

igor
španjol

što nije u
glavi, jest u
mobitelu

what's not
in your head,
it's in your
mobile phone

▼ “Zadnjih smo desetljeća sve više nezadovoljni svijetom umjetnosti i već smo bili svjedoci brojnim pokušajima njegovih promjena. Ljudi koji razmišljaju po umjetničkim smjernicama - o smislenim slikama i povijesti umjetnosti - došli su do zaključka da je svijet umjetnosti premalen, previše ograničen, previše periferan, preslab i pretjerano bohemski da bi imao kakav važan odjek u svijetu. Kako prijeći iz ograničenoga svijeta umjetnosti u stvarni svijet u kojem se novosti i reklame obraćaju normalnim ljudima koji vjeruju njihovim porukama? Ne radi se o ljudima iz svijeta umjetnosti, nije riječ o intelektualcima, o “the happy few”, nego o svakodnevnim ljudima. I to ne o onim svakodnevnim ljudima koji misle da je tvoj proizvod umjetnina, već o onima koji ga smatraju uvjerljivom porukom. To je bila prvobitna funkcija umjetnosti. To je njezina izvorna svrha. Čak ni u srednjem vijeku kipari i slikari nisu izrađivali predmete za velike permanentne “instalacije”, nisu radili umjetnost, kulturu, nego su uvjerljivo predočavali ono o čemu bi ljudi morali razmišljati. Bavili su se nekom vrstom oglašavanja,¹ kaže Peter Fend, čovjek koji se nakon prijevremeno završene karijere u konvencionalnom marketingu posvetio umjetnosti, odnosno počeo reklamirati proizvode i usluge kojima se oglašavanje obično ne bavi, koji nikome ne trebaju i koji, najvjerojatnije, niti ne postoje.

I doista, šezdesetih se godina, u vrijeme razvoja konceptualizma, umjetnina pretvorila u običnu robu - umjetnost se našla usred svakodnevnog života, a stvaralački je ritual postao medijskim spektaklom. Potom je Andy Warhol, uspješno promovirajući postojeće opće poznate proizvode poput Coca Cole, Marilyn Monroe ili Brilla - koji su to postali upravo zahvaljujući konvencionalnoj propagandi - reklamne dobrote uzdigao do razine proizvoda namijenjenih upotrebi najvišeg društvenog sloja. Tome je prethodilo uspostavljanje televizije u kasnim pedesetim i ranim šezdesetim godinama koje se vremenski poklapalo s ponovnim otkrivanjem avangardnih pokreta iz prva dva desetljeća dvadesetog stoljeća, osobito dadaizma i konstruktivizma.

Avangardisti su se oduprli preobrazbi umjetničkih ideja u tržišnu robu propagirajući primijenjenu estetiku svakodnevnih predmeta, urbane opreme i arhitekture. Takozvani neo-dadaisti su u želji za prevladavanjem udaljenosti između umjetnosti i života, kritično posezali za medijem televizije na sličan način kao što su to njihovi prethodnici činili s fotografijom i filmom. Usporedno s ključnim umjetničkim inovacijama na području tadašnjih novih medija, dvadesetih su se godina razvile i sve moderne tehnike vizualne komunikacije kao što su fotografska i filmska montaža, kolaž, klasični filmski jezik, nadrealizam, upotreba spolne privlačnosti u oglašavanju,

● “In the past few decades we have become more and more dissatisfied with the art world and have witnessed numerous attempts to change it. The people who think following artistic guidelines - about meaningful paintings and art history - have come to the conclusion that the art world is too small, too limited, too marginal, too weak and too bohemian to have any significant effect on the world. So, how to go from a limited art world to the real world in which the news and commercials are made to reach normal people who believe the messages they convey? We are not talking about people from the art world, we are not talking about intellectuals, about “the happy few”, but about ordinary people. Still, not those ordinary people who think that your product is a work of art, but those who think it has a convincing message. That was the original function of art. That was its original purpose. Even in the Middle Ages, painters and sculptors did not make objects for big permanent installations, they did not create art or culture, rather they tried to present the things and ideas people should think about, in a convincing way. They were involved in some kind of advertizing,¹ says Peter Fend, a man who has, after a premature retirement from a career in conventional marketing, dedicated himself to art, that is, he started advertizing the products and services which are usually not advertized, which no one needs and which, most probably, do not even exist.

And really, in the 1960s, at the time of the development of conceptualism, a work of art became a common commodity - art could be found in everyday life, and the creative ritual became a media spectacle. Later, by successfully promoting the existing well-known products such as Coca Cola, Marilyn Monroe or Brillo - which have become well-known thanks to the conventional advertizing campaign - Andy Warhol raised the advertizing benefits to the level of products intended for the people of the highest social class. That was preceded by the introduction of television in the late 1950s and early 1960s, which coincided with the return of the two avant-garde movements from the first two decades of the twentieth century, i. e. dadaism and constructivism.

The avant-garde artists have resisted the transformation of artistic ideas into commercial goods propagating the applied aesthetics of everyday objects, urban equipment and architecture. The so-called neo-dadaists have, in a desire to overcome the gap between art and life, reached out to the TV medium in a similar way that their predecessors had to photography and film. Along with the key artistic innovations in the scope of the new medium, during the 1920s, modern techniques of visual communication were developed. They included: photographic and film editing, collage, classic movie language, surrealism, the use of sex-appeal in advertizing, modern graphic design and new typography. Therefore, it is not surprising, as



¹ Peter Fend, *Umetnost in oglaševanje*, Mzin 4, br. 30-33, Ljubljana 1994.

¹ Peter Fend, *Umetnost in oglaševanje*, Mzin 4, no. 30-33, Ljubljana 1994.

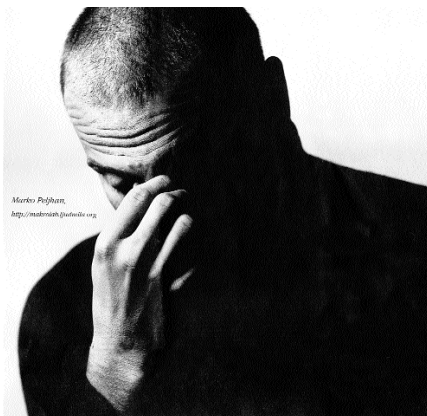




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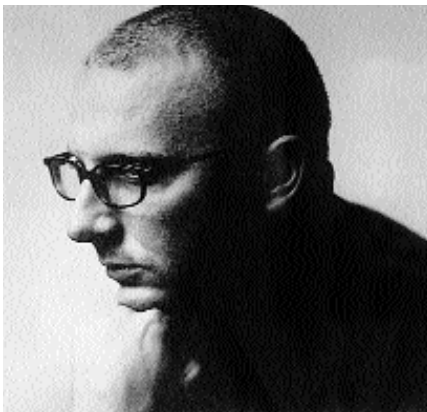
² Lev Manovich, *Avant-garde as Software*, u: Stephen Kovats (ur.), *Ostranenie*, Campus Verlag, Frankfurt - New York 1999. <http://www.manovich.net>

² Lev Manovich, *Avant-garde as Software*, in: Stephen Kovats, *Ostranenie*, Campus Verlag, Frankfurt - New York 1999. <http://www.manovich.net>



Miroslav Pejković,
<http://miroslavpejkovic.org>

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moderni grafički dizajn i nova tipografija. Stoga i nije slučajno, kao što primjećuje Lev Manovich², da su dizajneri, oglašivači i filmaši upravo u to vrijeme dobili profesionalni status. Brza filmska montaža s vremenom je u glazbenim i reklamnim spotovima postajala sve bržom, a eksperimenti na području kompozicije postali su normom suvremenog digitalnog filma.

