

igor  
španjol

## apolonija u kontekstu prostora

## apolonija in the context of space

▼ "Ako pod nadahnućem mislite na ptičice, potoke, oluju, onda ne razgovarate s pravom osobom. Umjesto riječi 'nadahnuće' upotrijebio bih riječ 'stimulans'. To mogu biti rat, socijalno-političke pojave, psihološki konflikti, arhetipovi ljudstva i slično. Nadahnuće bi došlo u obzir pri slobodnoj improvizaciji, a i tamo bih radije govorio o reagiranju, o snalažljivosti, o prekoračivanju dozvoljenog. Kad govorimo o nadahnuću, pred očima mi se nehotice pojavi slika umjetnika, malo pijanog, koji na dlanu nudi svoje krvavo srce", kaže u jednom intervjuu skladatelj Vinko Globokar.

O radu Apolonije Šušteršič također najlakše govorimo kao o reagiranju na konkretni fizički i socijalni prostor u kojemu se odvija. Urbane strukture obilježavaju ju više od prirode, umjesto patetičnog jadikovanja radije precizno obrazlaže svoje koncepte i dobro se osjeća, primjerice, u ulozi kustosa. Njezine instalacije su medijski raznovrsne, tehnički profinjene i estetski dovršene; elemente arhitekture i dizajna u njima upotrebljava kao likovna sredstva izražavanja. Ipak, u instalacijama više od estetskih uzora i formalnih odlika nudi svoje etičke nazore - stavove prema djelovanju institucija, sistemu suvremene umjetnosti i kulturnim vrednotama. U svojim radovima uvijek polazi iz određene situacije ili pitanja koji generiraju čitav stvaralački postupak. Ta su pitanja socijalnog karaktera i prema tradicionalnim poimanjima ne pripadaju svijetu umjetnosti te im se autorica pokušava približiti likovnim sredstvima. Premda utemeljeni na osobnom stavu, istraživanju i inventivnosti, njezini su projekti u konačnom obliku vrlo precizne izjave, a prije svega pobijaju iluziju da umjetnost nastaje i živi u neutralnom prostoru. Umjetničina izražajna sredstva su različita, ovisno o tome koliko su pogodna za prenošenje ideje: prostorna instalacija, video, fotografije, tekstovi, performansi i predavanja nerijetko se isprepleću, ali tek ljudi, posjetitelji, stvaraju živi jezik iz te umjetnosti.

Autorica je suvremenoj umjetnosti pristupila s područja arhitekture (nakon diplome na Fakultetu za arhitekturu u Ljubljani 1992. godine poslijediplomski je studirala na Rijksakademie van beeldende kunsten u Amsterdamu) i ta je fascinacija prostorom na različite načine vidljiva u svim njezinim projektima. Ta joj činjenica pomaže održavati distancu i relativizirati probleme suvremene umjetnosti, a stav prema kojem je sve što okružuje likovnu produkciju isto tako poučno i možda još važnije od produkcije same, važan je faktor inventivnosti. Žarište Apolonijina interesa i osnovna nit njezina čitavog dosadašnjeg opusa je specifično iskustvo arhitekturnog prostora kod kojega je u prvom planu registriranje doživljaja. Tako je nakon

● "If you under the term 'inspiration' understand little birdies, brooks, storms, then you are not talking to the right person. I would rather use the word 'stimulus' than 'inspiration'. That can be a war, socio-political events, psychological conflicts, archetypes of humanity etc. Inspiration could be considered in connection to free improvisation, and even there I would rather talk of reacting, inventiveness, going beyond the allowed. When we talk of inspiration, I automatically see an image of an artist, slightly drunk, offering his bleeding heart on the palm of his hand," were the words of the composer Vinko Globokar in one of his interviews.

