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■ ■ Počnimo s nečim *aktualnim*, s intervjuom iz 1978. kada si sebi postavio 22 pitanja na koja ćeš dati odgovore 2000. godine. Koja su to bila pitanja i je si li na njih dao odgovore?

Prvi dio medijskog događaja "Dalibor Martinis Talks to Dalibor Martinis" koji sam u obliku javnog video performansa izveo u centru Western Front u Vancouveru zbio se 1978. Tako je broj postavljenih pitanja trebao odgovarati broju godina koje ih dijele od odgovora. No, u međuvremenu sam ustanovio da na snimci ima samo 20 pitanja. Što se dogodilo s ona preostala dva ne znam, kao što više nisam siguran jesu li uopće postojala ili je to samo krivi podatak u mojoj memoriji.

Pitanja su uglavnom osobne prirode i ciljaju na razlike između Dalibora Martinisa iz 1978. i mene. Izgleda da mi sebe percipiramo kao jedan nepromjenjivi identitet, ali istovremeno opažamo razlike među nama, u našem odnosu prema okolini, vlastitom iskustvu i umjetničkom radu. Na koncu konca radi se ipak o susretu dviju generacija umjetnika. Interview, to sam dobro zapamtio, započinje pitanjem *Da li je Dalibor Martinis iz godine 2000. živ?*. Izostanak odgovora značio bi da će rad ostati nedovršen, no ja sam još uvijek tu, zdrav i spreman na razgovor s tim mladim gospodinom.

■ ■ Više puta si spominjao da te je uvijek zanimala vremenska dimenzija rada, što te je i odvelo prema videu 1973., da razmišljaš o umjetničkom djelu na neki način kao o metronomu koji uspostavlja svoje vlastito vrijeme. U intervjuu s Tihomirom Milovcem kažeš da je prolaznost vremena u osnovi svih tvojih instalacija, nešto mnogo dublje od tematskog interesa...

Postoje jake indicije da je vrijeme koje pretpostavlja da događaji imaju svoj početak, svoje trajanje i kraj, ljudski izum - dakle, artefakt. Ali, i to je ono što me posebno zanimalo - u umjetničkom djelu vrijeme ne teče linearno, ne teče od početka ka kraju, nego se kreće u svim smjerovima istovremeno, poput slike u prostoru popločenom ogledalima. Od ranih radova kao što je prije spomenuti, zatim instalacija *Umjetnik pri radu* (1978.), *Sic Transit* (1981.) i video filma *Dutch Moves* (1986.), do budućeg *D.M. Talks To D.M.*, vrijeme - njegov tijek ili negacija, očito su bitna komponenta mog rada. Na kraju krajeva, možda smo mi izmislili vrijeme, kako je rekao Bergson, da bismo spriječili da sve bude u sadašnjosti. Danas se, međutim, i taj koncept urušava jer već živimo u kulturi "vječne sadašnjosti". Globalne mreže medija, informacija i bankovnih karti-

● ● Let's begin with something *recent*, with your interview from 1978, when you asked yourself 22 questions that you were to answer in the year 2000. What were these questions and have you answered them?

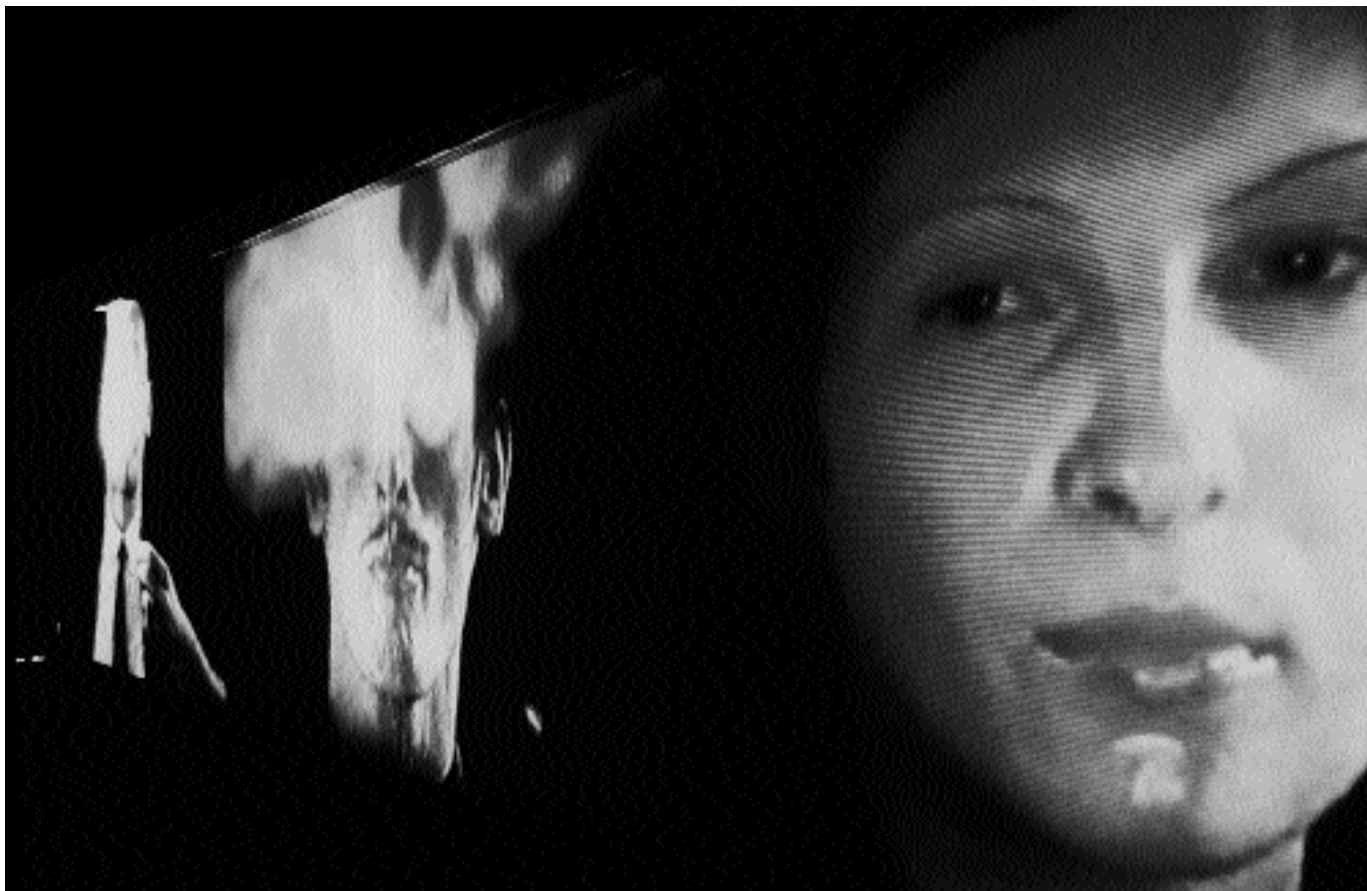
The first part of the media event "Dalibor Martinis Talks to Dalibor Martinis" took place in the Western Front Centre in Vancouver in 1978 in the form of a video performance. The number of questions asked was intended to match the number of years dividing them from their answers. In the meantime, I realised that the recording contained only 20 questions. I don't know what happened to the other two and I am no longer even sure whether they existed at all or whether it was just some false data in my memory.