Od samoga se početka televizije umjetnici prema njoj nisu odnosili samo kao prema objektu, već i kao prema sistemu koji zahtijeva preispitivanje odnosa između područja umjetnosti i života. Televizija je postala primarna tehnologija produkcije, protoka i konzumiranja slike te je bitno transformirala samu prirodu njezina percipiranja: fosforescencija elektronske moći postala je metaforom društvene moći. Pohlepa umjetnika za novim medijem, televizijom, odražavala se u utjecaju percepcijskih, tehnoloških i društvenih promjena - uvelike kataliziranih razvojem televizije kao dominantnog masovnog medija - na razvoj slike, skulpture, instalacije i performansa, ali i njihovim pojavljivanjem na televiziji s ciljem potvrđivanja statusa i povećanja slave. Umjetnici su postajali sve svjesniji presudne važnosti medija u svojim karijerama pa se ni analize suvremene umjetnosti više ne mogu ograničavati samo na interpretacije i evaluacije umjetničkih djela, već se moraju podjednako zaokupljati i proučavanjem takozvanog metatekstualnog diskursa: medijskih obavijesti i ostalog reklamnog gradiva, fotografskih reprodukcija, eseja u katalozima, recenzija u novinama i časopisima, a osobito radijskim i televizijskim programima o tim djelima.

Televizija još uvijek ima važnu ulogu u približavanju suvremene umjetnosti široj javnosti, pritom je od klasičnog novinarskog komentiranja i reflektiranja izložbenih projekata puno važnije otvaranje televizije umjetničkim intervencijama i produkcijama alternativnih televizijskih programa. Medusobno iskorištavanje umjetnika i televizije uvijek je dvosmjerno i naizgled minorno gledateljstvo neke specijalizirane televizijske emisije često predstavlja važan segment javnosti. Upravo je taj aspekt proširene ciljne publike koja svojim zahtjevima sudjeluje u strukturiranju umjetničke produkcije omogućio nekadašnjim likovnim umjetnicima - među njima su najpoznatiji Derek Jarman, Brian Eno i Peter Greenaway - da u određenom trenutku prihvate audiovizualne medije filma, glazbe, videa i kompjutora i da započnu producirati radove koji su sposobni privlačiti pažnju te nove javnosti. Zadnju trećinu prošloga stoljeća označilo je pojavljivanje intermedijske kategorije umjetnika popraćeno obimnom literaturom o odnosima visoke i popularne kulture i umjetnosti i masovnih medija³.

Lev Manovich² observed, that that was the time when designers, advertizers and film-makers were recognized as professionals. The time-saving film editing used in music and commercial videos, has become even faster with time, and the experiments in the field of composition have become a norm in contemporary digital film-making.

From the very beginnings of television, artists did not treat it only as an object, but also as a system which demands re-examination of the relation between art and life. The television became the primary technology in image production, circulation and consumption and it significantly transformed the nature of the way people perceived it: the phosphorescence of electronic power became a metaphor for social power. The artists' eagerness to use the new medium, i. e. television, was reflected in the way the changes in perception, technology and society - happening faster with the development of television as a dominant mass medium - affected the development of paintings, sculptures, installations and performances, and also in their appearance on the screen with the aim to confirm their status and gain in fame. The artists were becoming more and more aware of the crucial importance of the media in their careers, so that not even the analysis of contemporary art could be limited only to interpretations and evaluations of the works of art, but it also had to include the study of the so-called metatextual discourse: media announcements and other advertizing material, photographic reproductions, catalogued essays, newspaper reviews, and especially radio and television programs about the works in question.

The television still plays an important role in bringing contemporary art closer to wider public, yet of more importance today is the opening of television towards artistic interventions and productions of alternative television programs, and not classic journalistic commenting and mirroring of the exhibited works of art. The mutual benefits in relation artist-television always go in two directions, even a seemingly minor audience of a certain specialized television broadcast often represents an important part of public. And, exactly this aspect of wider target audience which, with its demands, participates in the structuring of an art production, has made it possible for former fine artists - the most famous among them being: Derek Jarman, Brian Eno and Peter Greenaway - to, at a certain moment, accept the audio-visual media of film, music, video and computer and start producing works that would draw the attention of such new audience. The last three decades of the last century were marked by the emergence of the intermedia category of artists accompanied by comprehensive literature on the relation between high and popular art and culture and the mass media.³

For the television exploitation, video is an especially appropriate medium of artistic expres-

Video je za televizijsku eksploataciju posebice zahvalan medij umjetničkog izražavanja jer se uz njega ne vezuju uobičajeni negativni aspekti medijiziranja umjetnosti kao što su izdvajanje umjetničkog djela iz njegovog fizičkog, socijalnog i povijesnog konteksta ili namjerno izostavljanje originala reprodukcijom. Osamdesetih se je godina odnos između videa i televizije počeo mijenjati i u Sloveniji. Ne samo da videasti u televiziji više nisu vidjeli velikog protivnika - što je bio slučaj pionirskih sedamdesetih kad se video pojavio upravo kao reakcija na moć televizije - već su se na otvorenost televizije odazivali iskorištavanjem njenih tehnoloških mogućnosti i prilagodbom svojih eksperimenata formi i žanru televizijskog medija.

Tako je tadašnja RTV Ljubljana u razdoblju od 1983. do 1986. godine u redovitom programu prikazivala seriju reklamnih spotova koji su promovirali galerijsku umjetnost. Autor emisija, Miha Vipotnik, i sam je umjetnik. On je do danas ostao aktivan pionir videa u Sloveniji koji je svoj izraz formirao upravo kroz eksperimentiranje televizijskom tehnologijom. Pod nazivom *Eppart* u najkomercijalnijem su terminu, prije početka televizijskog dnevnika, bile prikazivane izjave umjetnika i galerista o vlastitom radu. Osim što je predstavljao estetsku posebnost u tadašnjem jugoslavenskom medijskom prostoru, *Eppart* je osobito važan i kao neponovljiv model ispreplitanja televizije, umjetnosti i oglašavanja. U drugoj polovici osamdesetih televizija je postala glavni producent video umjetnosti u Sloveniji i pod njenim je okriljem do sredine devedesetih nastalo tridesetak ambicioznih autorskih projekata.

"Cijelo će vas vrijeme pratiti video, a ako vam bude dosadno, možete gledati televiziju" - obratio se posjetiteljima jednog od svojih predavanja Marko Peljhan, upozorivši tako na interni video izvještaj namještenicima korporacije za proizvodnju ratnih brodova i pripadajuće komunikacijske opreme, preusmjeren s jednog od satelitskih komunikacijskih kanala. Na naizgled nedužnu primjedbu moguće je gledati kao na simptom dominantnih predstava o moći medija devedesetih: dok su suvremeni teoretičari komunikacija potcjenjivali utjecaj medija smatrajući kako su oni potčinjeni sklonostima publike, stvarni su nosioci ekonomske i političke moći više nego vlastitim materijalnim interesima, s ciljem proširivanja ili barem utvrđivanja svojeg utjecaja, sve više pribjegavali raznim oblicima komuniciranja.

Sam Peljhan u svojim strateškim akcijama - za njega, naime, ne postoje razlike između društvenih djelatnosti, bilo da se odvijaju na području umjetnosti ili u politici - često upotrebljava metode i materijale koji su u neposrednoj interakciji s društvenim sistemima i sistemima kapitala, komunicira, sud-

ion, because it is not associated with the usual negative aspects of bringing media in the art world such as taking the work of art out of its physical, social and historical context or compensating for the lack of the original by using a reproduction. In the 1980s, the relation between video and television started to change in Slovenia too. Not only did the video-makers stop looking at TV as their big enemy - as was the case in the pioneering 1970s when video appeared as a reaction to the power of television - but they also responded to the opening of television by using its technological possibilities and adapting their experiments to the form and genre of the television medium.