The work of Apolonija Šušteršič is also better described as a reaction to the actual physical and social space in which it occurs. Urban structures have a greater impact on her than nature, instead of pathetic moaning she prefers to precisely base her concepts and she is also quite comfortable in the role of a curator. Her installations are characterised by different media, technical refinement and aesthetic perfection. In them, the elements of architecture and design often appear as means of artistic expression. Still, in her installations she places higher stress on her ethical views, her positions on the function of institutions, of the artistic system and of cultural values than on her aesthetic ideals and formal attributes. Her works always arise from a certain situation or question that generates the whole creative process. These questions are of a social nature and traditionally stand outside the world of art, but the author tries to approach them with the means of plastic art. Projects, although based on a personal viewpoint, exploration and inventiveness, in their final form result in a very precise statement, but mostly they once more disprove the illusion that art originates from a neutral space in which it also lives. The means of expression differ depending on their suitability to convey the idea. Spatial planning, video, photographs, texts, performances and lectures are often intertwined, but only the people, the visitors themselves, turn this art into a living language.

The authoress entered the art scene from the field of architecture (in 1992 she graduated from the Faculty of Architecture in Ljubljana and then studied on the Rijksakademie van beeldende kunsten in Amsterdam), so the fascination with space is in one way or another visible in all of her projects. Such an origin helps her keep an exterior view on contemporary art and helps her to relativise its issues. The position, that everything that surrounds the production of fine arts is also instructive and maybe even

sl.1: A. Šušteršič, *VideoCinemaCity or What to do after 7 p.m.?, detalj/detail, 1999.*





sl.2: A. Šušteršič, *Case Study: Home, detalj/detail*, 1999.

serije ranih istraživanja aksiomskih struktura upotrebom voska, kasnijih prostorno-zvučnih intervencija i video kompilacija u zadnje dvije godine slijedio intenzivan i kvalitetan razvoj *context-specific* projekata.

Apolonija Šušteršič je mentalni i društveni prostor kao materijal za svoj rad razvila u projektu *Case Study: Home* koji se u proljeće 1998. godine odvijao u ljubljanskoj Galeriji Škuc. Autoričina subjektivna umiješanost u konkretnu životnu situaciju skupine sustanarki na amsterdamskoj adresi Domselaerstraat 66 postala je materijalom za istraživanje u projektu koji se usredotočio na osobne odnose između pojedinaca, postavljao pitanja identifikacije i pozicije pojedinca unutar skupine, analizirao različite oblike privatnosti i predstavljao različite oblike komunikacije. Ukratko, umjetničin su materijal bili osobni odnosi. Tako nam je jedna od sudionica projekta, Anna Best, povjerala da se u svojem sadašnjem stanu osjeća izolirano. Živi sama, vlasnica je svojega stana i pita se mijenja li ta činjenica na bilo koji način njen doživljaj prostora. "Moj telefon je moja veza sa svijetom", dodaje. Životna situacija s kojom se nije teško identificirati. Komunikativnost kao umjetnički kredo bila je vidljiva na svim razinama projekta: Apolonija je ulogu kustosice razumjela prije svega kao posre-

more important, is an important factor of inventiveness. The focus of her interests and the basic feature of her opus to this day is that experience of architectural space which gives priority to the registration of impressions. So, the series of early explorations of axiomatic structures by the use of wax, later audio-spatial interventions and video compilations were followed by an intensive and quality development of *context-specific* projects during the last two years.

She developed the use of mental and social space as a material for her work in the project *Case Study: Home* which took place a year ago in the Škuc Gallery. The authoress' subjective involvement into the actual living situation within the group of cohabitants on Domselaerstraat 66 in Amsterdam became the material for exploration. The project explored relations between individuals, posed questions of identification and position of an individual in the community, analysed various forms of privacy and presented different kinds of communication. Therefore we could say, that the authoress' material were personal relations. Anna Best, one of the co-authors, told us: 'In my current home I feel isolated. I am living on my own. I also own my home now. I wonder if that alters how I feel in the space. My

dovanje u komunikaciji između publike i pozvanih autorica, projekt je predstavila u različitim oblicima od kojih se izložbeni dio projekta odvijao kroz splet raznovrsnih medija. Izložba je prerasla dualizam između djela i izlaganja i bila krovni dio istraživanja dopunjen predavanjima, (glazbenim) performansima, projekcijama i razgovorima. Time je dodatno proširen krug pozvanih sudionika, a projekt je stekao komunikacijsku raznolikost.