The questions are largely private by nature and aim at differences between Dalibor Martinis in 1978 and myself today. It seems like we both perceive ourselves as one inalterable identity, but at the same time we notice differences in our relations towards our community, our own experiences and artistic practice. After all, this is still about the meeting of two generations of artists. The interview, that I remember well, began with the question: *Is Dalibor Martinis alive in the year 2000?* If that question remains unanswered, it would mean that the work remains unfinished, but I am still here, feeling well and ready to talk to this young gentleman.

● ● You have mentioned a few times that you have always been interested in the time dimension of work and that then resulted in the interest in video art in 1973, and thinking about a work of art as a kind of metronome setting up its own time. In the interview with Tihomir Milovac, you claim that all of your installations are essentially about the transience of time, which is something much deeper than just a thematic interest...

There are strong indications that the time which presupposes that an event has its beginning, its duration and its end, is a human invention and therefore - artefact. This was also something that I was particularly interested in; in a work of art, time does not flow in a linear manner, it doesn't flow from the beginning towards the end, but it moves in all directions simultaneously, like an image in a space paved with mirrors. Time, its flow or negation, has evidently been an important element of my work, from the early works such as the one mentioned above, the installation *The artist at work* (1978), *Sic Transit* (1981) and the video film *Dutch Moves* (1986), to the future *D.M. Talks to D.M.*. After all, we might have





sl.2: D. Martinis, *Vatrena linija / Line of Fire*, 1994.

ca ispunjavaju svaki trenutak našeg života u toj mjeri da za prošle događaje ne ostaje u memoriji slobodnog prostora.

■ ■ Mnoge tvoje instalacije se bave *prostorima između* kao *Krugovi između površina* (1994.-5.), *Membrana tympani* (1995.), *Vatrena linija* (1995.). Spominjao si prostore između tišine i govora, svjetla i mraka, gledatelja i djela... Na kojim se sve razinama odvijaju ti odnosi i kakvi sve to prostori nastaju?

Ha, kako nas je razgovor o vremenu odveo na temu prostora! Mora da između njih postoji neka veza. Videoinstalacije mi naročito omogućuju bavljenje prijelaznim oblicima između prostora i vremena. Video unosi narativni aspekt u djelo koje ima svoje fizičke dimenzije. *Na posljetku večera* (*Supper at Last*, 1992.) je dobar primjer. Slika prije snimljenog događaja grupne večere (za 13 ljudi) projicira se na stvarni stol. Gledatelj može sjesti za jedno od 13 mjesta za stolom i na taj način postati akterom prošlog događaja. Događaj se, pak, kao plašt navlači na fizički predmet. Između jednog i drugog nema oštrog reza. To stanje i prostor "između" je ono što me posebno zanima - taj trenutak prijelaza iz jednog u

invented time, as noted by Bergson, to prevent everything from taking place in the present. However, even this concept is now falling in as we already live in a culture of "the eternal present". Global networks of media, information and bankcards occupy every moment of our life to such extent that not a lot of free memory is left for past events.

● ● Many of your installations deal with the *spaces between*, such as *Circles between surfaces* (1994-5), *Membrana tympani* (1995), *Fire line* (1995). You have mentioned the spaces between silence and speech, light and darkness, the viewer and the work. At what levels do these relations occur and what kinds of space form here?

Ha! It's interesting how talking of time has brought us to the topic of space! There must be some kind of a relation there. It is video installations in particular which make it possible for me to work with the transitional forms between space and time. The video introduces a narrative aspect into a work which has its physical dimensions. *Supper at Last*, 1992, is a good example. The image of the videotaped group dinner (for 13 people) is projected onto a real table. The viewer can take a seat at one of the 13

drugo, kad stvari više ne zadovoljavaju staru definiciju ali još nemaju novu. U tehnologiji postoji takozvani "fuzzy logic" princip, mogli bismo ga prevesti kao "logika nejasnih obrisa". Ona se koristi za razvoj kompjutorskih programa koji mogu "učiti" i prilagođavati se promjenjivim zadacima. Klasična logika strogih definicija danas može biti vrlo ograničavajuća.