And so it was that in the period from 1983 to 1986, the then radio-television center Ljubljana was showing, as part of its usual program, a series of advertising videos promoting gallery art. The author of those broadcasts, Miha Vipotnik, was an artist too. And to this day, he remains an active pioneer in video-making in Slovenia who has given shape to his expression through experimenting with television technology. *Eppart* was the name of the TV broadcast shown at prime time, just before the main news broadcast, in which the artists and gallerists talked about their work. In addition to representing an aesthetic exceptionality in Yugoslav media space then, *Eppart* was also very important as a unique model of intermingling of television, art and advertising. In the second half of the 1980s, television became the main video art producer in Slovenia and by middle 1990s thirty ambitious authorial projects were produced under its patronage.

"There will be a video shown all the time and if you're bored, you can watch television," said Marko Peljhan to the people attending one of his lectures, drawing attention to an internal video report for the employees of a corporation for production of war ships and the corresponding communication equipment, redirected from one of satellite communication channels. It is possible to look at this, at-the-first-sight innocent remark as on a symptom of the dominant views of power of the media in the 1990s: while the contemporary communication theorists have been undermining the influence of the media believing that it is subjected to the likes of the public, the real economic and political power-holders have, not only for their own material interests, but also aiming to widen or, at least, confirm their influence, started using various forms of communication.

In his strategic actions, Peljhan - for whom there are no differences among social activities, regardless of whether they occur in the field of art or in politics - often uses methods and materials which directly interact with social systems and capital systems, he communicates, participates and confronts with those systems. Therefore, his appearance in the television commercial video for the WAP (Wireless Application Protocol) technology which includes internet



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³ Kvalitetan pregled donosi John A. Walker (ur.), *Art in the Age of Mass Media*, Pluto Press, London 1994.

³ A good review is found in John A. Walker's, *Art in the Age of Mass Media*, Pluto Press, London 1994.



info

KJERKOLI ŽE STE
WAP, MOBILTEL, I

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jeluje i konfrontira se s tim sistemima. Stoga njegovo pojavljivanje u televizijskom reklamnom spotu za tehnologiju WAP (*Wireless Application Protocol*), spoj interneta i mobilnih telekomunikacija slovenskog operatera Mobitel, nadmašuje uvriježeni asocijativni pristup statusnog transfera - prijenosa statusa iz jednoga u drugi medij kada, na primjer, poznati umjetnik postaje televizijskom zvijezdom - premda su upravo telekomunikacije, usmjerene na otkrivanje i bilježenje događaja u gusto naseljenim apstraktnim područjima elektromagnetskoga spektra glavni aspekt projekta *Makrolab* kojim Peljhan sudjeluje u spotu. Usto je moguće uspostaviti i neke općenite strateške sličnosti između provođenja Mobitelove marketinške akcije i razvoja projekta *Makrolab* - na primjer, stupnjevanje faza od testiranja, preko uvođenja, do javne dostupnosti. Klasični asocijativni statusni transfer znači, na primjer, pojavljivanje skijaškog skakača Primoža Peterke u reklami za planinski čaj, premda zadnji primjer reklame koja sjedinjuje upravo oba spomenuta područja, u kojoj Janica Kostelić reklamira uslugu mobilne telefonije *roaming* sâm najrječitije opovrgava nekakvu samorazumljivost stereotipnih povezivanja osobe i proizvoda na osnovi "srodnosti interesa". Interes, u našem slučaju, kao što ćemo vidjeti, ipak leži nešto dublje.

Reklamni je spot danas nesumljivo jedna od najfascinantnijih vizualnih formi. On je komprimirana poruka koja svoj učinak dostiže u otprilike tridesetak sekundi i postala je dio kulturne svijesti, ali i kulturni regulator, statusni simbol potrošačkog društva koja najrazličitijim sredstvima dostiže svoj cilj i pritom stimulira i usklađuje konzumaciju. U pogledu tehnologije i izbora izražajnih sredstava, dakle u smislu umjetničke forme i materijalne baze, reklamni je spot nasljednik eksperimentalnog filma i videa. Kratak i dinamičan, do krajnjih granica podređen principima televizijskog komunikacijskog načina, predstavlja koncentriranu televiziju. Film, televizija, likovna umjetnost, oglašavanje, urbanistička rješenja i novi digitalni i elektronski oblici prezentacije dio su vizualne kulture koja je nedjeljiva od suvremene ekonomije.

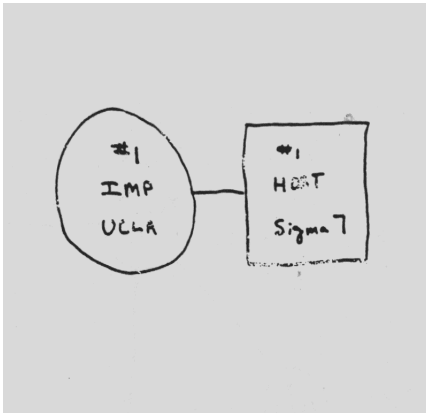
Reklamni spot koji se krajem prošle godine pojavio u programu TV Slovenije u kojem je *Makrolab* iskorišten u svrhu promoviranja Mobitela i obrnuto, jedna je u nizu metaforičkih vizualnih informacija kojima autor prevodi projekt *Makrolab* široj javnosti. Režiser spota Sašo Podgoršek autor je brojnih glazbenih, plesnih i dokumentarnih videa koji i u prvim cjelovečernjim filmovima - *Tamni anđeli sudbine* (*Temni angeli usode*, 1999.) i *Slatki snovi* (*Sladke sanje*, 2001.) -

and mobile telecommunications of the Slovenian operator *Mobitel*, goes beyond the conventional associative way of status transfer i. e. transferring of status from one medium to another when, for example, a well-known artist becomes a television star - although, it is exactly the tele-communications system, which concentrates on discovering and marking of events in densely inhabited abstract areas of the electromagnetic spectrum, that is the main aspect of the *Makrolab* project which is Peljhan's contribution to the video.

Also, it is possible to establish certain general strategic similarities between realizing *Mobitel's* marketing program and the development of *Makrolab* project - such as, for example, arranging the testing in phases, from the introduction to making it available to the public. The classic associative status transfer means, for example, the appearance of the famous Slovenian ski-jumper Primož Peterka in a mountain tea commercial, although the last example of a commercial which uses a combination of those two fields, the one in which Janica Kostelić advertizes the mobile telephony *roaming* service, by itself most explicitly refutes a certain immediate understanding of the stereotypical associating of a person with the product on the basis of "mutual interests". The interest, in our case, as we shall see, lies still somewhat deeper.

The commercial video today is without doubt one of the most fascinating visual forms. It is a compressed message which makes an effect in about thirty seconds and which has become a part of cultural awareness, but also a cultural regulator, a status symbol of the consumer-society, and it achieves its goals by various means and in doing so stimulates and coordinates the consumption. When it comes to technology and the choice of means of expression, in terms of artistic form and material foundation, a commercial video follows the route of the experimental film and video. Short and dynamic, completely subjected to the principles of television communication method, it represents the concentrated television. Film, television, fine arts, advertizing, town-planning projects and the new digital and electronic ways of presentation are parts of the visual culture which cannot be separated from contemporary economy.

