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## zbirke videoumjetnosti u hrvatskoj

## collections of the croatian video art

▼ Videoradovi koje je 1971. godine Braco Dimitrijević napravio u londonskoj St. Martin's School of Art smatraju se prvim videoradovima hrvatskog umjetnika. Trideset i dvije godine poslije, niti jedna galerijska ili muzejska institucija u Hrvatskoj ne posjeduje ništa što bi se makar približno moglo nazvati zbirkom videoumjetnosti.

Ovaj tekst potaknut je mojim iskustvom kompiliranja povijesnog pregleda hrvatske videoumjetnosti koji je naručio New Media Scotland iz Edinburga. Pod nazivom *Frame by Frame* program je montiran 2002. godine, a u trajanju od 3 sata, predviđenom za dvije cjelovečernje projekcije, predstavlja 26 umjetnika s isto toliko radova (ovaj tekst opremljen je kadrovima korištenim za tisak kataloga). Program obuhvaća vremenski raspon od dvadeset i sedam godina te zbog praktičnosti uvjetovane njegovim obrazovnim potencijalom predstavlja isključivo jednodimenzionalnu videoumjetnost što njegovo prikazivanje čini u tehničkom i organizacijskom smislu jednostavnim i pristupačnim. U pola godine program je predstavljen u 7 gradova u Hrvatskoj te Gdanjsku, Krakovu, Varšavi, Budimpešti i Glasgovu. Očito je da zanimanje za povijesni pregled naše videoumjetnosti postoji.

U uvodnim riječima predgovora kataloga naglasio sam da je program podsjetnik našoj, a informacija inozemnoj publici o tradiciji i bogatoj sadašnjosti naše videoprodukcije. Te su se riječi pokazale više nego točne. Izvan uskih stručnih krugova u inozemstvu naša videoumjetnost gotovo je nepoznata, a naša publika, uključujući umjetnike i moje kolege, većinu predstavljenih videoradova nije nikad vidjela iz jednostavnog razloga što ne postoji institucija koja bi na sebe preuzela zadatak da se sustavno bavi videoprodukcijom po muzeološkim principima prikupljanja, čuvanja, obrade i izlaganja takve zbirke.

Ovog problema postao sam bolno svjestan odmah nakon što sam se prihvatio koncipiranja programa. Budući da moje ambicije nisu bile velike i vjerujući da neke kompilacije već postoje, smatrao sam da će pregled s ciljem predstavljanja što većeg vremenskog razdoblja u smislu kvalitete i kvantitete produkcije, biti najjednostavnije sastaviti iz već postojećih pregleda koncentriranih na njene pojedine estetske, diskurzivne, kronološke itd. aspekte odnosno segmente. Ispostavilo se da mi nekoliko postojećih programa koji se mahom bave produkcijom iz vremena svog nastanka, a koji

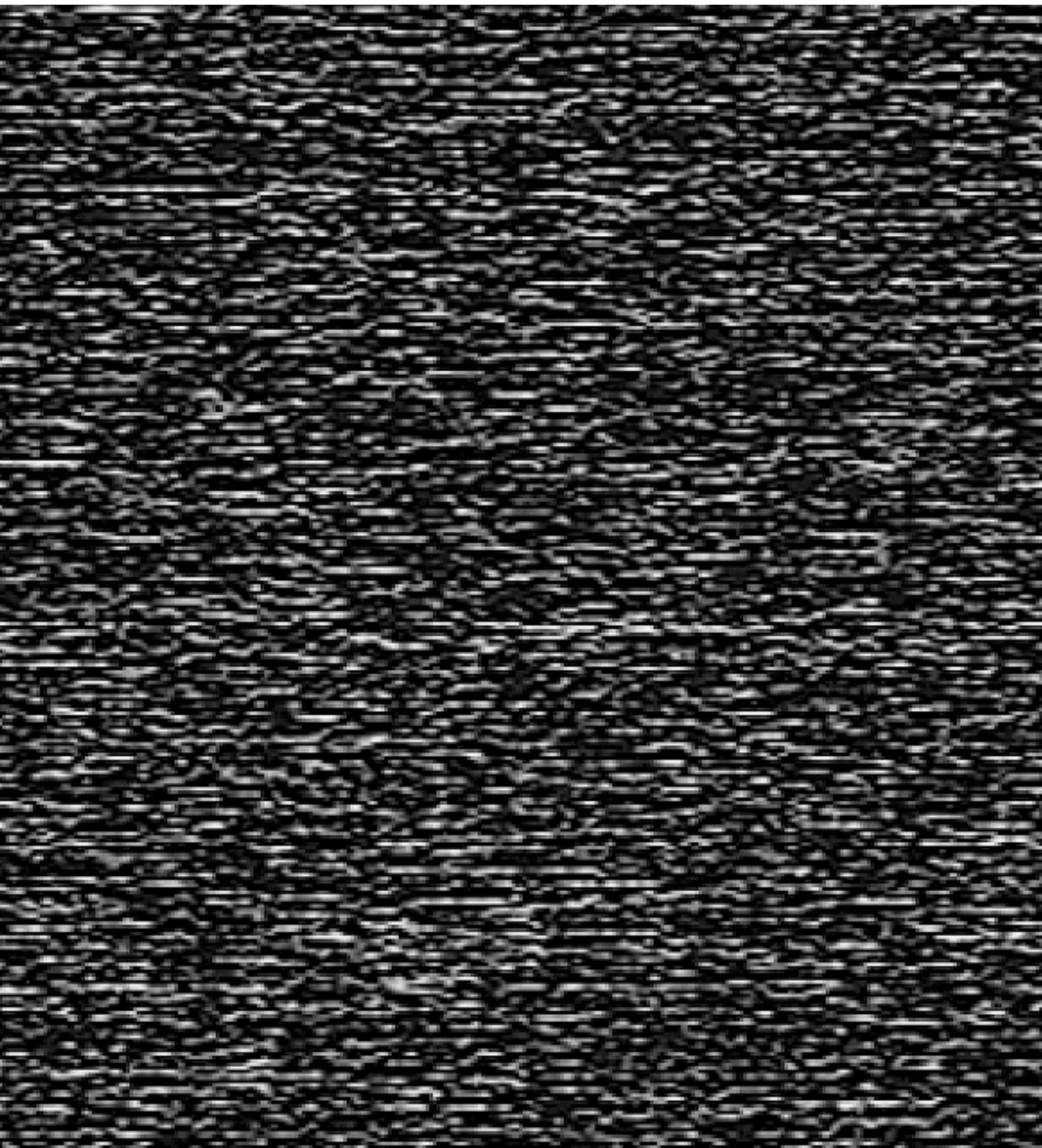
● Video pieces of art that Braco Dimitrijević made in 1971 in St Martin's School of Art in London are considered to be the first video works of the Croatian artists. Thirty-two years later, no gallery or museum institution in Croatia holds the possession of anything that would even remotely resemble the video art collection.

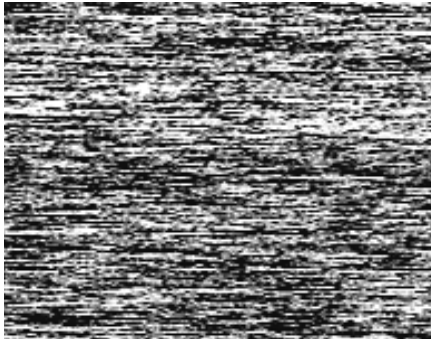
This text was inspired by my experience in compiling the historical outline of Croatian video art which had been ordered from the New Media Scotland in Edinburgh. The programme was edited in 2002 by the name *Frame by Frame*, and designed for the evening showing that introduced 26 artists with the same number of works of art within the three-hour period of time (in this text, video stills used for the catalogue are shown).

The programme covers the twenty-seven year period of time and because of its practicality conditioned by its educational potential, it represents exclusively single-channelled video art that makes its projecting simple and attractive both technically and organizationally. Within six months the programme had been introduced to seven cities in Croatia, Gdansk, Krakow, Warsaw, Budapest and Glasgow. Obviously, the interest for our historical video art record exists.

In the introduction of the catalogue I emphasized the fact that the programme should both remind our audience, and provide information for the foreign audience about the tradition and the richness of the present-day Croatian video production. My words proved to be true. Our video art is practically unknown outside the strictly professional circles abroad, whilst our audience comprised of my colleagues and artists have never seen most of the introduced works of art for the reason as simple as the non-existence of an institution that would be continuously involved in the video production based on the museological principles for collecting, preservation, interpretation and exhibition of such collections.

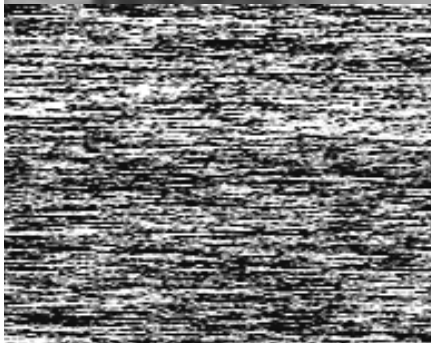
I became painfully aware of this problem immediately after starting drawing the outlines for the programme. Not being too ambitious about it and hoping that some compilations had already existed, I figured that the simplest way of putting together the outline which aims towards the presentation of the widest period of time when quality and quantity of the production are concerned would be by putting it together from already existing outlines concerned with the





1. S. Iveković, *Make Up-Make down*, 1976.

2. D. Martinis, *Open Reel*, 1976.



su također napravljeni kao narudžbe s inozemnih manifestacija izravno mojim kolegama (Janka Vukmir, Silva Kalčić, Ana Dević ...), ne može puno pomoći.

Preostalo mi je kontaktirati same umjetnike koji su me pak sa svoje strane uputili na Hrvatski filmski savez kao instituciju koja ne samo što posjeduje radove u formatu pogodnom za tehnički prihvatljivu montažu, nego razumijevanje i dobru volju da taj posao i besplatno obavi. Dakako, u vremenu nakon što obave programske poslove koji su im primarni zadatak. Kako Hrvatski filmski savez u svojoj kolekciji nije imao većinu radova recentne videoprodukcije koju sam ja prikupio izravno od njenih autora, naši ciljevi su se odlično poklopili.