■ ■ "Neprevodivost jezika", nemogućnost komunikacije čini mi se važnom temom u *Krugovima između površina*. Leonida Kovač odlično zapaža da slika u tom radu doslovno predočuje govor, ali je govor i suviše osebujan... radi se o iskoraku iz jezika, o spoznaji koja nije kadra spoznati... Što je bilo polazište za taj rad?

U mojim radovima komunikacija nije toliko tema, koliko materijal djela. Ako postoje poruke, one su obično skrivene i šifrirane, tako da gledatelj osjeti njihovu prisutnost ali bez mogućnosti da ih i odčita. Njihova svrha je da navode gledatelja na otvaranje, na podešavanje svog komunikacijskog aparata prema djelu. Dakle, radi se više o stanju nego on prijenosu nekog sadržaja. To sam pokušao postići u videoinstalacijama kao što su *Vatrena linija*, *Krugovi između površina* i *Membrana tympani* i naročito, serijom radova na kojima upravo radim, s tim da su i sami ti radovi ostavljeni u stanju otvorenosti prema gledatelju, ne dajući mu ništa više do ponude za kontaktom. U *Krugovima* se gledatelj nalazi pred objektom koji je, poput bunara, ispunjen vodom. Iz dna toga bunara probija se zrak svjetla koji projicira na površini vode i nastavlja put sve do površine stropa visoko iznad gledatelja. Na tako projiciranoj slici vide se ljudi koji rone pod vodom i zatim se obraćaju gledatelju služeći se gestualnim govorom gluhih. Postojanje poruke je evidentno, ali je njen sadržaj (za većinu) nerazumljiv. To nas sili da se bavimo samim činom komunikacije, a ne njenim sadržajem. Ona kap koja sa stropa, iz samog središta elektronske slike kapne u bunar i uzburka načas površinu vode kao da nas uvijek vraća na početak tog procesa.

■ ■ Zanimljiv je tvoj način korištenja znanstvenih postupaka kako bi *umjetno* uveo u prirodni svijet, primjerice kako u *Pomrčini Mjeseca* na izložbi *Observatorium* (venecijsko Biennale, 1997.) gdje ispituješ u kojoj mjeri elektronska slika može biti sastavni dio fizičkog svijeta. I poezija također proizlazi iz tog susreta znanstvenog i romantičnog. Kako ti vidiš u svom radu odnos virtualnog i stvarnog; odnos umjetnosti sa znanošću i tehnologijom?

U ciklusu radova *Observatorium* tema je

places at the table and thus become an active participant of the past event. The event is put onto the physical object like a mantle. There is no sharp cut between the two. This state and space "between" is something I am particularly interested in, this moment of transition from one thing into another, when things no longer satisfy the old definition, but still haven't got the new one. There is the so-called "fuzzy logic" principle in technology, which might be interpreted as the "logic of unclear forms". It is used for the development of computer programmes which are able to "learn" and to adjust themselves to the changing tasks. The old logic of strict definitions can nowadays be very restricting.

● ● "The un-translatability of languages" or the impossibility of communication strikes me as a very important topic in *Circles Between Surfaces*. Leonida Kovač splendidly notes that the image in this work literally stands for speech, but speech is too specific... It is a step out of language, a realisation which is not able to realise... What was the starting point of this work?

In my works, communication is not so much the topic as the material of work. If messages exist, they are usually hidden and coded, so that the viewer can feel their presence without being able to read them. Their purpose is to make the viewer receptive and to tune his communication apparatus to the work. Therefore, this is more about the state than the transfer of a certain content. This is what I have tried to achieve through video installations such as *Fire Line*, *Circles Between Spaces* and *Membrana Tympani*, and in particular through a series of works I am currently working on, which are also left open to the viewer and offer him nothing other than an invitation to make contact. In the *Circles*, the viewer finds himself in front of an object which, like a well, is filled with water. A ray of light is reaching out from the bottom of this well projecting an image onto the water surface and continuing its journey all the way up to the ceiling high above the viewers. Such a projected image shows people diving under the water who address the viewers later on by using the gesturing speech of the deaf. The existence of a message is evident, but its content is (for most people) not clear. This obliges us to concentrate on the act of communication itself, and not its content. That drop which, from the ceiling, from the very centre of the electronic image, drops into the well and stirs the water surface for a moment, seems to always bring us back to the beginning of this process.

zaista bila priroda elektronske slike i odnos između realnog i virtualnog. Zato sam za moto izložbe i parafrazirao Leonardovu rečenicu "Nijedno tijelo nije lakše od zraka u Nijedno tijelo nije lakše od svoje slike". Ukoliko pretpostavimo da je elektronska slika dio našeg fizičkog svijeta, mnoge stvari postaju upitne. Za vrijeme lanijskih napada NATO-a na srpske položaje na Kosovu i beskrajnih TV prijenosa tih događaja doživio sam nešto dramatično, što bih vrlo teško mogao definirati kao gledateljsko iskustvo. Na ekranu se vidjela slika terena viđena subjektivnim pogledom projektila tj. objektivom kamere smještene u njegovu kljunu. (Usput rečeno, princip navođenja počiva upravo na toj elektronskoj slici.) Komentator je objasnio da objekt koji se naglo približavao mojim očima predstavlja vojarnu u Nišu. U toj sam vojarni 70-ih godina služio vojsku. Stigao sam prepoznati dvorište s garažom za tenkove u kojem sam često provodio vrijeme s jednim znanцем iz Zagreba i onda je odjednom nestalo slike. Nestanak slike značio je da se ona pretvorila u energiju eksplozije koja je razorila vojarnu, a s njom i dio mojih uspomena. Ovaj događaj je na jedan zaista radikalna način potvrdio ono što sam ja, na laboratorijskom uzorku, pokušao učiniti u *Observatoriumu*. I Paul Virilio predviđa da će u budućnosti realno i virtualno konstituirati zajedničku stvarnost.