A commercial video which appeared last year on the program of TV Slovenia (Slovenian television network) and in which *Makrolab* was used to promote *Mobitel* and vice versa, is one in the series of metaphorical visual information used by the author to bring the *Makrolab* closer to wider public. The director of the video, Sašo Podgoršek, an author of numerous music, dance and documentary videos who even in his first feature films - *Temni angeli usode* (*Dark Angels of Fate*, 1999) and *Sladke sanje* (*Sweet Dreams*, 2001) - continues to add to the film and video production in terms of con-



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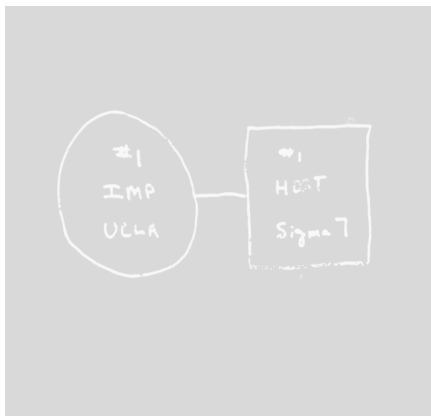
sl.8: Crtež prvog presjecišta na Arpanetu / Drawing of the first Arpanet node, 2. rujna 1969. / September 2nd, 1969.



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nastavlja sa sadržajnim i tehnološkim dopunjavanjem filma i videa koje se pokazuje kroz upotrebu nelinearne montaže i estetiku kodiranih pokreta. *"Film možeš usporediti s trčanjem, atletikom"*, kaže Podgoršek. *"Ako je reklama poput utrke na sto metara, onda je film maraton - upotrebljavaš sličnu tehniku, sličan trening, radi se samo o pravilnom raspoređivanju snage, o taktici. Oruđa i okosnice međusobno su slični."* Slučaj je to na granici povijesti ekonomske propagande, gdje su priznati režiseri režirali reklamne spotove u nedostatku "pravog" posla i novi-

tent and technology, and that can be seen in the usage of nonlinear editing and aesthetics of coded movements. *"A film can be compared with running, with athletics,"* says Podgoršek. *"If we take a commercial as a hundred-meter race, a film is then a marathon - you are using similar technique, the training is similar, the secret is only in the way you use your strength, in the tactics. The tools and sketches are the same."* That was the case at the time of the economic advertizing campaign, when recognized directors directed commercial videos compensating for the lack of "real" jobs and



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⁴ <http://makrolab.ljudmila.org>
⁴ <http://makrolab.ljudmila.org>

sl.9-13: Prizor sa snimanja reklamnog spota Mobitel WAP / A scene from filming the commercial for Mobitel WAP, foto/photo: Tomaž Gregorič

jih trendova, gdje od osamdesetih godina nadalje režiseri koriste televizijske reklame kao specifičnu vizualnu formu i izuzetno precizni oblik vizualnog izraza. Tako je, na primjer, Tony Scott (*Top Gun*) snimio visokobudžetni propagandni film za *Chanel*, a Sergio Leone odlični reklamni spot za *Renault*. Fenomen s vremenom nije mogla zaobići ni te tako struka primjerice videokuratorica i teoretičarka Keiko Sei u svojim predavanjima publiku, između ostalog, redovito upoznaje s primjerima konvergencije komercijalnog i umjetničkog u reklamnoj industriji Japana.

Makrolab je započeo sredinom devedesetih godina kao cjeloviti projekt, kao fuzija umjetnosti, znanosti i komunikacijske tehnologije, mobilna i ekološki održiva živuća, istraživačka i komunikacijska jedinica s predviđenim rokom trajanja od deset godina. Prvi je put bio predstavljen u kontekstu umjetnosti na *Dokumenti X* u Kasselu 1997. godine. Prikazuje i istražuje po okolinu povoljne tehnologije i globalne sisteme kao što su telekomunikacije, migracije (ljudi, kapitala, roba, flore i faune) i vremenske sustave. Jedan od primarnih komunikacijskih medija kojima se projekt koristi njegova je mrežna lokacija⁴, a od velike su važnosti još i neposredni satelitski prijenosi podataka i širenje radijskih valova.

Struktura reklamnog spota slijedi logiku razvoja projekta *Makrolab* i njegove povijesne faze rekapitulira u dvadeset i pet sekundi uz pomoć sugestivnih slika komprimiranih video efektima razrezanog vremena. *Makrolab* je, naime, u svojoj osnovi najprije bio performans na otvorenom i tek je potom, kroz funkcije koje bi morao obavljati, prerastao u objekt kakvoga poznamo. Reklama zato započinje apstrahiranom prirodnom okolinom - panoramskim totalom nenaseljenog, intenzivno žutog travnatog krajolika slovenskog Krasa na kojem bliješti istraživačka postaja *Makrolab*. To je najvažnija konceptualna i materijalna osnova projekta koja slijedi njegove operativne ciljeve i neprestano prilagodava svoj sadržaj te istovremeno živi vlastitim osebnim iskustvom. Izbor po buri poznate lokacije, kao i prilična zastupljenost osunčanog eksterijera u reklami potkrjepljuju činjenicu da se *Makrolab* opskrbljuje izvorima energije koje je moguće sačuvati (radi na sunčani pogon i pomoću snage vjetra), te da je namijenjen dugotrajnom opstanku u izoliranoj okolini u kojoj može odoljeti ekstremnim prirodnim uvjetima.

Približavanje bazi *Makrolaba* i prijelaz u srednji plan uvođenjem lika njegova autora znači i prijelaz iz performativne na prikaz analitičke strukturne dimenzije projekta. *Makrolab* ima vlastiti istraživački i praktični

new trends, the time from the 1980s onwards when the directors started using television commercials as a specific visual form and exceptionally precise way of visual expression. Thus, for example, Tony Scott (*Top Gun*) made a high-budget film for the advertising campaign for *Chanel*, and Sergio Leone an excellent commercial video for *Renault*. With time it became impossible not to take this phenomenon as part of the profession, so that, for example, videocurator and theorist Keiko Sei in her lectures, among other things, regularly talks to her audience about examples of convergence of commercial and artistic in the Japanese advertising industry.

Makrolab was introduced in middle 1920s as a complete project, a fusion of art, science and communication technology, a mobile and ecologically sustainable living, research and communication unit with an estimated expiration period of ten years. The first time it was presented in the context of art was in the *Documenta X* in Kassel in 1997. It presents and researches the environment-friendly technologies and global systems such as telecommunications, migrations (of people, capital, commodities, flora and fauna) and weather systems. One of the primary communication media that is used in this project is its net location⁴, and of big importance are also the direct satellite transmissions of data and the spreading of radio waves.

The structure of a commercial video follows the idea of the *Makrolab* project and recapitulates its historical phases in twenty-five seconds using suggestive images compressed by video effects of cut-up time. *Makrolab* was originally an open-air performance and it was only later, by way of the functions it was supposed to serve, that it grew into an object that we know it as today. That is the reason why this commercial opens excepted from natural environment - the panoramic total of the uninhabited, intensively yellow grassy landscape of the Slovenian Kras on which the glistening research unit *Makrolab* is located. That is the most important conceptual and material fundamental characteristic of the project which follows its operation goals and constantly adapts its content, but at the same time lives through its own distinctive experience. Choosing a location known for the frequent occurrence of the north-eastern wind, and covering a substantial part of the commercial with sunny exterior, support the fact that *Makrolab* uses sustainable energy resources (it is run on the solar system and by wind power) and that it was made to exist a long time in an isolated environment in which it can resist extreme nature conditions.