Proširenje izložbe u proces koji je ponudio nove mogućnosti komunikacije autorica je dosegla u posezanjima u tradicionalno priznate arhitektonske odrednice galerije. Neutralni pod prekrila je pastelnom zelenom bojom, uvečer su kroz prozor na ulicu projicirani slajdovi, na prozorskim policama raslo sezonsko povrće i začinsko bilje, premda je djelatnost priručne kuhinje bila ograničena na kavu i kolačiće. Tako je galerijski prostor postao ovisan o vanjskim slučajnostima kao što su doba dana i godine, ali i o socijalnom kontekstu. Sve što se u takvom okruženju spontano događalo bilo je pravilno i opravdano s osobne pozicije sudionika, a prostori umjetničke institucije još su jednom posredovali poruku da povijest našega doba može pravedno predstaviti samo čuvstvena zabilješka svakog pojedinca.

Uloga kustosa, reducirana samo na uspostavljanje odnosa među učesnicima koji sudjeluju bez prethodnog dogovora što donijeti u prostor, dakle prijenos svakodnevnih pravila ponašanja u kontekst umjetnosti, nadilazi ulogu informiranja javnosti i poseže na područje educiranja umjetničkih profesionalaca. Tako se iza prividnog podređivanja zahtjevima publike u popularnoj metafori boravišta ukazala neopterećena empirija suvremenog stvaralaštva koja otklanja neinformiranost, lijenost i strah pred novim, dok je uobičajeno razumijevanje odnosa između šireg društvenog konteksta i umjetničke prakse produbljeno situacijom u kojoj neka umjetnička pojava nije više samo poligon za testiranje političkog, socijalnog i kulturnog konteksta društva, već je konkretna društvena pojava - boravište - prenesena u galerijsku instituciju, postala samo žarište umjetničkog istraživanja.

Ne samo da Apolonija nije znala što će njezine sustanarke donijeti u Galeriju Škuc, već ni sama nije znala što da donese u prostore koje su u Luksemburgu namijenili projektima druge Manifeste. Krenula je oprobanim putem i potražila prostor u kojem je uvidjela mogućnosti za prezentaciju istraživanja svakodnevnog života. Slično Škuc-u, gdje ju je zanimalo pitanje identifikacije pojedinca i njegove pozicije unutar zajednice, ovoga je puta istraživala samostalan život odabrane građevine i njezin dijalog sa susjedstvom. Upotrijebila je nekadašnje skladište i vele-

phone is my line to the world...". A living situation that we can identify with without any problems. Communicativeness as an artistic credo was prominent on all levels of the project. The authoress understood the role of the curator mostly as a mediation of communication between the audience and the invited authoress'. She presented the project in various forms, among which the exhibition part of the project ran through a combination of different media. The exhibition transcended the dualism between the work and exhibiting and was the central part of the exploration supplemented by lectures, (musical) performances, projections and discussions. That expanded the circle of invited authors to an even greater extent and the project became more communicative.

The expansion of the exhibition into a process offering new possibilities for communication with the audience was also made possible by interventions into the established architectonic stipulations of the gallery. The neutral ground was painted in a pastel green colour and in the evening slides were projected through the windows into the street. On the window sills seasonal vegetables and spices grew profusely, although the activity of the provisional kitchen was limited to coffee and cookies. The gallery therefore became dependent on external coincidences, i.e. on the time of the day and of the year, as well as on the social context. Everything that spontaneously took place in such a context was in the view of participants correct and substantiated. The rooms of the gallery again mediated the message that only the note of an individual, of a sentiment, can justly present the history of our time.

The almost abolished role of a curator, reduced to establishing relations between individuals and the co-operation of these individuals without stipulating in advance what to bring into the space, i. e. the transfer of everyday rules of behaviour into an artistic context, transcends the role of informing the audience and reaches into the area of educating professionals in the field of art. Therefore, in the popular metaphor of the domicile, behind the apparent submission to the demands of the audience, there was proffered an unburdened experience of contemporary creation that rejects misinformation, laziness and the fear of things new. Thus, the usual understanding of the relation between the wider social context and the artistic practice was made more profound by the situation in which a certain artistic phenomenon is no longer understood only as a means of testing the political, social and cultural context of the society, but an actual social phenomenon ("homeing"), which is transferred into a gallery institution, in itself becomes the focus of an artistic exploration.