■ ■ Koje mogućnosti vidiš u interaktivnim video instalacijama, primjerice u *Komi* (1997.) ili u *Sto mu gromova* (1998.)?

Interaktivnost je jedna vrlo, vrlo zanimljiva dimenzija rada. Još nisam posve dokučio što se sve događa, kako na planu odnosa umjetnika prema takvom svome djelu, tako i na planu odnosa gledatelja i djela. Površina slike tu se pretvara u sučelje, kako je to precizno opisao Virilio, a gledatelj u skladu s tim postaje korisnik. Njegovo aktivno uključivanje i promptna promjena koju djelo u cjelini ili u svom segmentu ostvaruje, predstavljaju ono što na više načina može utjecati na komunikaciju umjetnosti. U *Komi* sam načeo to područje promjenjivosti djela postavljajući gledatelja u nejasnu poziciju pomagača koji svojom akcijom aktivira djelo, a istovremeno i egzekutora koji vrši čin nasilja koji je istovremeno i simboličan i stvaran. *Sto mu gromova* je pružalo priliku gledatelju-korisniku da se poigra božanskom moći.

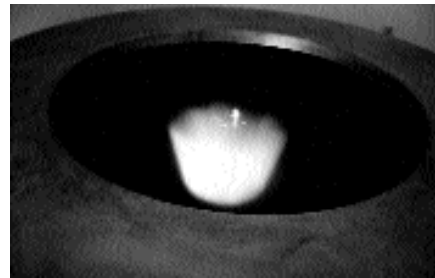
■ ■ Radovi koji diraju temu rata uvijek su vrlo osjetljivi. Često su komentari umjetnika na te teme suviše direktni ili suviše narativni, simbolični. Kako ti to vidiš? *Registar* (1993.) i *Vatrenu liniju* (1994.) vidim kao kontemplativne i vrlo poetične radove?

● ● Your way of using scientific procedures to introduce the "artificial" into the natural world is interesting, as for example in the *Eclipse of the Moon* at the *Observatorium* exhibiton (Venice Biennale, 1997), where you try to see to what extent an electronic image can be a part of the physical world, and you also view the poetry resulting from this encounter of the scientific and the romantic. How do you see within your work this relation between the virtual and the real, the relation between art and science and technology?

The subject of the series of works called *Observatorium* was indeed the nature of an electronic image and the relation between the real and the virtual. That is why I chose, as the motto of the exhibition, to paraphrase Leonardo's sentence "Not a single body is lighter than air" into the sentence "Not a single body is lighter than its image". If we assume that an electronic image forms part of our physical world, then many things become questionable. In the course of last year's NATO attacks on the Serbian positions in Kosovo and endless TV broadcasts of these events, I went through a very dramatic experience which can hardly be defined as an experience of an average viewer. The screen showed the picture of a piece of land as seen from the missile's subjective perspective, or the objective of the camera placed in its beak. (By the way, the principle of guidance relies exactly upon this electronic image). The reporter explained that the object rapidly moving towards my eyes were the barracks in Niš. It is in these barracks that I served in the forces in the seventies. I had enough time to recognise the yard with a tank garage where I often spent my time with a friend from Zagreb, and then all of a sudden the picture was gone. The disappearance of the picture meant it was transformed into the energy of the explosion which destroyed the barracks and with them a part of my memories as well. In one indeed radical way this event confirmed what I had tried to achieve on a laboratory sample in the *Observatorium*. Paul Virilio also predicts that in the future the real and the virtual will present the common reality.

● ● What possibilities do you see in the interactive video installations, such as *Coma* (1997) and *Blast it!* (1998)?

Interactivity is an exceptionally interesting dimension of work. I haven't yet figured out what exactly goes on both in respect to the relation of the artist to such work, as well as with the relation between the viewer and the work. The surface of the image is transformed here into the interface, as was precisely described by Virilio, and accordingly the viewer becomes the user. His active



sl.3, sl.4: D. Martinis, *Krugovi između površina / Circles Between Surfaces*, 1994-5.

Pripada li *Membrana tympani* (1995.) istom krugu?