Getting closer to the *Makrolab* base and passing into the middle scope by introducing its author's figure means also the transition from performative presentation to presenting

cilj, a njegova je baza izgrađena kao kombinacija različitih znanstvenih i tehnoloških logističkih sistema. U svome radu iskorištava znanstvena i tehnološka oruđa, saznanja i sisteme, ali ih projicira na društveno područje umjetnosti: njegovi autori i posada iskorištavaju sistem umjetnosti za oblikovanje i predstavljanje integralnog empirijskog i kreativnog opažanja. Proces praćenja određenog problema u spotu je metaforički izražen kao putovanje kroz područja velikog organizma. Vizualni sistem spoznaje obrađuje različite dijelove tog organizma - na primjer podnožje, posrednike, tkivo, strukturu ili čestice. Ti dijelovi pomoću veza tvore određena topografska područja, televizijskom gledatelju prikazana kao shematski prikazani objekti na tlu i na nebu: slike, nacrti, karte, mape, kalkulacije, modeli i baze podataka. Sve u spotu upotrijebljene karte preuzete iz zemljopisnog atlasa novih elektronskih teritorija i drugih virtualnih prostora *An Atlas of Cyberspaces*⁵ odnose se na strukturu interneta. Te nam karte, osim što su zanimljive kao estetski objekti, poput karata stvarnoga svijeta pomažu u navigaciji novim informacijskim prostranstvima onkraj kompjutorskog monitora. Posebna skupina povijesnih karata prikazuje početke i razvoj *ARPAneta*, *interneta* i *useneta*, pokazujući kako su te mreže rasle od njihovih početaka u šezdesetim godinama. Najekspoziranija karta u spotu prikazuje strukturu *arpaneta*, prvog mrežnog čvorišta koje je u rujnu 1969. godine povezalo University of California Los Angeles (UCLA), University of California Santa Barbara (UCSB), University of Utah i Stanford Research Institute (SRI).

Veliki plan donosi portret zamišljenog, iza naočala u nebo zagledanog autora - čovjeka koji spomenuta područja snuje, istražuje, razabire, proživljava i osjeća te mu se ona prikazuju kao dovršena znanstvena iskustva. Različiti planovi u kojima se autor pojavljuje nikada ne donose njegovu cjelovitu sliku, već su organizirani tako da klasičnim filmskim postupcima (američki plan, donji rakurs) naglase njegovu psihičku i fizičku moć i približe ga idealu uspješnog muškarca u neprestanoj akciji. Izmicanje pogledu kamere koje izvodi Peljhan na televizijski je zaslon prenešena logika vojske, koja svoj nimbus gradi upravo na zabrani pogleda i na izolaciji. Kontrola pogleda i borba za gospodarstvo nad slikovnim danas je jedna od temeljnih strategija glavnih središta političke i ekonomske moći koja se provodi upravo tehnologijama skrivanja, selekcioniranja, rezanja, montaže i programiranog propuštanja u sliku: televizijska slika autora izgrađena na kadriranim snimkama sukladna je Barthesovoj tezi o karakterističnoj uvjeto-

an analytic structural aspect of the project. *Makrolab* has its own research and practical goals, and its base is made as a combination of different scientific and technological logistic systems. In its field of activity it uses scientific and technological tools, knowledge and systems, but it projects them in the social area of art: its authors and the crew use the art system to shape and present an integral empirical and creative perception. The process of keeping track of a certain problem in the video is metaphorically expressed as travelling through the areas of a big organism. The visual system of perception explains the different parts of that organism - for example, the base, the agents, the tissue, the structure or the particles. If linked, those parts make specific topographic areas, presented to a television viewer as outlined objects on the ground and in the sky: images, sketches, charts, maps, calculations, models and data bases. All the charts used in the video and taken out of the geographic atlas of the new electronic territories and other virtual spaces *An Atlas of Cyberspaces*⁵, relate to the structure of internet. Apart from being interesting as aesthetic objects, these charts, just as the real world maps do, help to navigate the new information spaces on the other side of the computer screen. A special group of history charts present the beginnings and the development of the *ARPAnet*, *internet* and *usenet*, showing how they developed from their beginnings in the 1960s. The most exposed chart in the video is the one showing the structure of *arpanet*, the first node which in September of 1969 connected the University of California Los Angeles (UCLA), the University of California Santa Barbara (UCSB), the University of Utah and the Stanford research Institute (SRI).

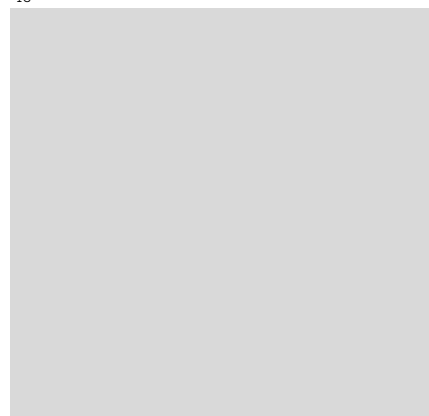
The full scope shows the portrait of the thoughtful author looking out to the sky in his glasses - of a man who dreams about the mentioned places, investigates them, distinguishes and feels them and they form in his mind as complete scientific experiences. The different scopes in which the author appears, never show his whole figure but are arranged so as to, by way of classic film-making procedure (American scope, low camera angle), accentuate his psychic and physical power and bring him closer to the ideal of a successful man constantly in action. Evading the camera view which is what Peljhan did, brings the military logic on the television screen, which builds its nimbus on the control of the view and isolation. The view-control and the struggle for control over the image is today one of the fundamental strategies of the main centers of political and economic power which are seen in the technologies of concealment, selection, cutting, editing and programmed passing into the image: the television image of the author made on take shootings is congruent with Barthes' thesis on the characteristic conditioned nature



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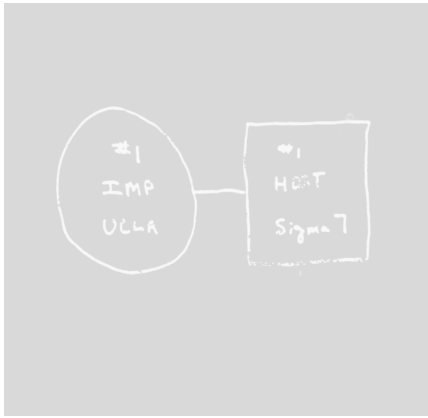


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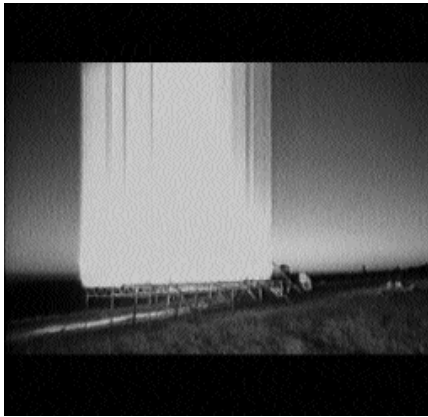


⁵ www.cybergeography.com

⁵ www.cybergeography.com



vanosti mita koji nikada ne donosi cjelovitu sliku, jer bi cjelovitost isključila mit. Unatoč tomu reklama se - kao poslovično manipulativni medij i banalno sredstvo za formiranje javnog lika i utvrđivanje karijere u lokalnoj sredini, prije svega zbog naglaska na izgledu i ponašanju autora, našla u funkciji ironične dekonstrukcije mita umjetnika. Danas je, naime, jasno da unatoč važnoj ulozi masovnih medija na razvoj strategija utjecaja umjetnika na vlastiti lik u javnosti i povijesti, te strategije nipošto nisu izum našeg vremena - prije bi se dalo zaključiti kako su novi samo interdisciplinarni kritički pogledi na hijerarhiju u likovnom polju i konstrukciju povijesti (umjetnosti)⁶.