Dodatno, prilog *Videoumjetnost u Hrvatskoj* koji je Hrvatski filmski savez objavio u svojoj ediciji Hrvatski filmski ljetopis 18/1999. jedini je pregled cjelokupne hrvatske videoumjetnosti. Marijan Susovski dao je povijesni pregled, Janka Vukmir pregled tada recentne produkcije, Aleksandra Orlić esej o videoinstalacijama, a biografske i bibliografske podatke o svim autorima prikupio je urednika časopisa Hrvoje Turković. Radi usporedbe napomenuo bih da je Ljubljanski SCCA iste godine pod nazivom *Video-dokument* objavio knjigu eseja i opsežan katalog o slovenskim umjetnicima i njihovim radovima, beogradski SCCA 1999. godine knjigu *Video-umetnost u Srbiji*, a 2000. godine njen drugi dio s pregledom medijskih događaja i događanja.

Nameće se pitanje je li Hrvatski filmski savez, uz svu svoju dobru volju, uopće institucija koja se treba baviti videoumjetnosti ili bi to, s obzirom da se videoumjetnost prvenstveno smatra dijelom vizualne umjetnosti, trebale biti ustanove kojima je moderna i suvremena umjetnost razlog postojanja. Razmatrajući ovaj problem u sklopu svog predgovora katalogu *Frame by Frame* programa poslužio sam se sintagmom "mala vrata" kroz koja je videoumjetnost pripuštena u institucije, svuda u statusu pastorka, nečeg čime se nitko ne želi u potpunosti baviti. Pitanje čiji bi to posao zapravo bio ostaje otvoreno.

Nakratko ću se osvrnuti i na s našom temom povezan problem produkcije videoumjetnosti koja po svojoj tehničkoj i multidisciplinarnoj prirodi zahtijeva veću logističku podršku od većine vidova suvremenog umjetničkog izraza. Za sada su, kao i na počecima, umjetnici prepušteni svojoj sposobnosti snalaženja u rješavanju vrlo skupih

production's particular aesthetic, discourse, chronological etc. aspects and segments. It turned out that few of already existing programmes mainly dealing with the production dating from the time of their creation, and which were also made as the orders by international manifestations directly to my colleagues, couldn't be of much help.

The only thing left was to contact the actual artists, who suggested contacting Hrvatski filmski savez/Croatian film association, the institution that not only possessed the works of art in the form acceptable for the technical edition, but also had the willingness to do it for us free of charge. After completing their own primary programme-related tasks, of course. As Croatian film association did not have most of the recent video art work productions which I had collected directly from the authors, we realized that we have mutual goals. Furthermore, *Video art in Croatia* programme which Croatian Film Association published in its publication *Hrvatski filmski ljetopis 18/1999* is the only outline of the complete Croatian video art. Marijan Susovski gave the historical outline, Janka Vukmir the outline of the recent productions of those times, Aleksandra Orlić wrote an essay about the installation of video pieces, while the editor of the publication, Hrvoje Turković, provided the biographical and bibliographical data about the authors. In comparison, I would like to mention that the SCCA in Ljubljana the same year published the book of essays called *Videodokument /A Video Document*, as well as the thorough catalogue about the Slovenian artists and its works of art. Moreover, in 1999 SCCA in Belgrade published the book called *Video umetnost u Srbiji /The Video Art in Serbia*, which had the second edition in 2000 expanded in outline of media happenings and events.

The question imposed here is whether or not is the Croatian film association, with its all good will, the institution which should deal with the video art or, considering the fact that the video art is primary a part of the visual art, should that particular role be given to the institutions that are made solely for the purposes of modern and contemporary art. Debating this problem in the foreword in the catalogue of the *Frame by Frame* programme, I used the syntagm "back door" through which has the video art been let into the institutions, treated as a step-child, as something nobody wants to fully get involved with. The question whose

poslova vezanih uz produkciju videoradova. Rade usporedbe izdvojiti ću primjer sarajevskog SCCA čija je ravnateljica Dunja Blažević iskoristila inozemne donacije za osnivanje samostalnog multimedijalnog studija *Obala art centar*, koji je dužan pružati tehničke usluge vizualnim umjetnicima. Rezultat ovog poteza bio je doslovno stvaranje scene videoumjetnosti u gradu koji je do tada gotovo nije imao i njeno brzo plasiranje na internacionalnu scenu (selekciju njihovog programa predstavio sam 2000. godine u sklopu izložbe *Made in Sarajevo* u *Galeriji Miroslav Kraljević* u Zagrebu i *Malom salonu* u Rijeci)

Pitanje je uopće koliko se problem videoumjetnosti može izdvojiti od stava odgovarajućih administrativnih tijela prema suvremenoj umjetnosti u cjelini. Praktično, o njoj se ni u jednom segmentu obrazovanja ne govori, a stalan i sustavan muzejski postav suvremene umjetnosti u Hrvatskoj ne postoji. Još uvijek je nemoguće studirati videoumjetnost na akademijama. Začeci Multimedijalnog odsjeka na zagrebačkoj Akademiji izgleda odumiru, a u Splitu takvo zanimanje maskira se Odsjekom za dizajn vizualnih komunikacija. Na katedri za povijest umjetnosti o videoumjetnosti tek se stidljivo govori.

Paradoksalno, videoumjetnost je zbog očitog produkcijskog pritiska izrazito prisutna na izložbama i manifestacijama, što omogućuje i sve bolja tehnološka opremljenost naših institucija. Muzejsko-galerijski prostori predstavljaju je od samih početaka, a sa sve višom razinom tehničke opremljenosti sve više i sve češće. U sklopu 1997. godine obnovljenog Međunarodnog festivala novog filma u Splitu videoumjetnost je zasebna kategorija, a od prošle godine, iako nauštrb termina emisije *Transfer* posvećene suvremenoj umjetnosti, HTV prikazuje emisiju *Videodrom* posvećenu domaćem i inozemnom jednokanalnom videu po selekciji Vladislava Kneževića i Simona Bogojevića Naratha.

Uzimajući u obzir sve navedene faktore zanimljivo je zašto nema adekvatne muzeografske obrade videoumjetnosti jer bez baze podataka, pristupačnosti materije stručnjacima i publici ova nadasve snažna umjetnička disciplina u hrvatskoj suvremenoj umjetnosti, koja je dala i neke od naših najvećih međunarodnih umjetničkih zvijezda, doima se potpuno inferiornom i nevažnom. Ovaj neobavljeni posao i nenadoknadivi propust daljnjim razvojem tehnološki bazi-

job would that actually be remains unanswered.

I will briefly discuss the problem closely linked to our topic - production of video art, which by its technical and multi-disciplinary nature demands better logistic support than most of the modern art ways of expressions. For the time being, just as at the very first beginning, the artists are left to their own devices in finding the financial solutions for the very expensive details connected to the video art production. For example, I will point out the case of SCCA in Sarajevo where the director Dunja Blažević used the international donations for founding the independent multi-media studio *Obala art centar*, which is obliged to provide technical help to visual artists. As the result of this, the video art scene and its fast and high placing in the international scene developed in the city which up to that time did not have the scene at all (the selection of their programme I presented in 2000 as the part of the *Made in Sarajevo* exhibition in *Miroslav Kraljević Gallery* and in *Mali salon* in Rijeka).

The question is whether it is possible or not to separate the video art from the attitude of the certain administrative bodies towards contemporary art as such. Not in one segment of education is contemporary art spoken of, not to mention that permanent and systematic museum exhibition of contemporary art does not even exist in Croatia. Video art cannot yet be studied at the academies. The roots of the Multi-media department at the Academy of Fine Art seem to be dying while in Split the interest for that area operates under cover of Department of design of visual communication. The Faculty of History of Art speaks of it sheepishly.

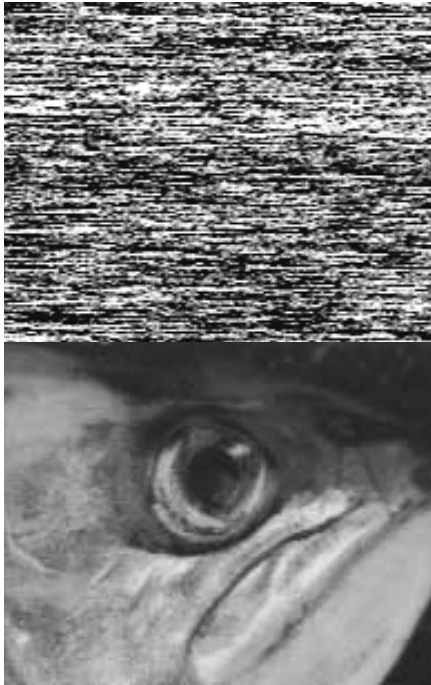
Paradoxically enough, video art is, because of the obvious production pressures, vividly present at the exhibitions and manifestations, which is enabled by the more and more advanced technical equipment of our institutions. Video art has been presented by the museum and gallery spaces from the very beginning and with the higher level of technical equipment it has become more frequent as well. As a part of the International festival of film, renewed in 1997 in Split, video art became an autonomous category. Since last year, although at the expense of the broadcasting time of the *Transfer* programme, HTV (Croatian national television) has been broadcasting the



3. G. Trbuljak, *Bez naziva 1&2/Untitled 1&2*, 1976.

4. A. Božanić, *Niti/Bands*, 1977.





5. B. Beban, H. Horvatić, *Zemljopis/Geography*, 1989.

6. I. L. Galeta, *Pismo/Letter*, 1995.



ranih umjetnosti možda više nema ni smisla zasebno raditi. Razvoj tehnologije i medija progutao je videoumjetnost te bi možda njena najefikasnija obrada bila u sklopu budućih zbirki multimedijalnih umjetnosti koje bi trebalo odmah početi osmišljavati kako se slučaj videoumjetnosti ne bi ponovio.