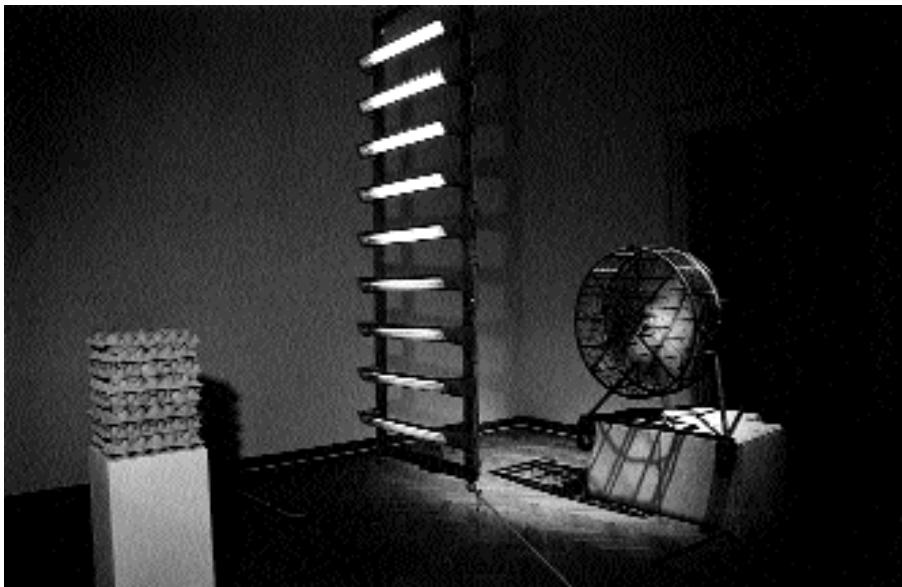
Ja sam napravio vrlo malo radova na temu ovog rata. Mislim da je sposobnost komentiranja ili interpretacije obrnuto proporcionalna sa silinom samog doživljaja. Rat je isuviše veliko i teško iskustvo da bi ga čovjek simultano mogao koristiti kao materijal za umjetničko djelo. Prvi rad koji sam napravio zove se *Paysage perdu* (1991.) i posvećen je dvojici TV snimatelja, Kajiću i Ledereru, koje sam dobro poznavao, a koji su poginuli u trenutku dok je u objektivu njihovih kamera bila slika pejzaža. Od tih posljednjih kadrova zapisanih na video vrpci napravio sam instalaciju. Drugi rad bio je *Registar*, koji je također na vrlo izravan način tematizirao rat i smrt. Tek sam u *Vatrenoj liniji* uspio izaći iz doslovnog i pronaći jedan sveobuhvatniji pogled na izvore i oblike nasilja prije nego što oni postanu svima prepoznatljivi. *Vatrenu liniju* smatram najjačim radom na tu temu upravo zato što oni nisu u prvom planu.

■ ■ Pretpostavljam da je izložba *Brainstorm* u MSU (1998.) (u prijevodu "iznenadna poremećenost uma popraćena ispadima/ smućenost; ili pak iznenadno nadahnuće/ kreativno vrenje ideja"), uostalom kao i druge tvoje izložbe, koncipirana s preciznim značenjima svakog predmeta i njihovim međuosobnostima. Rad *Umjetnik pri radu* iz 1978., kojeg često spominješ kao programatski, uklopio si u crtež na podu *Labirint*, koji je nova instalacija, i postavio na početak kako bi, čini mi se, istakao fenomen nastanka umjetničkog djela u odsutnosti umjetnika. Na jednoj strani prostora su dva snažna ventilatora koja proizvode vjetar (*Oluja*), a na suprotnom

involvement and prompt change achieved by the work as a whole or only a segment of it can in many ways influence the communication of art. In *Coma* I started this subject of the mutability of the work by placing the viewer into an unclear position of an assistant activating the work with his action and an executioner performing an act of violence that is simultaneously symbolic and real. *Blast it* is the project which gave the viewer-user an opportunity to play with the power of God.

● ● Works dealing with the subject of war are always very sensitive. Artists' comments on these topics are very often too direct or too narrative, symbolic. How do you see it? I see *Register* (1994) and *Fire Line* (1995) as contemplative and poetic works. Is *Membrana Tympani* (1995) part of the same group?

I made only a few works on the subject of this war. I believe the ability to comment or interpret it is in inverse proportion with the intensity of the experience itself. War is a too large and too difficult experience to be used simultaneously as the material for a work of art. The first work I made is called *Paysage perdu* (1991) and is dedicated to two TV cameramen, Kajić and Lederer, who I knew well, and who died while filming the landscape. My installation is created with these last scenes recorded on the video tape. The subject of my second work *Register* was also in a very direct way war and death. It is only in the *Fire Line* that I managed to leave the literal behind and find one universal view on the causes and forms of violence before they become recognizable to all. I think the *Fire Line* is in this context the strongest work just because the violence is not in the foreground.



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sl.6: D. Martinis, *Brain-storm*, 1998.
sl.7: D. Martinis, *Sic Transit*, 1981.

infra-crvena grijalica, jaja, zamrzivač, ultravioletovala, smrznuti pilići (*Infra-ultra*); u međuprostoru je zvučna instalacija - stolovi sa zvučnicima napunjenim vrhnjem, tušem, pjenu za kupanje (*Fontane*) ... Izložba obiluje apsurdnim odnosima i radnjama, upućuje na kaos i u meni izaziva zbunjenost i osjećaj tjeskobe. Možeš li pojasniti svoje namjere?

Brain-storm je nastavak mojeg zanimanja za posvajanje velikih fizičkih fenomena i zakona i pokušaj da se oni provjere na malom uzorku umjetničkog djela i procesa. U *Brain-stormu* sam se ograničio na svoje vlastito tijelo, to jest na svoju glavu. Ovaj ciklus radova je mnogo izravniji, gotovo dijagramski prikaz stanja u mojoj glavi u istim onim trenucima kad iz nje izlaze neka druga, dotjeranija i kontroliranija djela i rezultati. Dakle, to je ono što se zbiva unutra dok vanjski pokazatelji upućuju na jedan smiren i stabilan rad umjetnika. To nije interpretacija stanja, nego njegovo skeniranje, rentgenska slika. Radovi su, svaki pojedinačno, kaotični i nedovršeni, doslovno prljavi i lako pokvarljivi. Neki elementi su doslovno živi, kao što su to kokošja jaja koje grije grijalica, a neki tek od nedavno mrtvi (smrznuti piceki u frizeru). Ulazak jednog rada iz davne 1978. upućuje na ono što sam prije govorio o nepostojanju linearnog vremena u umjetničkom procesu. Svi radovi koji čine izložbu nisu bili postavljeni u neki linearni niz, ni u formalnom ni u kronološkom smislu. Oni su se preklapali i preskakali, katkad bili jedan drugom smetnja, a katkad tvorili neočekivane cjeline. Spoj *Umjetnika pri radu* iz 1978. i *Labirinta* iz 1998. primjer je jednog takve neočekivane simbioze. Nit na kojoj visi flomaster koji polako, uz pomoć sile teže i