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⁶ Jedan od zasada rijetkih radova to pokazuje na primjeru najkarizmatičnijeg slovenskog likovnog umjetnika: Beti Žerovc, *Jakopič - slikar in strateg*, magistarski rad, Filozofski fakultet, Ljubljana 2001.

⁶ One of, for the time being, rare works even shows that on the example of the most charismatic Slovenian artist: Beti Žerovc, *Jakopič - slikar in strateg*, masters project, The Faculty of Arts, Ljubljana 2001

Logika izmicanja i prikrivanja drastično se mijenja ulaskom kamere u utrobu *Makrolaba*, gdje se moć odražava u pokazivanju svega što je moguće vidjeti, i još više od toga. Detaljima hakerskih šifri i kompjutorski generiranih signala s otvorenih satelitskih kanala (*feeds*), dekonstrukcijom i ponovnom rekonstrukcijom medija, spot otvara procesnu dimenziju projekta i sâm postaje rječiti objekt analize i refleksije televizijskog medija i strukture ekonomske i političke moći. Elektromagnetski spektar dio je globalnog društveno-političkog prostora i premda nevidljiv i nematerijalan, predstavlja produktivan faktor općih životnih i društvenih uvjeta kojeg je moguće osjetiti samo pomoću primjerenih posrednika i razumjeti pomoću specijaliziranih znanja.

*Makrolab*ove telekomunikacijske aktivnosti zasnovane su kao proces prijepisa nevidljivih i nejasnih aktivnosti koje se odnose na mikro okolinu u tradicionalne trodimenzionalne strukture - dokumente. U tom smislu reklamni spot djeluje kao metafora tog prijepisa: Peljhanov hermetični konceptualni sistem i kompliciranu logičku matricu postavlja na informacijama izbombardirani teren televizije i prevodi u jasniji jezik reklamnog spota. Premda je bazična dramaturgija spota jednostavna i temelji se na jedinstvu prostora, vremena i radnje, oživotvorenje ideje *Makrolaba* predstavlja na način na koji ga može percipirati samo pomno izabran auditorij. U reklamnoj industriji, kao i u umjetnosti, to nije rijedak slučaj: tako i Claude Closky, još jedan umjetnik koji stimulanse za svoje projekte pronalazi na području oglašavanja, izjavljuje kako mu je draže "da ga razumije manje ljudi, a ti toliko bolje, nego da rad uz pomoć popratnih napomena razumiju svi, a zapravo nitko u potpunosti".

Naslovnik reklame stoga je kulturni subjekt *par excellence*, jer je poznavanje referencijskih područja koje uspostavlja spot neophodno za njegovu percepciju. Razu-

of myth, which never brings out the whole image, because the wholeness would eliminate the essence of myth. In spite of that, the commercial has found itself - as a proverbial manipulation medium and a simple way of forming a public figure and confirming a career in a local setting, primarily because of the accent on the author's looks and behavior - in the function of ironic destruction of the myth of the artist. Today it is clear that in spite of the fact that the mass media plays a big role in the development of the strategies of artists' effect on his/her own figure in public and in history, and those strategies are, by no means, an invention of our time - we could conclude that the only thing that is new are the interdisciplinary critical views of the hierarchy in the art field and the structure of art history.⁶

The notion of evading the view and concealment drastically changes when the camera goes inside the *Makrolab* where the power is reflected in showing everything that is possible to see, and even more than that. By way of putting hacker code details and the computer-generated signals from open satellite channels (*feeds*) in the video, and by destructing and reconstructing the medium, this video introduces the process aspect of the project and it itself becomes an eloquent object of analysis and reflection of the television medium and structures of economic and political powers. The electromagnetic spectrum is a part of the global socio-political field which, although invisible and immaterial, represents the productive factor of life and social conditions that can only be felt by using the appropriate interfaces and understood by using specialized knowledge.

Makrolab's telecommunicational activities are based on the process of transcribing the invisible and unclear activities referring to the micro-environment in traditional tridimensional structures - documents. In this sense, this commercial video functions as a metaphor of that transcript: it sets Peljhan's hermetic conceptual system and the complicated notional matrix on the information-bombed television ground and translates it in the clearer language of the commercial video. Although the basic dramaturgy of the video is simple and is based on the uniformity of time, space and story, it presents the realization of the *Makrolab* idea in a way that can only be perceived by a carefully selected audience. That is not rare in commercial industry, just as it is not rare in art: Claude Closky, another artist who finds the motivation and stimuli for his projects in the advertizing industry, says that he prefers "to be understood by a small group of people who can get to the essence of his message, than to be understood by everybody, but, in fact, no one, by introducing additional explanations."

The addresser of the commercial is, therefore, a cultural subject *par excellence*, because the knowledge of the fields referred to in the

mijevanje spota je dodatno otežano i zbog pristupa koji objektu komunikacije - usluzi pristupa internetu mobilnim telefonom - izmakne mjesto koje mu u reklami pripada i na to mjesto postavi sâm reklamni spot kao kontekstualizaciju već postojećih značenja. Tek nakon što se spot odvrti do kraja na ekranu uslijedi prava reklama za mobitel WAP u obliku statične slike. Spot tako, zapravo, da se opet vratimo Fendu, reklamira djelatnost kojom se konvencionalno oglašavanje obično ne bavi, odnosno proizvode koji uopće ne postoje i tako radikalizira pravilo reklamne industrije po kojem su klišeji koje gledamo na televiziji uvijek izvan naše realnosti. Razlog što ljudi ipak vjeruju u postojanje reklamnih klišeja je u činjenici da je od toga što gledamo puno važniji način kako gledamo. Posrijedi je teorija želje - reklamni nam je spot ono što reklamira zapravo dao već samim svojim pojavljivanjem. Zašto je unatoč svemu koncept spota kompatibilan kontekstu propagandnog programa razjašnjava nam Jaron Lanier, kompjutorski stručnjak i izumitelj pojma virtualne realnosti tvrdnjom da je "struktura interneta više nego tehnika dio životne filozofije jer uređuje način na koji ljudi međusobno komuniciraju".

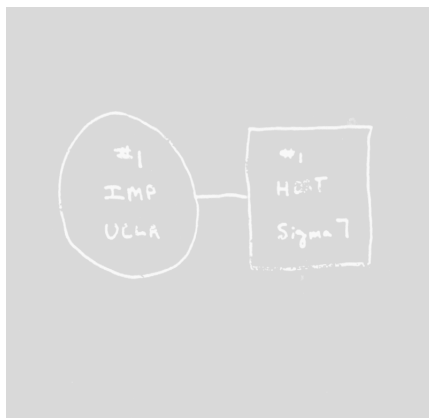
Glazba, govor, pisani tekst i dizajn logotipova integrirani su u sliku označujući registre spota. Slika ne ponavlja poruku reklame i ne slijedi doslovno smisao teksta. Prije nego naraciji, podređena je ritmu i neprestano se razvlači da bi u idućem trenutku bila nadomještena novom slikom. Sintagma "što nije u glavi, jest u mobitelu", kojom završava spot, demagoški je manipulativna i potcjenjuje adresanta na sljedeći način - ništa zato ako nemaš u glavi, tragedija je ako nemaš mobitel. Međutim, čitanje iste sintagme kroz prizmu *Makrolaba* govori nam da je uzdanje u informacije i podatke danas najvažnija karakteristika kapitalističkog gospodarstva i vlasti, što u velikoj mjeri vrijedi i za evoluciju pravnog statusa komercijalnog i korporativnog diskursa, kao i za evoluciju umjetnosti u doba masovnih medija. Ne samo da uslijed dinamike političkih i ekonomskih sistema i ubranog protoka informacija više nije moguće podupirati grube podjele na intelektualnu uređenost svijeta i nesvjesnu, subjektivnu i emocionalnu prirodu stvaralačkog procesa, već je umjetnost više nego ikada ranije postala produktivni dio društvene i ekonomske razmjene. Suvremene strategije vizualne prezentacije temelje se na principima zbirke podataka, obrade slike, vizualizacije i simulacije. Po Levu Manovichu, teoretičaru nove medijske avangarde, u umjetnosti novih medija ne radi se o novim načinima predstavljanja svijeta, već o dostupnosti