S obzirom da sam se u svom radu dotakao svih ovih problema, a sam ne radim u instituciji muzejskog tipa, za potrebe ovog teksta i kao pokušaj da barem malo potaknem razmišljanje u ovom pravcu, sastavio sam jednostavan upitnik i uputio ga na adrese hrvatskih galerija i budućih muzeja suvremene umjetnosti te institucija koje se po svom profilu videoumjetnošću bave.

Uz popratno pismo koje objašnjava svrhu upitnika, postavljeno je osam lakih pitanja:

- Da li posjedujete zbirku umjetničkog videa? Hrvatskog, inozemnog? (1)
- Koliko naslova imate u posjedu? Hrvatskih autora, inozemnih autora? Točno, približno? (2)
- Na koji način zbirku održavate u funkcionalnom stanju? (3)
- Da li planski širite zbirku? Novi naslovi, ažuriranje starih naslova? (4)
- Da li je moguće stručno proučavanje vaše zbirke? (5)
- Da li periodično publici predstavljate svoju zbirku umjetničkog videa? Kada ste to napravili posljednji put? (6)
- Koji su osnovni problemi uspostave i rada sa zbirkom umjetničkog videa? (7)
- Da li smatrate potrebnim postojanje nezavisnog referalnog centra/institucije za prikupljanje/arhiviranje/proučavanje umjetničkog videa? (8)

S izuzetkom *Instituta za suvremenu umjetnost* u Zagrebu, od kojih sam odgovor dobio sutradan, većini je trebalo više tjedana i mjeseci, nekoliko telefonskih poziva i ponovnog slanja upitnika da bih dobio bilo kakav odgovor. Galerije u Puli i Varaždinu nisu odgovorile. Prvi dojam koji sam stekao po ignoriranju upita, nepridržavanju zamoljenog roka, gubljenju pa ponovnom gubljenju preporučenih pošiljki, *faxova* te *e-mailova*, dugotrajnog putovanja pisma unutar ustanove do odgovarajućeg kustosa, izostanka bilo kakvog odgovora nakon što su sva sredstva komuniciranja iscrpljena, a u nekim slučajevima i obećanja dana u izravnom telefonskom razgovoru neodržana (*Galerija umjetnina* Slavonski Brod i *Gale-*

*Videodrom* programme dedicated to the Croatian and international single-channelled video, edited by Vladislav Knežević and Simon Bogojević Narath. Taking all the mentioned factors into consideration, it must be said that it is interesting that we haven't got the adequate museological interpretation of video art. The fact is that, without the database and the accessibility of the subject matter to the experts and the audience, this very powerful artistic discipline in the Croatian contemporary art, which gave some of our greatest worldwide known artistic stars, seems completely inferior and unimportant. There could be the possibility that there is no point in continuing working on this unfinished business as on a separate category, especially considering the future development of the arts based on the technology. Technological and media development has overpowered the video art, therefore its most effective interpretation could function as a part of the future collections of the multimedia arts which should be immediately created in order to prevent the case similar to the video art.

Having tackled all these problems in my work, and not being employed in the institution of a museum kind, for the sake of this text and as an attempt to at least encourage the thinking towards that particular direction, I have written the questionnaire and sent it to the addresses of Croatian galleries, future museums of contemporary art and institutions which are involved in video art by their profile.

Along with the supplementary letter which explains the purpose of the questionnaire, eight easy questions are asked:

- Do you own the collection of art video? Croatian, international? (1)
- How many pieces do you hold? Croatian artists? International artists? Precisely? Approximately? (2)
- In what way do you keep your collection in a functional state? (3)
- Do you expand your collection intentionally? New pieces? Updating the old ones? (4)
- Is it possible for your collection to be studied professionally? (5)
- Do you occasionally present your art video collection in public? When did you do it last? (6)
- What are the basic problems in making the concept of the working and working on the art video collection? (7)
- Do you find the existence of the indepen-

rija umjetnina Split); pokazuje da pitanje i problemi zbirka videoumjetnosti ne potiču zanimanje naših, blago rečeno, indolentnih institucija. Možda ta osobina najtočnije objašnjava sadašnji status (ne)postojanja zbirke videoumjetnosti u nas.

Ponovno uspoređujući, uz zamjenu pojma "hrvatski video" sa "slovenski video" ista pitanja uputio sam i Modernoj galeriji u Ljubljani.

(1) Da li posjedujete zbirku umjetničkog videa? hrvatskog, inozemnog?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: Bivša *Moderna galerija*, Rijeka - MMSU nema zbirku umjetničkog videa, ali se u videodokumentaciji oformljenoj početkom devedesetih godina čuvaju umjetnički videoradovi.

▪ *Galerija umjetnina Narodnog muzeja*, Zadar: Jedino što posjedujemo su umjetnički videozapisi koje su umjetnici ostavili Galeriji umjetnina nakon izložbe *Zvijezda Danica* 1988. godine. To se ne može nazvati zbirkom.

▪ *Moderna galerija*, Zagreb: Fundus Moderne galerije zahvaća stilska razdoblja 19. i 20. stoljeća i obuhvaća umjetnička djela hrvatskih autora te autora koji djeluju na području Hrvatske ili čiji je rad vezan za domaću sredinu. Najvećim djelom, fundus obuhvaća djela moderne umjetnosti te u nešto manjem opsegu suvremena umjetnička djela. Odjel novih medija najmlađi je odjel zbirki. U okviru Odjela novih medija *Moderna galerija* posjeduje i zbirku umjetničkog videa.

▪ *Galerija likovnih umjetnosti*, Osijek: Ne.

▪ *Muzej suvremene umjetnosti*, Zagreb: Da.

▪ *Institut za suvremenu umjetnost*, Zagreb: Institut nema zbirku, nego dokumentaciju. Naše trake nisu otkupljeni videoradovi na *masterima*, nego VHS kopije radova koje umjetnici odluče dati kao ogledne uzorke u dokumentaciju. One se ne mogu prikazivati osim za studijske svrhe ili neku prezentaciju. Nije ih moguće izlagati, niti koristiti na druge ili komercijalne načine. Zapravo, za svako ozbiljno prikazivanje tih traka potrebno je zatražiti suglasnost umjetnika, i po mogućnosti novu kopiju, jer su naše trake stalno u upotrebi i izlizane su. Za dokumentaciju dovoljno, ali ne i za zbirku.

▪ *Umjetnička galerija*, Dubrovnik: Ne.

▪ *Moderna galerija*, Ljubljana: Moderna

dent documentation and reference center a necessity in the process of collecting / depositing / interpreting video art? (8)

With the exception of the *Institute for Contemporary Art* in Zagreb that provided their answer the next day, it took several weeks and months, several phone calls and a repeated questionnaire mail order for most of the others to answer. Galleries from Pula and Varaždin didn't answer at all. The questionnaire and the deadlines were ignored, registered mail, faxes and e-mails were lost, found and lost again, it took for letters a long time to travel within the institution to find its way to the right curator, answers weren't given after exhausting all possible means of communication and, in some cases, promises given directly over the phone were broken (*Art Gallery* from Slavonski Brod and *Art Gallery* from Split). The impression I got was that all that displayed a total indolence and a lack of interest for the video art collection in our institutions. Thus, maybe this attitude provides an accurate explanation for a present-day status of (non)existence of video art collections in our country.

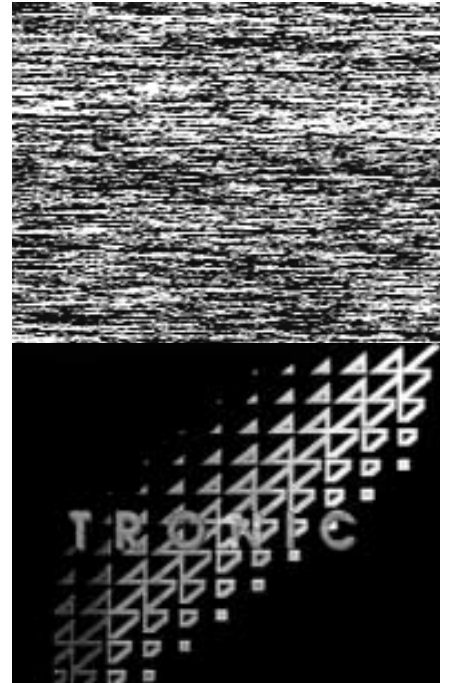
For the benefit of the furthermore comparison, I addressed *Museum of Modern Art Ljubljana* with the same question, only slightly rephrasing it by changing "Croatian video art" into "Slovenian video art".

(1) Do you own the collection of art video? Croatian, international?

• *Museum of Modern and Contemporary Art*, Rijeka: does not own art video collection, but the video-documentation collected at the beginning of the 1920s comprises of some art video works.

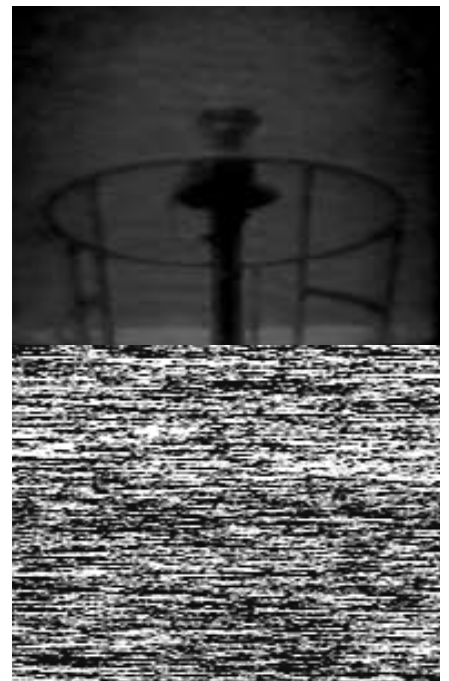
• *The Art Gallery of the National Museum*, Zadar: we only possess art video recordings which the artists left to *Galerija umjetnina* after the *Zvijezda Danica* exhibition in 1988. This is not considered a collection.