● ● I suppose that your exhibition *Brain-storm* ("sudden disturbance of the brain followed by outbursts/confusion or sudden inspiration/creative bursting of ideas), at the Museum of Contemporary Art, just like your other exhibitions, was conceived in such a way that every object and their interrelations were given a precise meaning. *Artist at Work* from 1978, which you often mention as a programmatic work, has been integrated with the drawing on the floor called the *Labyrinth*, a new installation, and set in the beginning in order to, so it seems, emphasise the phenomenon of the creation of an art work in the absence of the artist. On one side of the space there are two strong fans producing wind (*Storm*) whereas on the other side there are an infrared heater, eggs, freezer, ultraviolet lamp, frozen chicken (*Infra-ultra*); in the interspace there is a sound installation - tables with speakers filled with cream, shower, bath foam (*Fountains*). The exhibition is rich with absurd relations and actions..., it indicates chaos and provokes in me the sense of confusion and the feeling of anxiety. What were exactly your intentions?

Brain-storm is a continuation of my interest in adopting great physical phenomena and laws and an attempt to try them out on a small sample of artistic works and processes. In this work I restricted myself to my own body, that is, my head. This cycle of works is a more direct, almost diagram-like account of the condition in my head at the very same moment when some other, more polished and controlled works and results are leaving it. This is what is going on inside while external indicators evidence a calm and stable work of an artist. That is not an interpretation of the condition, but its scanning, a roentgen picture. Each of my works is chaotic, incomplete, virtually dirty and highly perishable. Some of the elements are virtually alive, such as hen's eggs warmed by a heater, and some of them died only recently (frozen chickens in the freezer). The presence of a work from the long-past 1978 is an indication of what I was telling you earlier about the in-existence of linear time in the artistic process. All the works comprising the exhibition were not placed in a linear line, neither in the formal or chronological sense. They were overlapping and over-jumping each other, sometimes they stood in each other's way, and sometimes they created unexpected entities. The combination of the *Artist at Work* from 1978 and the *Labyrinth* from 1998 was an example of one such sudden symbiosis. The thread with a hanging felt pen, creating with the help of gravitation and osmosis the growing blot on the paper, is standing in the way

osmoze, a uz odsutnost umjetnika, formira sve veću crnu mrlju na papiru, stoji na putu videoprojekcije, tako da projicirana slika mog lica koje se kreće u lijevi i desni profil dobiva jednu tanku nit sjene koja ga djeli na dvije simetrične polovice.

■ ■ Osjeća se odsutnost realnog, kao da je sve artificijelno, pomalo kao neki moćni science fiction, ali bez spektakla. Je li izložba možda komentar na sadašnje stanje u društvu? Nada Beroš u predgovoru izložbenog kataloga kaže da je o izložbi moguće govoriti kao o performansu bez performerera. Kako ti to tumačiš?

Zanimljivo je da se izložba percipira kao odsutnost realnog, jer ja ju vidim upravo kao maksimalno objektivno skeniranje stvarnosti. Očito je problem u tome što je to stvarnost unutarnjeg stanja viđena iznutra, dok svi oni koje je gledaju stoje izvana. Zapažanje da se radi o performansu bez performerera vrlo je dobro i rad *Umjetnik pri radu* je u izvjesnom smislu programski osnov cijele izložbe.

■ ■ Kako funkcioniraju *Fontane*?

Rad se sastoji od niza od 3 stola na kojima su, poput tanjura, postavljeni zvučnici. U svakom od zvučnika nalazi se neka tekućina - u jednom je slatko vrhnje, u drugom crni tuš, u trećem mirisna pjena za kupanje. Vidljivo je da svaka asocira na neku sferu života autora (prehranu, umjetnost i erotiku). Zvuk koji se čuje u zvučnicima dolazi s kompjutera i varira od potpuno apstraktnog, kao što je iščitavanje broja koji predstavlja drugi korijen iz osam, preko čitanja slova kojima se definira struktura gena itd. Glas koji se čuje ustvari je software koji iz pisanog teksta generira govor. Kako vrijeme prolazi, tako malo po malo slatko vrhnje, od trenja membrane zvučnika prelazi u šlag, crni tuš štrca po stolnjaku i tvori sliku, pjena za kupanje ima sve više mjehurića.

■ ■ Mada su mnogi radovi ozbiljni, ujedno su i duhoviti. Duhovitost vidim posvuda u *Umjetniku pri radu*, *Stormtellers* (1997.), *Fontanama*? Koliko ti u radu znače humor i ironija?

Mislim da su to stvari koje se uvlače u ono što radimo i bez naše volje. Istovremeno, vjerujem da, koliko kod to zvučalo paradoksalno, dimenzija duhovitosti i samoironije daje radu ozbiljnost. Umjetnička djela su supstrati iskustva, doživljaja, osjećaja i koncentracije, dok su naši životi u stvarnosti puno prozaičniji i dobro je da svijest o tome postoji i kod umjetnika i kod onih koji stječu iskustvo o njegovom ili njenom radu.

of the video projection so that the projected picture of my face moving to its left or right profile is divided by one thin shadow line into two symmetrical halves.