video is necessary for its perception. The understanding of the video was made even more difficult by the procedure of dislocating the object of communication - a service providing internet access using a mobile phone - from the place that it belongs to in the video, and replacing it with the commercial video itself as a contextualization of already existing meanings. Only after the video has been played to the end, we can see the real commercial for WAP mobile phone in the shape of a static image. Thus, referring back to Fend, the video actually advertizes an activity that in the conventional advertizing process would not be carried out, that is the products which do not exist at all and in doing so it radicalizes the principle of the advertizing industry according to which the cliches we see on TV are always outside our reality. The reason why people still believe in the existence of advertizing cliches lies in the fact that *the way we look at something* is more important than *the actual thing* we are looking at. What lies behind is the theory of desire - the commercial video had already, by being made and put on the screen, given us the advertized thing. Jaron Lanier, a computer expert and the inventor of the notion of virtual reality, gives us an answer to the question of how it happens that in spite of everything, the concept of the video still remains compatible with the context of the advertizing program by claiming that "the structure of the internet is more than just a technique, that it is a part of the life philosophy because it creates a way of communication among people."

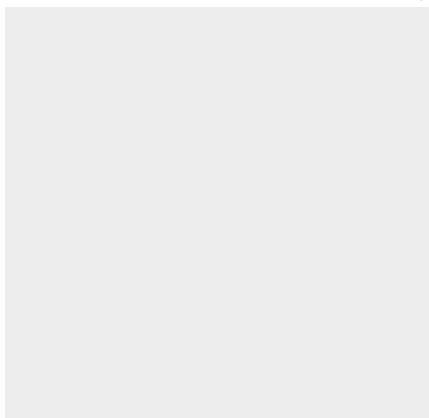
Music, speech, written text and the design of the logos are all integrated in the image marking the rolls of the video. The image does not repeat the message of the commercial and it does not follow the message of the text literally. More than to narration, it is subjected to the rhythm and it is constantly being expanded so as to be replaced by a new image at the next moment. The syntagm "what you don't have in your head, you have in your mobile phone", which is how the video ends, is manipulative in a demagogic sense and it undermines the addresser, meaning that it is not so bad that you don't have it in your mind, what is bad is that you don't have a mobile phone. However, reading that same syntagm through the prism of *Makrolab* tells us that relying on data and information is the most important characteristic of the capitalist economy and power today, which can also, to a great degree, be said of the evolution of the legal status of commercial and corporate discourse, and of the evolution of art in the time of mass media. Not only that, with the dynamics of political and economic systems and the catalized information circulation, it is not possible to support the intellectual order of the world and the subconscious, subjective and emotional nature of the creative process, as



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⁷ Manovich, *ibid.*

⁸ Cf. Stefan Germer, *La bourse ou la vie, Texte zur Kunst*, br. 23, 1996. Slovenski prijevod na <http://www.agencija41.si>

⁷ Manovich, *ibid.*

⁸ Cf. Stefan Germer, *La bourse ou la vie, Texte zur Kunst*, br. 23, 1996. Slovenian translation on <http://www.agencija41.si>

prethodno akumuliranih medija i novim načinima njihove upotrebe.⁷

Tehnološki i estetski raskošne produkcije poput ove o kojoj govorimo same po sebi zahtijevaju visoka ulaganja kapitala, zbog čega si ih mogu priuštiti samo veliki industrijski koncerni ili monopolisti u vlasništvu države. Angažman Mobitela, međutim, premašuje čistu reklamu i razvija se u smjeru srednjoročne podrške projektu *Makrolab*. S obzirom na ciljeve i upotrijebljena sredstva, ali i na financijski opseg, ovakvo sponzoriranje kulture možemo uvrstiti negdje između tradicionalnog altruističnog mecenstva i strateški usmjerene reklame. Radi se o obliku poduzetničke politike vođenom određenim interesima koji nisu usredotočeni na dosezanje ekonomskih ciljeva u užem smislu, već žele doseći dugoročnu funkcionalizaciju umjetničkog područja za gospodarske namjere u širem smislu. Sponzorstvo je, za razliku od reklamnih kampanja, dugoročni instrument prijenosa imidža u javnost i sredstvo pridobivanja onoga dijela javnosti koji je u načelu skeptičan prema reklamiranju. Pokazalo se da obrazovana javnost sponzorima kulture uglavnom zamjera fokusiranje na spektakularne jednokratne učinke i velika imena, dok javnim sredstvima prepuštaju režijske troškove, zanemarujući pritom mlade, nepoznate, eksperimentalne i nekonformističke autore.⁸ Čini se da slovenski Mobitel, za razliku od neprofitnih srodnih evropskih gigantata kod kojih je veza između ekonomskih interesa i sponzorskih aktivnosti lako prepoznatljiva, svoje sponzorske akcije profilira upravo kao odgovor na spomenute zamjerke i široke ruke podupire financijski zahtjevne projekte poput *Makrolaba* ili ljubljanskog izdanja *Manifeste*, računajući pritom na njihovu eksperimentalnu, konceptualnu i alternativnu narav. Na prvi pogled riskantna neprofitna ulaganja u takve umjetničke projekte donose veliku dobit kroz javnu sliku u očima ciljnih skupina koje inače nije moguće privući običnim reklamama i prozirnim sponzorskim akcijama. Umjetnost se od ekonomske funkcionalizacije, vanjskog usmjeravanja produkcije i ostalih oblika zloupotrebe na koje upozoravaju skeptični kritičari sponzoriranja, najdjelotvornije može zaštititi uredjenjem poslovnog odnosa ugovorom.

Antagonizam između umjetnosti i gospodarstva nije ništa veći od antagonizma između umjetnosti i države, tvrde zagovornici sponzoriranja i upozoravaju kako je i korištenje umjetnosti za državnu reprezentaciju jednako realan oblik zloupotrebe. Svijest državnih aparata o reklamnom aspektu umjetnosti ponajprije bi se morala odražavati u politici izbora umjetnika za prestižne

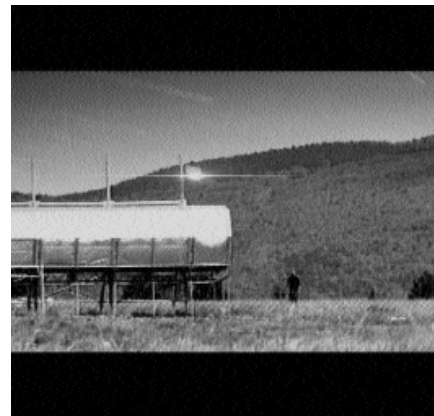
two separate fields, art has also, now more than ever, become a productive part of the social and economic exchange. Contemporary strategies of visual presentation are based on the principles of the collection of data, working out an image, visualization and simulation. Lev Manovich, a theorist of the new media avant-garde claims that when it comes to the new media art, we are not talking about new ways of presenting the world but about the availability of the previously accumulated media and new ways of using them.⁷