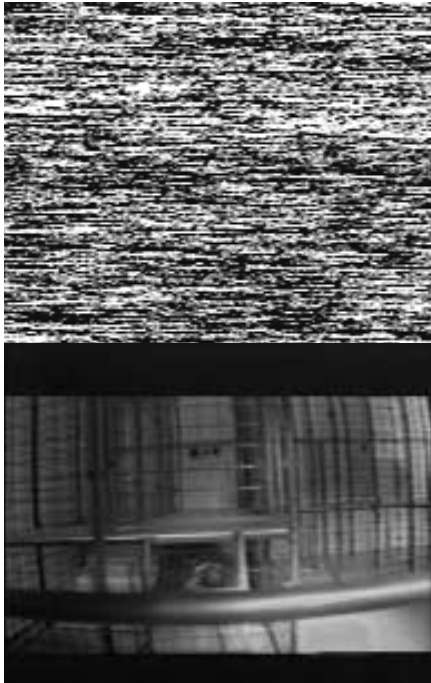
• *Museum of Modern Art*, Zagreb: *Museum of Modern Art* collection comprises the art periods of the 19th and 20th century and the Croatian artists' works of art as well as the works of art belonging to the authors working on the Croatian territory or whose work is connected to Croatian environment. The collection mostly includes modern art pieces and a small number of contemporary works of art. The New Media Department is the youngest collection department. In the framework of the New Media Department,



7. V. Petek, *Tronic*, 1997.

8. V. Zrnić, *Carinarnica vremena/Borders of Time*, 1994.





9. M. Bukovac, *Umnožavanje/Multiplication*, 1994.

10. Z. Kopljar, *Ljubavni pucanj/Love Shot*, 1996.



galerija Ljubljana posjeduje zbirku umjetničkog videa. Donedavno smo video i srodna umjetnička djela otkupljivali veoma rijetko i nesustavno. 1999. godine počeli smo formirati odjel odnosno kustodijat za medijsku umjetnost, s namjerom sustavnijeg pristupa problematici čuvanja i prezentiranja tih specifičnih djela. Slovenski video otkupljujemo u okviru redovitih otkupa domaćih autora nacionalne zbirke suvremene umjetnosti, a inozemni u okviru nove zbirke *2000+Arteast Collection* sa posebnim naglaskom na djelima iz Istočne Evrope.

(2) Koliko naslova imate u posjedu? Hrvatskih autora, inozemnih autora? Točno, približno?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: U videodokumentaciji posjedujemo petnaestak naslova domaćih i inozemnih autora. Nekoliko naslova obuhvaća više umjetničkih videoradova, npr. *Reference to Difference - Croatian Video 1994/1996*, ili autorske i/ili eksperimentalne filmove prebačene na videovrpcu: *Sarajevski ratni film*, Filmovi grupe Šestorice, filmovi Vladimira Peteka.

▪ *Galerija umjetnina Narodnog muzeja*, Zadar: Fiona Tan *Linnaeus Flower Clock*, Sandra Sterle *True stories*, Dan Ok *The Householder* i Federico D'Orazio *O*. Osim toga Galerija posjeduje umjetnički videofilm Vlade Zrnića *Ulični događaji braće Brkan*, koji je producirao Narodni muzej.

▪ *Moderna galerija*, Zagreb: Zbirka, za sada, broji desetak naslova hrvatskih autora i autorica. Zbirka umjetničkog videa inaugurirana je 1993. godine otkupom rada Sanje Iveković i Dalibora Martinisa *The Bride, The Bachelors-Even* (1992.).

▪ *Galerija likovnih umjetnosti*, Osijek: Imamo nekoliko videoradova, ali bez ikakve sustavne obrade.

▪ *Muzej suvremene umjetnosti*, Zagreb: (opaska autora teksta) *Po Popisu filmova i videoradova iz zbirke MSU koje sam dobio u pravitku odgovora*, Muzej je u posjedu 87 naslova u obje kategorije na različitim formatima.

▪ *Institut za suvremenu umjetnost*, Zagreb: Oko 250 naslova, uz napomenu da 2002. godina nije u cijelosti ažurirana.

▪ *Umjetnička galerija*, Dubrovnik: Galerija posjeduje 4 videorada koje su poslije izložbe donirali umjetnici.

▪ *Moderna galerija*, Ljubljana: Premda je

*Moderna Galerija* possesses the art video collection as well.

• *Gallery of Art*, Osijek: No.

• *Museum of Contemporary Art*, Zagreb: Yes.

• *Institute for Contemporary Art*, Zagreb: The Institute holds documentation, yet not a collection. Our video collection is not comprised of acquisitions of original master tapes, but of VHS copies of the works that artists donated as samples for the documentation. They are not to be projected except for the study or the presentation purposes. They are neither to be exhibited nor to be used in any commercial way whatsoever. As a matter of fact, for any serious projection of the tapes the artists' consent and preferably a new copy should be acquired, for our tapes have been in use all the time and therefore are in quite poor a state. Sufficient enough for the documentation, yet not for the collection.

• *Museum of Modern Art*, Dubrovnik: No.

• *Museum of Modern Art*, Ljubljana: *Museum of Modern Art* holds the art video collection. Until recently, we were buying video and similar art works rarely and unsystematically. In 1999 we have started the formation of the department or curatorial team for media art with a clear intention for more systematic approach towards preservation and presentation of such specific works of art. Copyrights for the Slovenian video art pieces are included in the acquisition contract within a regular acquisition policy of contemporary art collection, while international video art collection is included in the acquisition policy of the new collection *2000 + Arteast Collection* with a special emphasis on the East European works of art.

(2) How many pieces do you hold? Croatian artists? International artists? Precisely? Approximately?

• *Museum of Modern and Contemporary Art*, Rijeka: our video documentation holds about fifteen tapes of the Croatian and international authors. Few tapes include several art video works, i.e. *Reference to Difference - Croatian Video 1994/1996*, or authors' and/or experimental films transferred onto a video tape: *Sarajevski ratni film/ Sarajevo war film*, *Filmovi grupe Šestorice / Films of the Group of Six* and Vladimir Petek's films.

• *The Art Gallery of the National Museum*,

naša zbirka mala, imamo reprezentativan izbor desetorice najvažnijih slovenskih autora svih generacija (Nuša i Srečo Dragan, Marina Gržinić i Aina Šmid, Zemira Alajbegović i Neven Korda, Laibach, Marko Kovačić, Apolonija Šušteršič, Nika Špan, Vuk Ćosić, Igor Štromajer, ...) i dvadesetak radova inozemnih autora (Jerzy Beres, Ion Grigorescu, Sanja Iveković i Dalibor Martinis, Oleg Kulik, Via Levandowsky, Andrei Monastirsky, Paul Neagu, Adrian Paci, Jozef Robakowski, Alexander Roitburd, Milica Tomić, ...).

(3) Na koji način zbirku održavate u funkcionalnom stanju?

- *Muzej moderne i suvremene umjetnosti*, Rijeka: Ne primjenjuju se posebni postupci održavanja u funkcionalnom stanju, osim čuvanja u suhom, hladnom, mračnom i relativno zaštićenom prostoru/ormaru.
- *Moderna galerija*, Zagreb: Zbirka umjetničkog videa pohranjuje se u zasebnom zadržanom, suhom prostoru unutar drvenog ormara na temperaturi od oko 18°C. Kasete su vertikalno postavljene.
- *Muzej suvremene umjetnosti*, Zagreb: Zbirka se zajedno s ostalim dijelovima fonda MSU čuva u depoima, a presnimci na VHS formatu čuvaju se u AV centru.
- *Institut za suvremenu umjetnost*, Zagreb: Stalnim predstavljanjem videoradova domaćim i inozemnim kustosima, studentima, doktorantima..., javnim prikazivanjem.
- *Moderna galerija*, Ljubljana: Zbog povijesnog opsega zbirke, originalni formati variraju i često predstavljaju problem za održavanje i konzerviranje. Premda se format *Betacam SP* potvrdio kao uspješan i pristupačan za produkciju i pohranjivanje u muzejskom kontekstu, sve radove nastojimo prenijeti u digitalni format. Laserski diskovi (DV) predstavljaju možda idealni format za izložbe i dobar format za arhiviranje, ali je zbog cijene njihova primjena za sada ograničena.

(4) Da li planski širite zbirku? Novi naslovi, ažuriranje starih naslova?

- *Muzej moderne i suvremene umjetnosti*, Rijeka: Broj naslova autorskog videa u sklopu videodokumentacije širi se uglavnom razmjenom ili donacijom autora.
- *Galerija umjetnina Narodnog muzeja*, Zadar: Smatram da bi i naša Galerija trebala raditi na uspostavi zbirke. Ne znam kada će to doći na red.

Zadar: Fiona Tan's *Linnaeus Flower Clock*, Sandra Sterle's *True Stories*, Dan Oki's *The Householder* and Federico D'Orazio's *O*. Besides, the Gallery owns Vlado Zrnić's art video film *Ulični događaji braće Brkan/ The Brkan Brothers Street events*.

- *Museum of Modern Art*, Zagreb: For the time being the collection consists of about ten titles belonging to various Croatian authors. The art video collection was inaugurated in 1993 by the acquisition of the Sanja Iveković's and Dalibor Martinis's *The Bride, The Bachelors -Even* (1992).
- *Gallery of Art*, Osijek: we have several video works but without any systematic interpretation.
- *Museum of Contemporary Art*, Zagreb: (note of the text's author) *According to the list of films and video works from the MSU collection which came as a supplementary letter with the answer, the Museum owns 87 titles in various formats and in both categories.*
- *Institute for Contemporary Art*, Zagreb: about 250 titles, notifying that the collection hasn't been fully updated for 2002.
- *Museum of Modern Art*, Dubrovnik: *Galerija* holds 4 video works donated by the artists after their exhibition.
- *Museum of Modern Art*, Ljubljana: Although our collection is rather small, we have a representative selection of the ten most prominent Slovenian authors of all generations (Nuša i Srečo Dragan, Marina Gržinić and Aina Šmid, Zemira Alajbegović and Neven Korda, Laibach, Marko Kovačić, Apolonija Šušteršič, Nika Špan, Vuk Ćosić, Igor Štromajer...). Moreover, there are about twenty works belonging to international authors (Jerzy Beres, Ion Grigorescu, Sanja Iveković and Dalibor Martinis, Oleg Kulik, Via Levandowsky, Andrei Monastirsky, Paul Neagu, Adrian Paci, Jozef Robakowski, Alexander Roitburd, Milica Tomić...).

