causes the change in the very form of artwork, as well as the circumstances of its presentation.

In the mass production of moving images, digital data carriers will probably soon completely replace film and video tape, both analogue and digital. In home distribution of moving images, DVD has completely replaced VHS and all other tapes, but cinema distribution still mostly uses the 35mm film tapes, which are gradually substituted through HD TV or digital Beta cam, mostly when it comes to independent feature film, unconventional, documentary, or art film (a good example is *Cinema Net Europe*). Soon *virtual servers* will oust both the tape and DVD from the distribution of moving images.

Implications of these technological transformation for visual and film arts are similar to those in audio-visual industry. Today, DVD and video projector belong to the standard equipment of any presentation. Some institutions have servers, from which art material is emitted at will. Innovations in the presentation of media artworks that include tele-presence or interactive protocols are almost simultaneous to the technological changes in multimedia and PC-game industry, but with an entirely different significance. A number of artists uses *trash* image and *low tech* equipment in order to take a formal/aesthetic and engaged stand towards industry and media mainstream. Other artists use high-standard moving images and hi-tech technology in art context and consciously take part in industry. We encounter more and more academism in media and arts, be it in the conceptual, formal, or technological sense: petrified forms of endlessly repeated performances and actions registered on the video, the formal fetishism of experimental film and video, or the stereotypical use of terminology that has become its own purpose. On the other side, in the framework of given standards, artists have created thematically interesting artworks, which are innovative and good in terms of aesthetics and presentation. However, the speed with which technological innovations get adopted into art seems to be increasing. The time span in which the isolated nature of a new media is explored is ever shorter, so that, after a few technological shifts, artists mostly end

novog medija sve je kraće pa umjetnici nakon nekoliko tehnoloških mijena najčešće rade spajajući različite medije. Nakon višegodišnjeg rada često se stvara velik osobni arhiv umjetnika, čime se otvara pitanje medijske transformacije sadržaja i strukture individualnih baza podataka koje se medijskom rekontekstualizacijom mogu aplicirati u raznim prezentacijskim okolnostima. Kako je takav arhiv izvor nebrojenih mogućnosti, ponekad se novi materijali ili sadržaji uopće ne propuštaju u ovaj osobni kreativni bazen, kao da je faza osnovne produkcije završila, što je, prema mom mišljenju, dakako, pogrešno. Kako svaka inovacija mijenja postojanje cijele strukture te nerijetko može baciti posve novo svjetlo na postojeći rad ili opus i potpuno ga promijeniti, informiranost i aktivno usvajanje inovacija u postojeći opus je neophodno. Neki umjetnici, međutim, rade isključivo s transformacijama sličnih ili istih sadržaja iz jednog medija u drugi, što nerijetko dovodi do bijelog šuma (*white noise*) ili do tautološkog ponavljanja usmjerenog u beskonačni niz. Nasuprot spomenutom procesu redukcije, moguće je pratiti i proces u kojemu se medij i sadržaj pokušavaju razbijati i razvijati iznova za svaki novi rad. Naravno da to nije moguće, baš kao što nije moguća ni potpuna redukcija - polovi sadržaja i forme, odnosno medija i poruke, tek su idealne točke polja u kojem umjetnički procesi oduvijek žive stalno se udaljavajući i približavajući, što postaje vidljivim upravo u novim mogućnostima prezentacije pokretnih slika u digitalnoj eri. ▼

up fusing various media. After years of work one has mostly created a huge personal archive of art, which opens up the issue of the transformation of both themes and structures of individual data bases, which can be applied in various circumstances of presentation if re-contextualized in terms of media. Since such an archive is a source of countless possibilities, it sometimes happens that new materials or themes are hardly allowed into this personal creative pool, as if the phase of basic production had already ended, which I, of course, consider wrong. Since all innovation changes the existence of the whole structure and can often shed an entirely new light on an existing artwork or opus, changing it completely, it is crucial to stay informed and actively adopt innovations into one's present opus. Some artists, however, work exclusively by transferring similar or identical themes from one medium into another, which often leads to *white noise* or tautological repetition.

Contrary to the mentioned process of reduction, it is also possible to trace another, in which the artist seems to deconstruct both the medium and the content and to develop it anew for each piece. Of course, that is impossible, just as impossible as complete reduction - the poles of content and form, that is, medium and message, are only the ideal points in the field in which artistic processes persist by getting closer and more distant, again and again, which becomes visible precisely through the new possibilities in the presentation of moving images in the digital era. ●

prijevod / translation: Marina Miladinov

→ Dan Oki (Slobodan Jokić) - likovni umjetnik i filmski redatelj. Započeo s radom krajem osamdesetih u Zagrebu. Studirao na filmskim i likovnim akademijama u Nizozemskoj. Diplomirao na Hogeschool voor de Kunsten u Arnhemu 1996. u zvanju magistra autonomnih likovnih umjetnosti. Izlagao na brojnim izložbama i festivalima u Europi, Sjevernoj i Južnoj Americi, Kini i Japanu te predavao kao gostujući predavač na nekolicini europskih akademija. Od 1998. zaposlen kao izvanredni profesor na Umjetničkoj akademiji u Splitu gdje vodi odsjek za video i film.

Dan Oki (Slobodan Jokić) - visual artist and film director, active since end of the '80-ies. Studied on academies for film and visual arts in Netherlands. Took a master's degree on Hogeschool voor de Kunsten in Arnhem (1996). Exhibited on numerous exhibitions and film festivals in Europe, USA, Latin America, China and Japan. Lectrued as a visiting professor on few european academies. Since 1998 has been working as professor at the Accademy of fine Arts, department for video and film in Split.