● ● One can feel the absence of the real, as though everything is artificial, almost like some powerful science fiction, but without great effects. Could this exhibition possibly be a comment of the present situation in society? In the introduction of the exhibition catalogue, Nada Beroš notes that the exhibition can be viewed as a performance without a performer. How do you explain this?

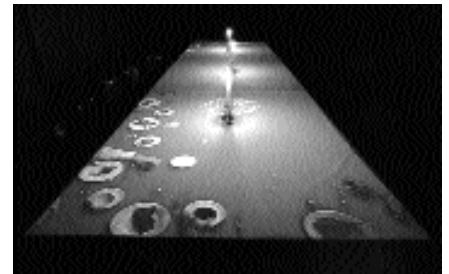
It is interesting that the exhibition is perceived as the absence of the real, because I see it exactly as an utmost objective scanning of the reality. The problem obviously lies in the fact that this is the reality of the inner state as seen from the inside, while everybody else is watching it from the outside. I think this "performance without the performer" observation is very good, and the *Artist at Work* presents in a way the grammatical foundation of the whole exhibition.

● ● How do *Fountains* function?

The work is composed of a range of three tables with loudspeakers, like plates, set on them. Every speaker is filled with some kind of liquid - cream, blank ink and perfumed bath foam. Each of them is evidently associated with a different sphere of the author's life (food, art and erotica). The sound that is heard in the speakers is coming from the computers and varies from the completely abstract ones such as the reading of the square root of eight, to the reading of letters which define the gene structure. The voice that is heard is actually a software-generated speech out of a written text. As time passes, the cream, provoked by the friction of the loudspeaker membranes, slowly turns into whipped cream; the blank ink squirts over the tablecloth and creates a picture; the bath foam becomes bubblier and bubblier.

● ● Although many of your works are serious, they are also funny. I can see this witty element everywhere in the *Artist at Work*, *Stormtellers* (1997), *Fountains*. How important are humour and irony for your work?

I believe these things get absorbed into whatever we do whether we want it or not. At the same time I believe, paradoxical though it may be, that this element of wittiness and self-irony gives the work a serious touch. Art works are essentially made up of experiences, feelings and focuses while our lives in reality are far more mundane so it is



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sl.7: D. Martinis, *Supper at Last* / *Napokon večera*, 1990-2.

sl.8: D. Martinis, *Dnevnik (Binarna serija)* / *Diary (Binary Series)*, 1999.



■ ■ Veći dio svojih ranijih radova realizirao si u inozemstvu, za vrijeme studijskih boravaka u Nizozemskoj, Kanadi, Japanu, Sjedinjenim Državama. Zapravo, kakva je mogućnost i kakvi su uvjeti za produkciju videa kod nas?

Interes za moj rad u Hrvatskoj je vrlo mali. On se svodi na jedan uski krug ljudi koji uopće poznaju moj rad i mogu uočiti nove vrijednosti ili promjene u njemu. U takvim okolnostima vrlo je teško govoriti o bilo kakvim uvjetima rada ili bilo kakvoj ozbiljnijoj videoprodukciji. No, ja sam se na to već posve navikao, ako ne i već pomirio s tim, tako da mi je postupak realizacije takvih djela maksimalno jednostavan. Druga je stvar što cijeli niz radova zbog toga nisam mogao realizirati ili sam ih realizirao s 10 ili više godina zaostatka.

■ ■ Zanimalo bi me što ti je od literature najviše značilo? U mnogim svojim radovima spominješ neke od autora kao perzijskog srednjovjekovnog pjesnika Rumija (u *Riječi i glasovi, postaje i stupnjevi*), u videu *Chanoyu* tekstovi su uzeti iz *Knjige o čaju*, u *Krugovima između površina* ronioci pod vodom jezikom gluhonijemih komuniciraju zen koane. Čini se da ti je literatura, odnosno filozofija Istoka, privlačna. S druge strane pozivaš se na William S. Burroughsa govoreći o svom radu *Image is Virus* parafrazirajući njegovu rečenicu "language is a virus"?

Čitanje mi je ono što bih volio da je moj rad drugima - poticaj za potpunije doživljavanje i bolje razumijevanje sebe i svijeta u kojem živim. Čitam dosta, naročito kad otkrijem neko područje u kojem se nalaze pitanja ili objašnjenja koja i sâm tražim. Do Rumija sam došao radeći na videu sa skopskim Romima-dervišima. Čitanje Olivera Sacksa pomoglo mi je da otkrijem nepoznate strane rada našeg mozga, a to je dovelo do *Brain-storm*. Sedamdesetih sam čitao Burroughsa. Osamdesetih su me se dojmili eseji Johna Bergera i pod utjecajem knjige *Ways of Seeing* i analizom slike *Ambassadors* napravio sam video *Dutch Moves*. O Zenu sam počeo ozbiljnije razmišljati ponajviše prateći rad Johna Cagea koji je bio veliki štovatelj Zena, *Knjiga o čaju* Kakuzoa Okakure bila je osnova za *Chanoyu*, video kojeg sam realizirao zajedno sa Sanjom Iveković. Sad, što bih više nabrajao, to bi se otkrivala sve veća konfuzija. Ali na sreću, u postmodernoj je sve dozvoljeno.

■ ■ Što sada radiš? Kakvi su ti planovi - gdje izlažeš, gdje ćeš izlagati?

Upravo se spremam realizirati niz radova koji pripadaju takozvanoj binarnoj seriji.

good that this awareness exists both with the artists as with those learning about his or her work.

● ● The majority of your earlier works has been realised abroad, during study visits in Holland, Canada, Japan and the USA. What are the possibilities for the video production here?