(3) In what way do you keep your collection in a functional state?

- *Museum of Modern and Contemporary Art*, Rijeka: no special procedure is applied for conservation of the collection, apart from storing it in a cool, dry, dark and relatively sheltered place/cupboard.
- *Museum of Modern Art*, Zagreb: art video collection is stored in a special, dark, dry wooden cupboard at about 18 degrees. The tapes are stored vertically.



11. Z. Mustać, *Buket/Bouquet*, 1996.

12. D. Oki, *Dinamis*, 1996.

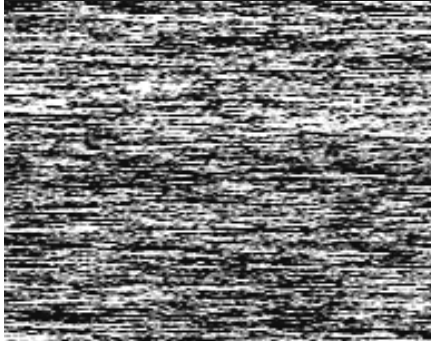






13. I. Kuduz, *Dobro došli na vrhunac inteligencije/Welcome to the Peak of the Intelligence*, 1995.

14. S. Bogojević Narath, *Ruka gospodara/Hand of the Master*, 1995.



▪ *Moderna galerija*, Zagreb: Moderna galerija za jesen 2003. planira novi postav koji će, između ostaloga, predstaviti i djela suvremene umjetnosti. Vezano za novi postav predviđa se i plansko širenje zbirke videa koje će unutar novog postava sustavno predstaviti hrvatski umjetnički video.

▪ *Muzej suvremene umjetnosti*, Zagreb: Da.

▪ *Institut za suvremenu umjetnost*, Zagreb: Da.

▪ *Moderna galerija*, Ljubljana: Cjelovit pristup problematici medijske umjetnosti neophodan je i u planiranju smislene politike otkupljivanja. Zbog pomanjkanja sredstava namijenjenih otkupljivanju, dugačkih "lista čekanja" radova za otkupe te uslijed prioritarnog položaja starijih majstora i klasičnih medija širenje zbirke je, u takvim okolnostima, otežano. Situaciju nastojimo iskoristiti za ažuriranje, proučavanje i predstavljanje starih naslova.

(5) Da li je moguće stručno proučavanje vaše zbirke?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: U knjižnici ustanove moguće je proučavati sve naslove videodokumentacije ustanove.

▪ *Moderna galerija*, Zagreb: Organiziranje stručnog proučavanja zbirki moguće je na osnovu pisanog zahtjeva i uz stručnu pomoć kustosa zaduženog za zbirku.

▪ *Muzej suvremene umjetnosti*, Zagreb: Uz prethodnu najavu zainteresirani mogu pogledati naslove koji ih zanimaju.

▪ *Institut za suvremenu umjetnost*, Zagreb: Da.

▪ *Moderna galerija*, Ljubljana: Stručno proučavanje je moguće u za to opremljenom Informacijskom centru Moderne galerije, koji osim kopija svih djela iz zbirke za studijske namjene posjeduje još tristotinjak VHS kopija autorskih i dokumentarnih videoradova. Za stručno savjetovanje na raspolaganju je kustos za medijsku umjetnost Igor Španjol i muzejski odjel za dokumentaciju.

(6) Da li periodično publici predstavljate svoju zbirku umjetničkog videa? Kada ste to napravili posljednji put?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: Iako nije formirana zbirka umjetničkog videa, niti je ta vrsta umjetničkih radova planski otkupljivana, umjetnički video mladih hrvatskih autora sustavno je

• *Museum of Contemporary Art*, Zagreb: the collection is stored in depots along with the rest of the MSU collection. The VHS format copies are kept in the AV (audio-visual) department.

• *Institute for Contemporary Art*, Zagreb: By the constant presentation of video works to Croatian and international curators, students, candidates for a doctor's degree ... by public projections.

• *Museum of Modern Art*, Ljubljana: Because of its historical volume, the original formats of the collection vary and are often difficult to store and preserve. Although Betacam SP format proved to be successful and attractive for production and storing in the context of a museum, we are trying to put all the works onto a digital format. Laser discs (DV) are almost ideal format for the exhibitions and filing, but because of the price, their usage is limited for the time being.

(4) Do you have a planned policy for expansion of the collection? Any new pieces? Do you update the old ones?

• *Museum of Modern and Contemporary Art*, Rijeka: Authorial video titles included in the video documentation are increasing in number mainly through exchange or authors' donations.

• *The Art Gallery of the National Museum*, Zadar: In my opinion our Gallery also should work on making a collection. Nevertheless, I am not sure about when we'll have time for this.

• *Museum of Modern Art*, Zagreb: For the autumn 2003, Modern Gallery is planning a new display which will present, among all, contemporary works of art. In addition, an intentional broadening of the video collection which would, within the new framework, systematically present Croatian art video, is also expected.

• *Museum of Contemporary Art*, Zagreb: Yes.

• *Institute for Contemporary Art*, Zagreb: Yes.

• *Museum of Modern Art*, Ljubljana: A thorough approach to the media art problems is necessary in planning a coherent acquisition policy. Because of the lack of funds for acquisition, long "waiting lists" of the works of art that should be bought, and finally, because of the prominent position of the old masters and classic media, broadening of the collection is additionally made diffi-

prikazivan na izložbama u organizaciji ustanove: od kraja osamdesetih na Bijenalima mladih, Rijeka; videoradovi hrvatskih i inozemnih umjetnika na Bijenalima mladih Mediterana, Rijeka, 1993. - 1997.; u inozemstvu na Bijenalima mladih Europe i Mediterana 1990.-2000. (Marseille, Valencia, Lisabon, Torino, Rim, Sarajevo). Također su od početka devedesetih svake godine organizirani cjelovečernji programi umjetničkog videa inozemnih i hrvatskih autora, često popraćeni predavanjima i komentarima gostujućih kustosa/kritičara ili samih autora. Videoprograme je uređivala i vodila kustos - muzejski pedagog Milica Đilas. Uz posljednji program *Crna kutija - suvremeni britanski video*, Mali salon, 2000., realiziran je i edukativni program za učenike i studente *Video - medij suvremenih umjetnika*.

▪ *Moderna galerija*, Zagreb: Bavljenje umjetničkim videom otpočeto je otkupom radova s izložbe *Nova hrvatska umjetnost* koju je Moderna galerija organizirala 1993. Za potrebe novog postava, planira se sustavnije predstavljanje umjetničkog videa koji do sada nije bio uključen u stalne postave zbirke. Serijama projekcija pokušat će se opsežnije predstaviti produkcija umjetničkog videa.

▪ *Galerija likovnih umjetnosti*, Osijek: Ne predstavljamo videoradove kao dio zbirke, ali predstavljamo videoumjetnost ako je to izložbena jedinica.

▪ *Muzej suvremene umjetnosti*, Zagreb: Da, upravo je u planu izrada programa video-projekcija u suradnji s Galerijom VN.

▪ *Institut za suvremenu umjetnost*, Zagreb: Da, a posljednji put 21. 11. 2002. u Columbusu, Ohio, SAD. Odnedavno publici HTV-a stalnom suradnjom s *Video-dromom*.

▪ *Moderna galerija*, Ljubljana: Redovito jedanput mjesečno organiziramo projekcije videa u okviru kojih predstavljamo zbirku u obliku minijaturnih retrospektiva u njoj zastupljenih autora. Osim toga, radove iz zbirke redovito predstavljamo na izložbama, festivalima i specijaliziranim televizijskim programima.

(7) Koji su osnovni problemi uspostave i rada sa zbirkom umjetničkog videa?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: Nedefiniran odnos spram statusa takvog umjetničkog djela u procesu vrednovanja / odabira / otkupa / čuvanja

cult. Under the circumstances, we are trying to, at least, update, study and present the old titles.

(5) Is it possible for your collection to be studied professionally?

• *Museum of Modern and Contemporary Art*, Rijeka: The institution library is opened for studying all titles of its video documentation.

• *Museum of Modern Art*, Zagreb: At the written request and under the supervision of the curator-in-charge, the professional study of the collection can be organized.

• *Museum of Contemporary Art*, Zagreb: When given a notice, we are willing to present the works to those who are interested in them.

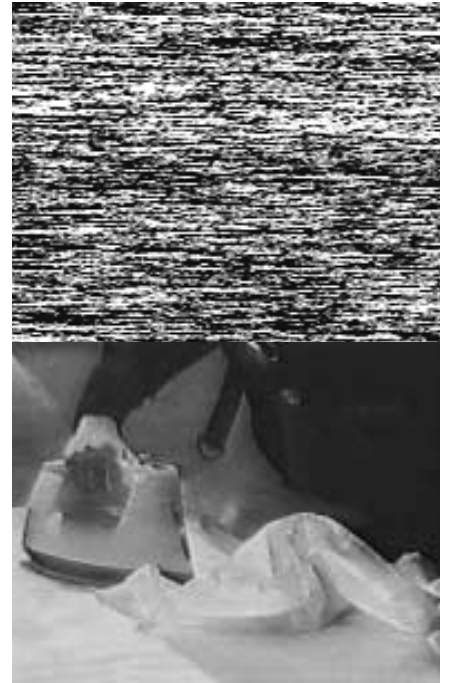
• *Museum of Modern Art*, Ljubljana: Professional study is possible in the appropriately equipped *Informacijski centar Moderna galerije/ Modern Gallery Information Center*, where the copies of all the works from the collection needed for the purposes of study can be found along with three hundred more VHS copies of the authorial and documentary video works. The media art curator Igor Španjol and the museum documentary department are available for professional advice.