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sl.3: A. Šušteršič, *Case Study: Home*, 1999.

sl.4: A. Šušteršič, *VideoCinemaCity or Wat to do after 7 p.m.?*, 1999.

trgovinu voća te socijalno-povijesni kontekst prostora obradila u četiri videa. Povijesni kontekst pokrenuo je i najnoviju "prenamjenu prostora" i nastao je *Bonnevoie? Juice Bar*. Prepoznatljivo skicirani prostor formalno određen narančastom bojom bio je svojevrsni filter između pasivnog susjedstva predgrađa i unutrašnjosti zgrade u kojoj su bili predstavljeni projekti drugih umjetnika. Umornim su posjetiteljima posluživali svježe istisnut sok naranče, dok je zahtjevnija publika komunikaciju mogla intenzivirati upoznavši se s "povijesnim pamćenjem" lokacije gledanjem videa koji su emitirani pod stropom poput programa Eurosport ili MTV u običnim barovima.

U jednom je videu tako svakidašnjica susjedstva na narativnom nivou kamerom pretvorena u turističku atrakciju. Drugi je video intervju s lokalnim umjetnikom i scenografom koji govori o svojim odnosima s okolinom u vrijeme dok je živio u toj zgradi. Kako je video snimljen u lokalnom *pubu*, zbog ispreplitanja snimljene i žive galame nije ga bilo moguće razumjeti bez podnaslovljavanja. Sličan komunikacijski preokret, zapravo metafora uključenosti u suvremena umjetnička zbivanja, dogodio se na jednom od nastupa u okviru *Case Study: Home* na kojem je Jože Barši poziciju gostujućeg predavača prepustio svojoj gošći koja je na japanskom čitala "nešto o domu" i k tome još okupljenoj publici podijelio neprevedene pisane odlomke teksta. *Video Memories of the Future* proizvod je koji najkarakterističnije pokazuje autoričin interes za odnose ljudi - prostor - vrijeme. Istražuje unutrašnjost zgrade i pretpostavlja preokret od vanjske percepcije k unutarnjem iskustvu, ovoga puta kroz pripovijest budućeg korisnika zgrade, plesača. Video združuje realni prostor i prostor

Not only that Apolonija did not know what her cohabitants would bring to the Škuc Gallery, she did not even know herself what she would bring to the sites that were set aside for the projects of the second Manifesta in Luxembourg.

She took the established route and sought a place where she would be able to perceive the conditions for the presentation of the everyday life. In the Škuc Gallery, she was interested in the question of the identification of an individual and of his position within the community. Now she wished to explore the autonomous life of a chosen building and its dialogue with the neighbourhood. She decided upon a whole-sale fruit-store which was formerly used to be a warehouse and presented the historical context of this place in four videos. This initiated the latest "change of designation" and the place became *Bonnevoie? Juice Bar*. The distinctly rough design of the space, defined by the orange colour, was a peculiar filter between the passive suburban neighbourhood and the interior where installations of other artists were exhibited. Freshly squeezed orange juice was served to tired visitors and the more demanding could intensify the communication and, by watching videos projected under the ceiling in the manner of Eurosport or MTV in ordinary bars, become acquainted with the "historical memory" of this location.

In the first video, the monotone everyday life of the neighbourhood was, by the use of a video camera, transformed into one of the tourist attractions, and in the second one (an interview, recorded in a pub, with a local artist and set designer who was talking about his relations with the environment during the time of his stay in the house) was intelligible only by reading the subtitles, his speech being made impossible to follow by the combination of the recorded and of the live noise. A similar communication turnover, more exactly a metaphor of the inclusion of the audience into the contemporary artistic happening, took place during one of the events within the *Case Study: Home*, with Jože Baši turning over the role of the visiting lecturer to his guest who read, in Japanese, "something on homeing". During the speech Jože Barši dispensed untranslated fragments to the assembled audience.