The technically and aesthetically rich productions such as the one we are talking about, require high capital investments, and can, therefore, be realized only by big industrial concerns or state-owned monopolies. The active participation of *Mobitel*, however, goes beyond a plain commercial and grows into the direction of the medium-term support of the *Makrolab* project. Concerning the goals and the used material, and the financial aspect, such sponsoring of culture can be classified as something in between the traditional altruistic patronage and the strategically directed commercials. We are talking about one of the aspects of enterprizing politics led by certain interests which do not concentrate on achieving economic goals in a narrow sense, but achieving a long-term functionalization of the art field in achieving economic goals in a wider sense. Sponsorship is, as opposite to the advertizing campaigns, a long-term instrument of transferring the image to the public and a means of winning over that part of the public which is usually sceptic when it comes to advertizing. It has been seen that the educated part of the public begrudges the culture sponsors the fact that they focus on the spectacular, one-time effects and big names, while they leave to the public funds to cover the living expenses, ignoring at that the young, unknown, experimental and unconformist authors.⁸ It seems that the Slovenian *Mobitel*, as opposite to the unrefined related European tycoons, where the connection between the economic interests and sponsored activities is easily discernible, profiles its sponsored activities as an answer to the mentioned grudges and, with open arms, supports the financially demanding projects such as *Makrolab* or the Ljubljana edition of *Manifesta*, counting on their experimental, conceptual and alternative nature. At the first sight, risky and non-profit investments in such art projects bring good profit through the public image in the eyes of target groups which otherwise would not be attracted by ordinary, plain commercials or transparent sponsored campaigns. The best way to efficiently protect art from the economic functionalization, the external directing of production and other ways of misusing it, pointed out by the sceptic critics of sponsorship, is by organizing a contracted business cooperation.

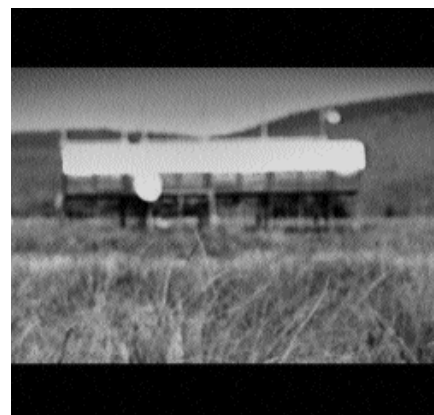
međunarodne izložbe, gdje bi rad i osobni ugled umjetnika najbolje promovirali njihovu suverenu državu. Općenito možemo reći da je svako predstavljanje ili izvoz kulture u druge države samo dovršena reklamna kampanja za državu izvoznicu. Rivalstvo među narodima premješta se s područja takmičenja umjetnika za status prestižne kulture na pitanje koja država presudno utječe na budućnost umjetnosti, određuje njezin smjer i time smjer materijalne kulture. Svjesno ili ne, svaki čovjek koji se smatra (ili ga smatraju) umjetnikom, djeluje kao oglašivač za vrednote, proizvode ili usluge, za potrošački ukus kupca. Ponekad je taj kupac određeni društveni sloj, drugi put veliko poduzeće, a sve češće je to neka suverena država. Kad je riječ o visokim sredstvima koje ulaže država, bilo neposredno preko ministarstava za kulturu i kulturnih atašea, bilo preko poduzeća u njenom vlasništvu, ta ulaganja neminovno prate pokušaji nadzora i usmjeravanja produkcije. Svijest o odnosu snaga koji iz toga proizlazi Peljhan pretvara u svoj pregovarački adut. Znajući da ga država podupire zbog vlastitih interesa, u mogućnosti je reagirati i oblikovati svoje umjetničke projekte i javne oglase na način da njima preoblikuje i redefinira identitet i etičko usmjerenje države. Kao javna osoba nužno se pita o predmetu svojeg oglašavanja, o tome kakve vrednote, vjerovanja, svjetonazore i tehnološke scenarije promovira, ali i u čije ime govori. *Makrolab* je, naime, koncept umjetničkog identiteta koji se ne ograničava na pojedinca, već na kolektiv koji ima vlastito ime i ugled. Taj je koncept najrječitije došao do izražaja u objektu *Sistem 7* (1998.), gdje je autor na reklamnom svijetlećem panou ispod natpisa "Da li biste vjerovali ovim ljudima?" predstavio svoju do zuba naoružanu ekipu suradnika *Projekta Atol*. Umjesto oglašavanja u svoju korist, što bi se od prosječnog umjetnika u slučaju televizijskog reklamnog spota najčešće očekivalo, Peljhan i ovoga puta prije svega reklamira projekt jer je namjera svih njegovih medijskih projekata "raskrivanja istine" - od izvještaja do satelitskih osmatranja - u prvom redu doseganje uvjerljivosti projekta, širenje imena i uvjeravanje javnosti, države ili skupine država u važnost njegova djelovanja. ▼

The antagonism between art and economy is not any bigger than the antagonism between art and state, as is claimed by the supporters of sponsorship. They also point out that the use of art in state presentation is an equally real way of abusing it. The awareness of state bodies of the advertizing aspect of art should primarily be reflected in the policy of choosing the artists for prestigious international exhibitions, where the artists' personal reputations and their works of art could promote their sovereign state in the best way. Generally speaking, we can say that any presentation of or exporting of culture to other countries, is a completed advertizing campaign of the exporting country. The competitiveness among nations is being transferred from the field of artists' competing for the status of a prestigious culture, to a question of which country crucially affects the future of art, determines its direction and by that, the direction of material culture. Consciously or not, every human being which considers him/herself (or is being considered) an artist, acts as an advertizing agent for values, products or services, for consumer taste of the buyers. Sometimes that buyer is a certain social class, sometimes it is a big company, and more often it is a certain sovereign state. When it comes to big funds invested by the state, either through the Ministry of Culture or cultural *attaches*, or the state-owned companies, those investments are always accompanied by attempts to supervise and direct the production. The awareness of power relations which comes from that, Peljhan transforms into his key negotiating asset. Knowing that the state supports him for its own interests, he has an opportunity to react and shape his art projects and public statements in such a way as to reform and redefine the country's identity and ethic orientation. As a public person, he wonders about the subject-matter of his advertisements, about the values, beliefs, life philosophies and technological scenarios that he is promoting, and speaking for. *Makrolab* is a concept of artistic identity which does not limit its effect on an individual, but on a collective which has a special name and reputation. That concept was best expressed in the object *Sistem 7* (System 7, 1998.) when the author introduced his completely-armed team of collaborators on the *Projekt Atol*, by writing this sentence on an glittering advertizing billboard: "Would you trust these people?" Instead of advertizing for his own benefit, what would generally be expected from a common artist in the case of a television commercial video, Peljhan again primarily advertizes the product and the aim of all of his media projects is to "reveal the truth" - from reports to satellite observation. Achieving to make the project seem convincing, making the name known and convincing the public, the state or a group of states of the importance of his work is his priority. ●

prijevod / translation: Ivana Marušić



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sl.14-19: Prizor iz reklamnog spota Mobitel WAP / A scene from Mobitel WAP commercial, režija / direction: Sašo Podgoršek, produkcija / production: Agencija 41, izvedba / realisation: Nord Cross Production, Ljubljana 2000.

→ Igor Španjol - kustos za medijsku umjetnost u Modernoj galeriji u Ljubljani
Igor Španjol - media arts curator at Moderna galerija - Museum of Modern Art, Ljubljana