(6) Do you occasionally present your art video collection in public? When did you do it last?

• *Museum of Modern and Contemporary Art*, Rijeka: Although art video collection has not yet been formed, nor are those types of art works liable to systematic purchase, young Croatian authors' art video works have nonetheless been systematically presented on various exhibitions organized by the institution. Just to mention few: since the end of 1980s on Rijeka Youth Biennial, video works of Croatian and international artists on Rijeka, Mediterranean Biennial 1993-1997 Mediterranean and Europe Youth Biennial 1990-2000 (Marseille, Valencia, Lisbon, Torino, Rome, Sarajevo).

In addition, since the early 1990s every-year evening showings of Croatian and international art video have been organized often accompanied by the lectures and comments of the guest critics and curators or even authors themselves.

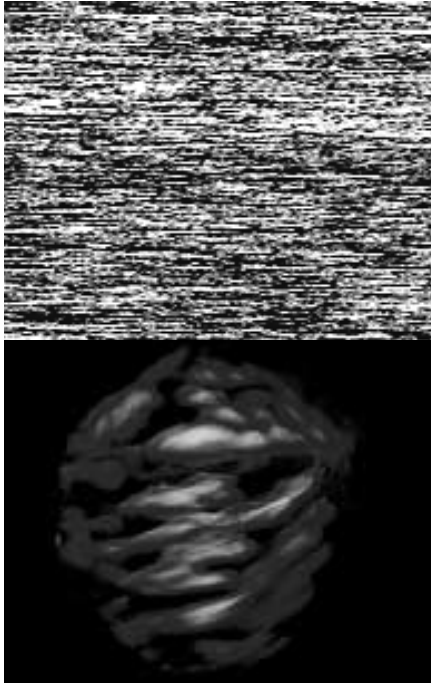
Video programmes have been organized and edited by the curator and museum pedagog Milica Đilas.



15. R. Poljak, *Ja, domaćica!//, the Housewife!*, 1996.

16. S. Sterle, *Istinite priče, Priča 1/True Stories, Story 1*, 1997.





17. V. Knežević, *Konvergencija/Convergence*, 1997.

18. A. Floričić, *Bez naziva/Untitled*, 1998.



i zaštite i njihovog uključivanja u sustav tradicionalne medijske podjele muzejskih predmeta te spram problema originala i kopije.

▪ *Galerija umjetnina Narodnog muzeja*, Zadar: Bilo bi zanimljivo znati i cijene otkupa umjetničkih videoradova.

▪ *Moderna galerija*, Zagreb: Brojni su problemi uspostave rada sa zbirkom umjetničkog videa, a oni zahvaćaju kako probleme zaštite i arhiviranja, pitanje autorskih prava i ovlaštenih kopija, tako i sustavno određivanje otkupnih vrijednosti. Uvjeti arhiviranja i pohrane povezani su s problemima očuvanja djela suvremene umjetnosti koja često zbog svog specifičnog, temporalnog karaktera nije jednostavno pohranjivati i održavati u funkcionalnom stanju. Rješavanje navedene problematike moguće je ostvariti putem podizanja svijesti o izuzetnoj ugroženosti i "krhkosti" različitih audiovizualnih nosača, sustavnom edukacijom koja bi muzejsko-galerijske djelatnike povezala s različitim stručnjacima u procesu produkcije i prezentacije umjetničkog videa. Problemi dugotrajnije pohrane i zaštite videomaterijala ponajprije su povezani s relativno kratkim životnim vijekom VHS materijala (od 15 do 20 godina u idealnim uvjetima uz obavezno premotavanje najmanje jednom godišnje), nameće pitanje prebacivanja na druge nosače i zaštitu originalne (BETACAM) vrpce.

▪ *Galerija likovnih umjetnosti*, Osijek: Formalno, Galerija nema zbirku videoumjetnosti niti zbirku bilo kojeg medija izvan statutom definiranih zbirki: slikarstvo, grafika, skulptura.

▪ *Muzej suvremene umjetnosti*, Zagreb: Očuvanje videotraka te prebacivanje radova na jedinstveni, optimalan format kako bi ih bilo jednostavnije pohranjivati te pregledavati.

▪ *Institut za suvremenu umjetnost*, Zagreb: Održavanje traka tijekom godina, kopiranje, katalogiziranje i naravno financiranje.

▪ *Moderna galerija*, Ljubljana: Osim tehničkih problema konzervatorske i izlagačke prirode (koji nisu nerješivi i čije je stručno razmatranje sastavni dio diskursa novomedijske umjetnosti), glavni problemi proizlaze iz nerazumijevanja, prije svega sredine i nadležnih institucija, problematike i specifičnosti medijske umjetnosti. Tako smo svjedoci mistificiranja fenomena koje je utemeljeno na suvremenim evolucionističkim mitovima tehnološkog na-

In the latest programme *Crna kutija - suvremeni britanski video / The Black Box - Contemporary British Video*, Mali salon, 2000, educational programme for pupils and students *Video-medij suvremenih umjetnika/Video-Contemporary Artists Media* was organized.

• *Museum of Modern Art*, Zagreb: Working with art video started by the acquisition works from the *Nova hrvatska umjetnost / New Croatian Art* exhibition organized in 1993 by Moderna galerija. For the new exhibition demands, it has been planned to systematically present art video that has not been included in regular exhibition of the collections until now. We'll try to more thoroughly present the production of art video by a series of projections.

• *Gallery of Art*, Osijek: We do not present video works as integral parts of the collection, but we do present video art if it is an exhibit itself.

• *Museum of Contemporary Art*, Zagreb: Yes, we are just working on the programme of video projections together with *Galerija VN*.

• *Institute for Contemporary Art*, Zagreb: Yes, and our latest presentation was held on 21st of November 2002 in Columbus, Ohio, SAD. Recently we have established the continuous cooperation with *Videodrom* programme on Croatian Television (HTV) to present the works to the audience.

• *Museum of Modern Art*, Ljubljana: Once a month we organize video projections in order to present the collection in the form of miniature retrospectives of the authors presented by the particular video work. Besides, the video works are regularly presented on various exhibitions, festivals and in specialized television programmes.

(7) What are the basic problems in making the concept of the working and the actual working on the art video collection?

• *Museum of Modern and Contemporary Art*, Rijeka: The indefinite and unclear attitude towards the work of art in the process of valuating/choosing/ acquisition/storing and protecting it in the process of including it in the traditional system of media division of museum objects as well as the problem of original and the copy.

• *The Art Gallery of the National Museum*, Zadar: there are numerous problems in making the concept of working with the video art collection. They include protection and

pretka i produkcije povijesti zasnovane na izjednačavanju osobnog i javnog pamćenja, odnosno prekrajanju i brisanju osobnih pamćenja. Medijska umjetnost je još uvijek shvaćena kao neprovjereno, prolazno novatorsko područje eksperimenta i ekscesa u domeni "alternativne" i "neovisne" kulturne produkcije. Upravljači proračunskih financija, zatečeni intenzitetom zanimanja za (novo)medijske umjetničke prakse, poteškoće nestručnog suočavanja s fenomenima intermedijalnosti rješavaju arbitrarnim ekskluzivizmom i potiskivanjem produkcije u sferu performativnih umjetnosti.

(8) Da li smatrate potrebnim postojanje nezavisnog referalnog centra/institucije za prikupljanje/arhiviranje/proučavanje umjetničkog videa?

▪ *Muzej moderne i suvremene umjetnosti*, Rijeka: Referalni centar za prikupljanje / arhiviranje / proučavanje umjetničkog videa bio bi iznimno koristan, bez obzira djeluje li neovisno ili u sklopu neke postojeće ustanove. Također bi bilo dobro da se takav centar bavi produkcijom i distribucijom umjetničkog videa.

▪ *Moderna galerija*, Zagreb: Zbog izuzetno bogate tradicije te žive recentne produkcije hrvatskog videa i eksperimentalnog filma, potrebna je uspostava nezavisnog istraživačkog centara/arhiva koji bi različitu građu objedinio i sistematizirao te omogućio njeno kontinuirano javno predstavljanje. Uspostava takvog referalnog centra i stvaranje jedinstvene baze podataka u mnogome bi doprinijela ne samo podizanju razine vidljivosti, već i edukaciji na širem planu.

▪ *Galerija likovnih umjetnosti*, Osijek: Naravno, zbirka videoumjetnosti, ali i svih drugih medija (digitalna slika, fotografija, performans, eksperimentalni film, dokumentacija performansa) koji se predstavljaju i produciraju u izložbenom programu galerije trebali bi biti zastupljeni u muzeološkom tretmanu poput ostalih tzv. "klasičnih" medija. No, zbirka formalno (kod nas) ne postoji jer se ta građa ne može invertirati i evidentirati po muzeološkim zakonima i načelima. Zato u strogo muzeološkom smislu ta umjetnost kao da i ne postoji, što je naravno apsurdno obzirom na notornu činjenicu kako je upravo ta umjetnost dominantan medij u svijetu suvremene umjetnosti. Navedena institu-

filing problems, copyrights and copies, as well as the systematic acquisition policy. The deposit and filing conditions are connected with problems of preserving the contemporary art works, which is not always an easy task because of the works' specific temporal character. The solution could be reached through raising the consciousness about the extremely endangered and "fragile" structure of various audio-visual aids as well as through a systematic education that would bring the museum-gallery workers closer to various experts involved in the process of production and presentation of the video art. Problems of the long-term deposit and protection of the video material are primarily linked with the relatively short life expectancy of the VHS material (from 15 to 20 years in the ideal conditions with an obligatory rewinding at least once a year). Therefore the question of transferring it onto another aid and of protecting the original (BETACAM) tape emerges.