*Video Memories of the Future* is the most characteristic product of Apolonija's interest in relations people-space-time. It explores the interior of the building and represents the turning point from the exterior perception to the interior experience through the story of a new user of the building, this time a dancer. The video combines real space with the space of projection, therefore questioning its own position within the installation and rep-







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sl.5: A. Šušteršič, *Bonnoivoie? Juice Bar*, 1998.

projekcije, čime jasno tematizira vlastitu poziciju unutar instalacije i po načinu kako usrče gledatelja predstavlja nasljednika antologijskog televizijskog projekta Petra Weibla *The Endless Sandwich* (1972.). Jedino što u ovom slučaju važna uloga pripada zvuku - rezonancija koju proizvode tjelesni pokreti plesača sadrži informaciju o imaginarnom prostoru i prošlom vremenu koji inače ostaju izvan gledateljeve percepcije. Demonstracioni video *How to make your own juice?* u maniri televizijskih kuharskih savjeta prikazuje postupak ožimanja naranči. Ovoga se puta preokret dogodio na području zvuka, gdje je zujanje ožimača nadglasala tehno glazba. Zbog ironično feminističkoga prizvuka, kritičnosti prema televizijskom mediju i glazbene povezanosti s diskotekama, spomenuti video možemo interpretirati kao osebujni *homage* Dari Birnbaum.

Inače, cjelokupna estetika *Bonnoivoie? Juice Bara* sa stiliziranim površinama rasutih naranči neizbježno podsjeća na projekcije na video zidovima - sastavnim dijelovima suvremenih tehno partija. U tom je kontekstu susjedni projekt Michela Majerusa u kojem se u nastavku prostora na zidu izradala serija portreta Svena Vätha, jednog od najpoznatijih DJ-a zadnjih godina, dodatno naglasio komunikacijsku povezanost instalacije s okolinom.

resenting, due to its way of absorption of the viewer, a successor of the anthological television project *The Endless Sandwich* (1972) by Peter Weibel. However, in this case the sound has an important role: the resonance made by the movements of the dancer's body contains the information on the imaginary space and the past both of which remain outside the viewer's perception.

*How to make your own juice?* is a demonstration video which, in the manner of cooking lessons from the television, shows the procedure of squeezing oranges. Here, the turnover takes place in the area of the sound, the buzzing of the extractor being covered by techno music. Because of its ironically feminist flavour, the criticism of the television and the musical connection with discotheques, the forementioned video can be interpreted as a particular *homage* to Dara Birnbaum.

Otherwise, the aesthetics of *Bonnoivoie? Juice Bar* with its stylised surfaces covered with oranges inevitably reminds us of projections on video walls that are a component of contemporary techno parties. In this context, the adjacent project of Michel Majerus, in which the wall further on down the hall was covered with a series of portraits of Sven Väth, one of the best known DJ's of the latest

U projektu koji je uslijedio Apolonija Šušteršič je socijalni prostor zahvatila još šire, oslonivši se pritom na zemljopisno uvjetovane psihološke posljedice tamnog zimskog razdoblja u nordijskim državama.

Prostor nekadašnjega župnog dvora pri ulazu u štokholmski Moderna Museet priredila je za terapiju svjetlošću, obogativši tako uobičajenu ugostiteljsku i trgovačku ponudu muzeja koja je na Zapadu na udaru posjetitelja barem toliko koliko i muzejske zbirke i izložbe. *Seasonal Affective Disorder (SAD)*, poznatiji kao zimska depresija, predstavlja ozbiljan problem ne samo gostiju iz drugih krajeva, već i ljudi koji na sjeveru žive stalno. Zato su u najkritičnijem razdoblju od početka veljače do sredine ožujka hostese u bijelim kutama dočekivale posjetitelje muzeja koji su se potom u bijelom prostoru s posebno dizajniranim osvjetljenjem i klupama neko vrijeme izlagali terapijskom djelovanju svjetlosti. Posjetiteljima su za vrijeme seansi bile na raspolaganju knjige i časopisi o značenju svjetlosti za psihičku stabilnost i zdravlje čovjeka, ali i literatura o Muzeju moderne umjetnosti kao arhitekturi i instituciji, o dizajniranju i upotrebi svjetlosti u muzejima.