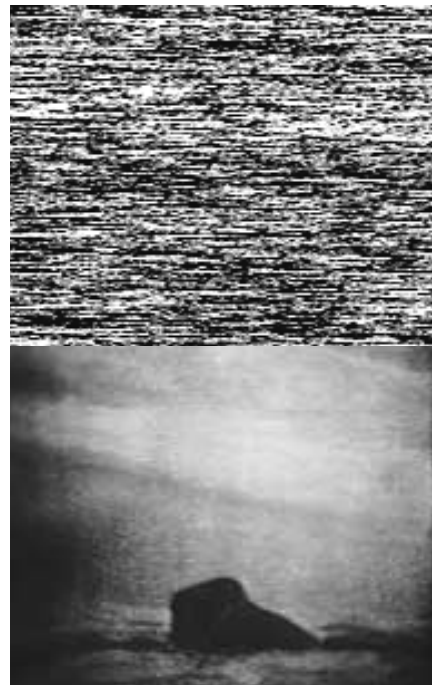
• *Gallery of Art*, Osijek: Formally, *Galerija* does not hold the video art collection or the collection of any other media apart from the collections defined by the statute, such as painting, graphic art and sculpturing.

• *Museum of Contemporary Art*, Zagreb: conservation of the videotapes and transferring the works of art on the unique, optimal format so that the deposit and overview could be simpler.

• *Institute for Contemporary Art*, Zagreb: conservation of the videotapes throughout the year, copying, filing and, of course, financing.

• *Museum of Modern Art*, Ljubljana: Apart from some technical problems connected to art-conservation and display (which are not unsolvable but are included in the new media art discourse), the main problems emerge from the unsympathetic social environment and the attitudes of the institutions in charge towards the specific problems of media art. Therefore we witness mystification of a phenomenon that has been founded on the grounds of modern evolutionary myths of the technological progress and on the history production based on the equalizing the individual and public memory, or on the tailoring and erasing the individual memory.

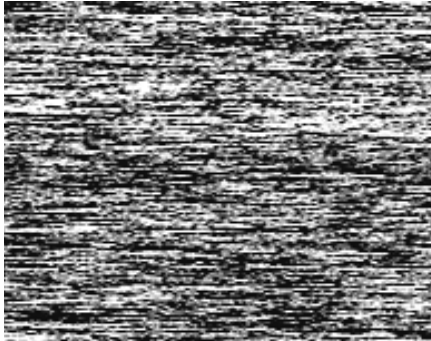
Media art is still perceived as the unverified, temporary novelty experiment operating within a domain of the "alternative" and "independent" cultural production. Those responsible for estimating the costs,



19. T. Golić, *Ultrazvuk/Ultrasound*, 1998.

20. K. Kožul, A. Šimičić, M. Raos, *Bez naziva br. 1/Untitled No. 1*, 1998.





21. D. Fritz, *Kraj poruke (Potpuna arhiva)/End of the Message (Total Archives)*, 1999.

22. K. Leko, *Njen 25802. dan/Her 25802nd Day*, 2000.



cija bila bi dobrodošla, ali prethodno bi sve galerije trebale same usustaviti svoje zbirke što bi bila "infrastruktura" takvom centru.

- *Muzej suvremene umjetnosti*, Zagreb: Da, u okviru MSU.

- *Institut za suvremenu umjetnost*, Zagreb: I da i ne. Da, samo u idealnim okolnostima. Video je na takav način povezan i integriran s ostalim umjetničkim disciplinama da bi bilo jako teško odrediti što gdje prestaje ili počinje. Kako bi zvučalo da npr. kažemo: "Ovo je referalni centar samo za slikarstvo?" Ili: "U obzir dolazi samo umjetnički video, ali ne trake iz instalacija." Što onda s njima? Previše za jedno pitanje.

- *Moderna galerija*, Ljubljana: Podržali bismo nastanak takvog specijaliziranog centra. Veliki posao na tom području je u lokalnom kontekstu obavio nekadašnji Sorosov centar za suvremenu umjetnost (SCCA-Ljubljana) dokumentacijskim, arhivskim i istraživačkim projektom *Video-dokument - video umetnost v slovenskem prostoru 1969-1998*. Od završetka tog projekta na raspolaganju nam je katalog autora i radova, knjiga eseja, CD-rom i VHS arhiv za obrađeno razdoblje. Nažalost, uslijed promjena financiranja, ustroja i politike djelovanja novoustanovljenog Zavoda SCCA-Ljubljana upitan je nastavak projekta i razvoj u smjeru nezavisne institucije. Mogućnost i potrebu postojanja referalnog centra vidimo u okviru budućeg muzeja/institucije za suvremenu umjetnost u muzejskom kompleksu Metelkove.

Za primjer kako su u nekoj ne samo bogatijoj, već i brižljivijoj sredini, osmišljene zbirke videoumjetnosti, može nam poslužiti izlaganje Frédérique Baumgartner, *Centar Pompidou*, pod nazivom *Odjel novih medija: zbirka, aktivnosti, izložbeni prostori i suvremeni načini zaštite i izlaganja* održanom na Međunarodnom simpoziju *Što suvremena umjetnost zahtjeva od svojih institucija?*, 1. - 2. 3. 2003. u *Modernoj galeriji* Ljubljana. U skraćenom obliku prenosim, za našu temu indikativne stavove i realizaciju načina rada sa zbirkom videoumjetnosti.

Odjel je, iako je inauguriran 1984. godine, otpočeo formirati svoju kolekciju od 1977. godine kada je *Centar Pompidou* otvoren. Ono što je otpočelo kao zbirka videoumjetnosti danas pod nazivom Odjel za nove medije u svom rasponu od povi-

caught by surprise by the intensity of interest for this (new) media art, are trying to solve the problems of facing the intermedial phenomenon in an unprofessional way by using arbitrary exclusivism and by pressuring the production into a domain of the performing arts.

(8) Do you find the existence of the independent documentation and reference center a necessity in the process of collecting/depositing/interpreting video art?

- *Museum of Modern and Contemporary Art*, Rijeka: Reference center for collecting, depositing and interpreting video art would be extremely useful regardless of its independent or incorporated field of work. Also, it would be good if such center could deal with the production and distribution of art video.

- *Museum of Modern Art*, Zagreb: Because of the extremely old tradition and vivid recent production of the Croatian video art and experimental film, it is necessary to establish an autonomous research center/archive which would unite and classify the subject matter of various kinds and enable their continuous public presentation. Establishing such reference center and creating a unique database would greatly contribute to both raising the level of consciousness and to a broader education.

- *Gallery of Art*, Osijek: Absolutely, video art collection and the other media collections which are presented and produced within the exhibition framework of the gallery (digital picture, photography, performance, experimental film, performance documentation) should be equally presented in the museum treatment which has been granted to, so called, "classic" media. Yet, the formal collection does not exist (in our gallery) because such subject matter cannot undergo the museum laws and principles procedure. Thus, strictly museologically speaking, this art does not exist, which is, of course, an absurdity considering the fact that it is this particular art which is the most dominant media in the contemporary art world. The mentioned institution would be handy but beforehand each gallery would have to put their collections in order and in this way create the inner structure of such a center.

- *Museum of Contemporary Art*, Zagreb: Yes, within the MSU.

- *Institute for Contemporary Art*, Zagreb:

jesnih do recentnih umjetničkih djela obuhvaća 1000 videoradova, audioradova, CD-romova i *websiteova* te 55 instalacija. Kolekciju stvaraju stručna tijela sastavljena od kustosa specijaliziranih za pojedina područja, koja dvaput godišnje odlučuju o akvizicijama s međunarodne umjetničke scene. Odjel organizira samostalne i tematske izložbe, producira umjetničke radove te objavljuje publikacije vezane za izložbe i događanja. Od 1998. godine težnja je da se tradicionalne publikacije zamijene *online* verzijom. Zbirka se predstavlja na četrnaest za te potrebe osmišljenih radnih stanica, koje su postavljene u galerijama određenim za stalni postav suvremene umjetnosti. Prve četiri stanice posvećene su umjetničkim CD-romovima i Enciklopediji novih medija koja kombinira kratke isječke videa s esejima, životopisima umjetnika, bibliografskim podacima, informacijama o recentnim događanjima itd. Na osam stanica može se razgledati cjelokupna videozbirka, a preostale dvije posvećene su audioradovima. Dodatno, u prostoru *Video Lounge* može se pogledati program novih akvizicija, koji se polugodišnje mijenja. Instalacije su predstavljene kroz sve prostore namijenjene suvremenoj umjetnosti, mijenjaju se jednom godišnje, a 20-30 ih je iznajmljeno institucijama u Francuskoj. Održavanja kolekcije zahtijeva konstantan rad zbog neprekidnog razvoja tehnologije. Svi videoradovi prebačeni su na digitalni beta-format. Digitalizacija omogućuje predstavljanje zbirke publici pomoću kompjutera što donosi prednosti interaktivnog razgledavanja uz korištenje tekstualnih informacija najčešće upotrebom *hyperlinka*, čime se postiže šire razumijevanje i interpretacija rada, nelinearno razgledavanje i višestruka istovremena pristupačnost zbirke te homogeno upravljanje. Za budućnost digitalizacija otvara mogućnost razgledavanja na daljinu, ali s druge strane još uvijek su neriješena pitanja kvalitete slike (posebno *low-tech* radova iz 60-tih i 70-tih), *copyrighta* (potpuno gubljenje kontrole nad slikom kad je jednom na *webu*) i financiranja zbog visokih troškova adekvatne obrade.

Moja intencija bila je da ovim tekstom pomoću metode "komparativnog" intervjua i prenošenjem jednog pozitivnog iskustva ukažem na naš odnos prema vlastitoj video-umjetnosti u njegovim slabostima i na pokušaje da se u nesklonom okružju te neadekvatnim financijskim okvirima barem nešto pokuša napraviti.

Yes and no. Yes, in the ideal circumstances. Video art is connected to other art disciplines in a way that would make defining those disciplines very difficult. How would it sound if we say, for example, this reference center is only for painting? Or, we'll accept only video art, not the tapes from the installation. What then? It's too much for one question.

- *Museum of Modern Art*, Ljubljana: We would support such a specialized center. A great deal of work in this field was locally done by the ex-Soros center for contemporary art (SCCA-Ljubljana) in a documentary, archive and research project *Videodokument - video umetnost v slovenskem prostoru 1969-1998*. Since the end of this project we hold the possession of the authors and works catalogue, a book of essays, CD-ROMs and VHS archive for the interpreted period. Unfortunately, due to financial, organizational and operating changes of the newly founded *Zavod SCCA-Ljubljana*, the project and its progress towards the autonomous institution are in question. Possibility and a need for creation of such a center we see within a framework of a future museum/institution for contemporary art within the museum complex *Metelkova*.

We can take the lecture of Frédérique Baumgartner (*Pompidou Center*), called *New media department: collection, activities, exhibition spaces, and current means of conservation and display*, held on the International symposium *What contemporary art demands of its institutions?*, March 1-2, 2003 in *Museum of Modern Art*, Ljubljana, in order to set the example of the way in which not only richer, but also more caring environments plan their video art collections. Here I am introducing the abbreviated and for our argument relevant moments and realization points of the lecture when working with video art collection is concerned.

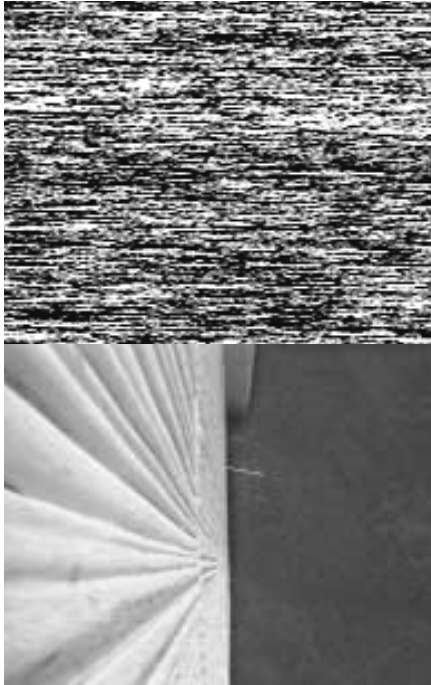
Although inaugurated in 1984, the department has started forming its collection in 1977 when Pompidou Center was open. What started out as a video art collection, today comprises of 1000 video art pieces, audio pieces, CD-ROMs, websites and 5 video installations. The collection is made by the special professional curator team that specializes in particular field of work, and twice a year decides on the international art scene acquisitions. The department organizes individual and team exhibi-



23. M. Crtalić, *Ju-ra-na molitva/Ju-ra-na Prayer*, 2000.

24. S. Šafarić, *Digitalna mandala/Digital Mandala*, 2001.





25: L. Raščić, *17 katova/17 stories*, 2001.

26: D. Bardić, *Putovanje kroz vrijeme/Time Travel*, 2001.



Zahvaljujem Ani Dević, Milici Đilas, Željki Himbele, Vlastimiru Kusiku, Antunu Maračiću, Ljubici Srhoj-Čerina, Igoru Španjolu i Janki Vukmir na strpljenju kojim su odgovorili na moj lapidarni upitnik. Dodatno zahvaljujem Igoru Španjolu što mi je ljubazno poslao izlaganje Frédérique Baumgartner uz njezin pristanak da se prezentira u izrazito skraćenom obliku. ▼

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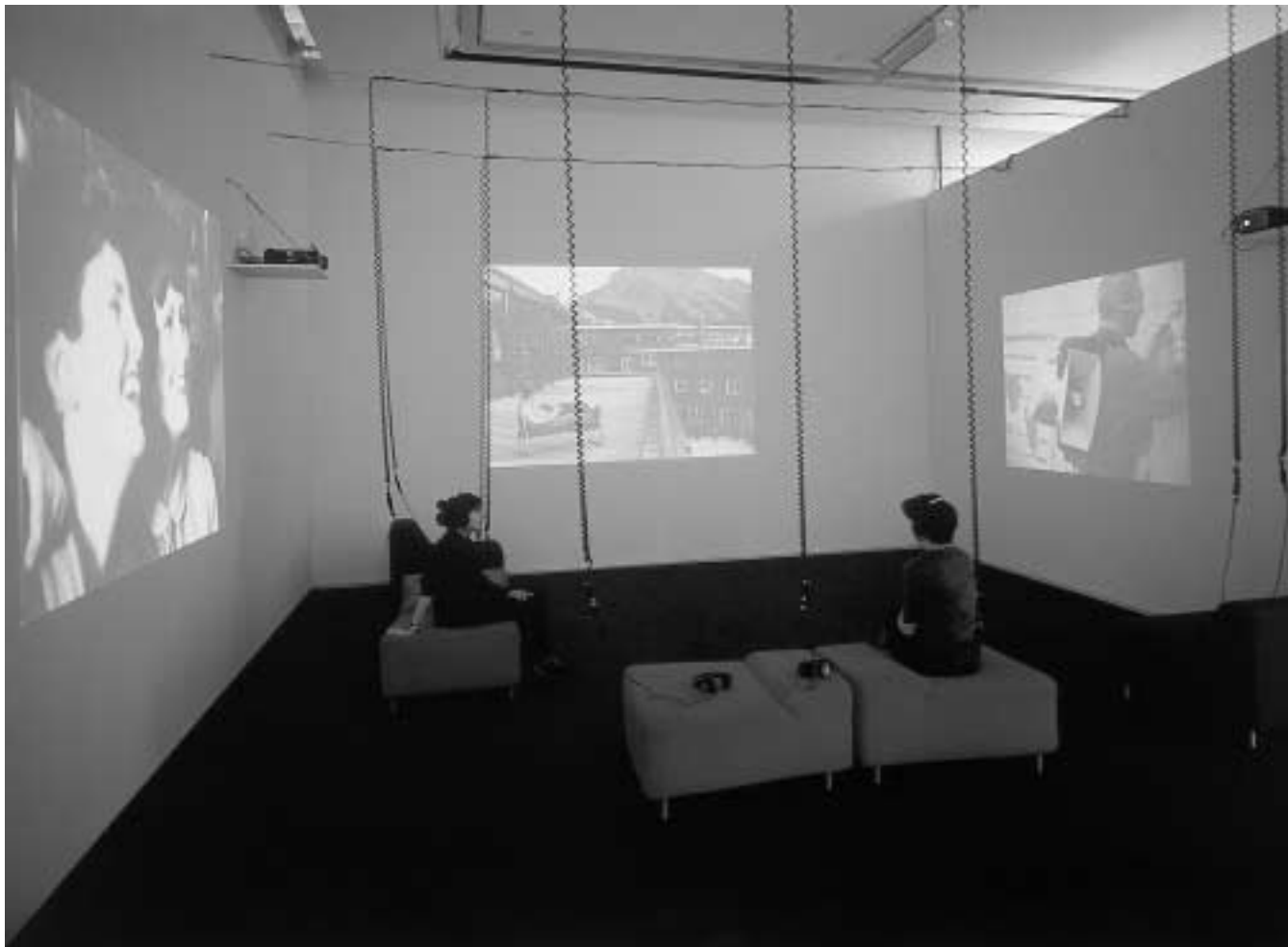
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Baumgartner, Frédérique, *The New Media Departement: collection, activities, exhibition spaces, and current means of conservation and display*, Intrnational symposium *What contemporary art demands of its institutions?*, 1 - 2 3/2003, Museum of Modern Art Ljubljana, Information center.

tions, produces art works and publishes various exhibition and event related publications. The tendencies for replacing the traditional publications with the online version have started in 1998. The collection is presented on 14 pages designed exclusively to meet the needs of it and displayed in the galleries dealing with the continuous display of contemporary art works. The first four pages are dedicated to the art CD-ROMs and to *Enciklopedija novih medija/ Encyclopaedia of New Media* which combines video short cuts with the essays, biographies of the artists, bibliographies, information about recent events, etc. The next eight pages display the complete video art collection, and the last two are dedicated to the audio works. Also, in the Video Lounge area one can see the new acquisition programme which undergoes a half-term change. The video installations are introduced throughout all the space dedicated to the contemporary art works; they change once a year, while 20 to 30 have been leased out to French institutions. Conservation of the collection asks for a constant work, due to a continuous technology development. All the video works have been transferred onto a digital base format. Digital record makes the introduction of the collection in public through the computer media possible. Furthermore, it opens various interactive possibilities of viewing the collection using textual information by hyperlinks. Therefore, wider understanding and interpretation of a piece of art, as well as of its non-linear viewing and multi-purpose synchronous accessibility of the collection and its homogeneous management have been achieved. Digitalization opens the future possibility of remote viewing. However, some problems still remain unsolved, such as the image quality (especially of the low-tech pieces of work dating from the 1960s and the 1970s), copyrights (control will have been completely lost once the image is put on the web), and high expenses of the adequate interpretation of the art video collection.

My intention was to use this text created by the method of a "comparative" interview and, by passing over the positive experience, to draw attention to our relationship with our own video art and its shortcomings and to attempt to do something about it in a quite unsympathetic environment and within the inadequate financial framework.



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My thanks to: Ana Dević, Milica Đilas, Željka Himbele, Vlastimir Kusik, Antun Maračić, Ljubica Srhoj Čerina, Igor Španjol and Janka Vukmir for their patience in answering my lapidary questionnaire. My special thanks to Igor Španjol for kindly sending me Frédérique Baumgartner's lecture with her consent which is presented in a significantly shorted version. ●

prijevod / translation: Goran Vujsinović

27. Video Lounge, Musée National d'art moderne  
foto / photo: Georges Meguerditchian  
© Centre Georges Pompidou Paris

28. New Media Space, Musée National d'art  
moderne, foto / photo: Jean-Claude Planchet  
© Centre Georges Pompidou Paris



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→ Branko Franceschi - povjesničar umjetnosti. Od 1987. godine voditelj je neprofitne i nezavisne Galerije Miroslav Kraljević u Zagrebu (<http://www.miroslav-kraljevic.hr>). Branko Franceschi - art historian. Curator and manager of the Miroslav Kraljevic Gallery, non-profit and independent exhibition space in Zagreb, Croatia