S obzirom na činjenicu da je prostor instalacije u vrijeme dok je zgrada Moderna Museeta još bila kasarna služio kao vojnička kapela, projekt je lucidni komentar povijesnog konteksta iz perspektive suvremenog potrošačkog društva: imperativ psihofizičke vitalnosti danas na razvijenom Zapadu zauzima mjesto koje je nekada pripadalo religiji. Istovremeno je autorica pridonijela aktualnim diskusijama o statusu i funkciji novih prostora Moderna Museeta i o osiguravanju najbolje sredine za prezentaciju umjetnosti težom da arhitektura nije samo fizički fenomen, već je prije svega odnos između objekta i njegovog prisvajatelja.

Tako se projekt *Light Therapy* pridružio brojnim umjetničkim projektima i strategijama koji od početka stoljeća do danas problematiziraju, dekonstruiraju i preispituju umjetničke strukture i prostore prezentacije i pritom upotrebljavaju rekonfiguraciju u parodijskom smislu.

Apolonija si je ironičnu i blagu kritiku kulturnih vrednota priuštila i u Weimaru. Instalacija *VideoCinemaCity or what to do after 7 p.m.?* je u prostor ACC Galerie unijela ambijent komorne kinodvorane nalik na dnevnu sobu. Autorica je za vrijeme tromjesečnog praćenja svakodnevnih aktivnosti posjetitelja i žitelja Weimara devet godina nakon pada Berlinskog zida utvrdila da grad danas nudi osjetno manje zabave nego nekada, dok je

years, forms an additional communication link of the installation with its environment.

In her next project, Apolonija Šušteršič grasped an even broader social space by using the geographically conditioned psychological effects of the dark winter period in the Nordic countries.

She adjusted the hall of the former vicarage located next to the entrance of Moderna Museet in Stockholm to the implementation of light therapy and thus enriched the usual repertoire of restaurants and shops in the museums, which are often at least as important as museum collections and exhibitions. *Seasonal Affective Disorder (SAD)*, better known as the winter depression, is a serious problem not only for visitors from other countries but also for the inhabitants of the North. Therefore, in the most critical period, from the beginning of February to the middle of March, hostesses in white robes received visitors of the museum who exposed themselves to the therapeutical effect of light in a white room with specially designed lighting and benches. During these sessions, the visitors also had the possibility to read books and magazines on the significance of psychological stability or on healthy life. At their disposal were also books on the museum of modern art as an architecture and institution as well as texts on shaping and the use of lighting in museums. Regarding the fact that this room was, at the time when the museum building was still a military barracks, used as a chapel, the project is a lucid commentary of the historical context of contemporary consumer society: the imperative of psychophysical vitality in the developed Western society is nowadays occupying the place that once belonged to religion. At the same time, the authoress contributed to current debates on the topic of the status and function of the new halls in Moderna Museet and on how to ensure the best environment for the presentation of art with the thesis, that the architecture is not only a physical phenomenon but a relation between an object and its occupant.

*Light Therapy* has therefore taken its place among many projects and strategies of this century that have been discussing, deconstructing and remodelling artistic structures and the rooms of presentation by using the reconfiguration in a parodical sense.

Apolonija Šušteršič also performed an ironical and mild criticism of cultural values in Weimar. The installation *VideoCinemaCity or what to do after 7 p.m.?* brought the ambient of a chamber cinema hall, not to dissimilar to a living room, to the ACC Galerie hall. During the period of three months, while she was exploring the everyday activities of visitors and inhabitants of Weimar nine years after the fall of the Berlin wall, the authoress





neposredni "stimulans" instalacije bio paradoksalni događaj zatvaranja jedne od dviju lokalnih kino dvorana - bila je to posljedica uređivanja grada u sklopu priprema za kulturno predsjedavanje Evropi. Tako se predmet istraživanja usredotočio na provincijalizam organizatora i njihovu nemogućnost pronalaženja ravnoteže između visoke kulture i zahtjeva svakodnevnog života.

Svu je potrebnu opremu za postavljanje Apolonija opet oblikovala sama, odnosno, reciklirala ju je - upotrijebila je renovirana ready-made sjedišta, zidnu videoprojkciju otvaranja zastora, zvučnu instalaciju snimki s novinarske konferencije, aparat za kokice i monitor za prikazivanje videa *Ausverkauf*, dokumenta o rasprodaji inventara zatvorene kino dvorane.

Kamera najprije prati ulaznje filmske publike u predvorje, a potom se dogodi ono neočekivano - ljudi se počnu baviti fizičkim sadržajem prostora i iz dvorane odnesu sve što omogućuje funkcioniranje kina. Prekid naracije dodatno je naglašen repetitijom statičnih kadrova odnošenja sjedišta - taj formalni preokret jača osnovnu intenciju projekta i upozorava na nerazumljiv i apsurdni razvoj društvene situacije. U pozadini se neprekidno vrte samo fragmenti filmske glazbe, montirani bez ponavljanja. Tako je zvuk još jednom preuzeo glavnu ulogu u Apolonijinom istraživanju prostora; autorica je svjesna da filmove ne pamtimo samo po fotografiji, nego i po zvuku, te da je isto i s prostorima. Osobna interpretacija arhitekturnog koncepta videodokumentiranjem prostora sadrži informaciju o prošlom događaju, a istovremeno još određuje i poziciju gledatelja u odnosu prema sadašnjosti.

Možda je baš ta blizina sadašnjosti razlog što radu Apolonije Šušteršič u našem mentalnom prostoru još uvijek nije posvećena odgovarajuća pažnja. Bilo kako bilo, autorica tu paradoksalnu situaciju prepuštenosti samoj sebi, u kojoj kritika zaostaje za suvremenom produkcijom, a koja ni izdaleka nije općeprihvaćena, kreativno komentira i pritom koristi vlastitu teoretsku i tehničku spretnost. Jer, kao što kaže gospodin Globokar, "opis umjetničkog djela uvijek je obavljen na idućem, zakašnjelom vlaku". ▼

discovered that the city offers significantly less amusement to the latter. The direct "stimulus" for the installation was the paradoxical event of closing down one of the two existing local cinema halls - a consequence of cleaning the city as one of the preparations for its cultural presidency of Europe in 1999. Therefore the subject of the exploration focused itself on the provincialism of the organisers and their incapability to balance between high culture and the demands of everyday life.

Once again, the authoress designed and recycled all the necessary equipment herself: restored ready-made seats, the video projection of the opening of the curtain projected upon the wall, the audio installation with recordings of the press conference, the machine for making popcorn and the monitor for screening the video *Ausverkauf*, a document on the sale of the closed down cinema hall. At the beginning of the video, the camera records the arrival of the film audience into the lobby, and then something unusual happens: the people begin to take interest in the physical content of the space and remove everything that makes a cinema functional from the hall. The interrupted narration is further stressed by the repetition of scenes of the removal of the seats taken by a static camera, and this formal turnover strengthens the intention of the whole project and draws the attention to the uncomprehensive and absurd development of the social situation. In opposition to the narrative the fragments of film music in the background are assembled without repetition and run smoothly and continuously. Once again, the sound takes the leading role in Apolonija's exploration of space: the author is aware that we do not recall films solely through images, but also through sounds, and the same holds true for spaces. The personal interpretation of the architectural concept by documenting the space on video contains the information on a past event and at the same time defines the position of the viewer in relation to the present.

Maybe that is the reason that the work of Apolonija Šušteršič has not yet received the appropriate response in our mental space. Whatever the cause, even this paradoxical situation of being left to her own devices, a situation in which art criticism does not follow the contemporary production and the latter is not even close to general acceptance, is put to a creative use by the author, as an opportunity to express theoretical and technical skills. In the words of Mr. Globokar, "the description of a work of art is always done on the next, overdue train". ●

sl.6: A. Šušteršič, *VideoCinemaCity or Wat to do after 7 p.m.?, 1999.*

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