Not much interest is shown for my work in Croatia. It all comes down to a small group of people who are familiar with my work and can notice new values or changes in it. In such circumstances it is very difficult to talk about the working conditions or any serious video production. But I am completely used to this, if not also reconciled with it, and the process of realization of such works is absolutely simple for me. It's a different issue that this was the reason why a whole series of works couldn't be realized before or why they were realized only 10 or even more years later.

● ● It would be interesting to know what books meant the most to you. In many of your works you mention authors such as the Persian medieval poet Rumi (in *Words and Voices, Stations and Stages*), in the video *Chanoy* the texts were taken from the *Book on Tea*, in the *Circles Between Surfaces* the divers are using the deaf-and-dumb language when trying to communicate Zen canons. You seem to be attracted by Eastern literature and philosophy. On the other hand, when you talk about your work *Image is Virus* you refer to William S. Burroughs by paraphrasing his sentence "language is a virus"?

I wish my work had the same meaning to others as reading has to me - that of an encouragement for a fuller experience and better understanding of oneself and the world we live in. I read a lot, especially when I discover a certain area with questions and explanations I myself am looking for. I discovered Rumi while working on a video with dervish Romanies from Skoplje. Books by Oliver Sacks helped me discover some unknown sides of our brain, and that led me to *Brain-storm*. In the seventies I read Burroughs. In the eighties I was impressed by John Berger's essays. Influenced by the book *Ways of Seeing* and the analysis of the painting *Ambassadors* I made the video *Dutch Moves*. I started thinking more seriously about Zen largely because I was an admirer of John Cage's work who himself was a great admirer of Zen. The *Chanoy* video, which I created together with Sanja Iveković, was based on Kakuzoa Okakura's *The Book of Tea*. Now, the more examples that I give, the bigger confusion will be revealed, but luckily, post-modern art allows it all.

Svaki rad sadrži jednu poruku koju odašilje u okolinu u kojoj, i zahvaljujući kojoj, nastaje. Ta informacija je kodirana po binarnom principu i njen sadržaj ostaje skriven za onu, da tako kažem, neposrednu publiku. To je paradoks kojim se želim baviti. Iako nerazumljiv, binarni je kôd danas postao internacionalni, globalni jezik na kojem počivaju ne samo moderne digitalne tehnologije, nego i cijela suvremena komunikacija. U svemir stalno šaljemo kodirane poruke i istovremeno osluškujemo kozmičke šumove nastojeći iz njih dekodirati neku, nama upućenu poruku.

Prvi rad iz te serije kojeg sam izložio u PM/HDLU 1999. nazvao sam *Dnevnik* upravo zato što je, kao u nekom tinejdžerskom dnevniku, njegov sadržaj skriven, iako *defacto* dostupan. Ove će jeseni u Rosenheimu, u Njemačkoj, realizirati jedan urbani performans *Zabranjeno parkiranje*, koji će sadržaj svoje poruke ispisati masovnim parkiranjem srebrnih i crnih automobila na glavnom gradskom trgu na kojem je, usput rečeno, parkiranje zabranjeno. U okviru izložbe *Chinese Whispers* u New Yorku ću, u jednom kinu, prikazati *Movies-Crypt*, tako da ću kodirani tekst-scenarij ispisati sklapanjem ili odklapanjem sjedala u gledalištu. Zatim ću u talijanskom gradiću Codroipo (blizu Venecije) i okolnim mjestima realizirati rad *Conference Call* koji će uključiti zvona i zvonare više crkava u tom kraju, a koji će, koristeći zvona kao sredstvo za ispisivanje binarno kodirane poruke, međusobno razgovarati.

Poruka nije sadržaj ovih djela, već je djelo samo. U svim slučajevima rad nastaje i živi u stvarnom društvenom tkivu sredine u kojoj nastaje, katkada on to tkivo provocira, možda i iritira, a katkada djeluje bez vidljivih efekata. Kao i u slučaju ranijih radova o kojima sam govorio prije, nečitljivost sadržaja poruke potcrtava fino tkanje od kojeg se komunikacija sastoji.

Prof. Grmek je imao tezu da je informacija sastavni dio stvarnosti koji se ne može svesti na materiju i energiju i koji ne mora biti proizvod duha. Informacija označuje pripisivanje smisla nekim materijalnim faktorima kao što je, na primjer, genom. I u prirodi, dakle, postoji memorija, kôd i čitač-dekoder. ■

● ● What are you currently doing? What are your plans - where do you exhibit, where will you exhibit next?

I am just about to realize a series of works that belong to the so-called binary series. Every work contains a message that it sends off to the outside world on where it occurs and thanks to which it comes about. This information is binary coded and its content remains hidden for the immediate audience. This is a paradox that I want to explore. Although incomprehensible, the binary code has now become an international, global language of not only modern digital technology, but the entire communication in today's world. Coded messages are constantly being sent off to space and at the same time we are listening attentively to the cosmic sounds trying to decode them as a message addressed to us.

The first work in this series, which I exhibited at PM/HDLU in 1999, was called the *Diary* because, just like in a teenage diary, its content is hidden, although *defacto* accessible. This autumn in Rosenheim, Germany, I will realize an urban performance called *No Parking*. Its message will be written with a huge number of silver and black cars parked at the main city square where parking, by the way, is prohibited. Within the exhibition *Chinese Whispers* in New York, I will present *Movies-Crypt* in a movie theatre in such a way that the coded text-script will be written with the folding and unfolding of chairs. Then I will present the work called *Conference Call* in a small Italian city Codroipo (close to Venice) and the neighbouring areas by involving bell ringers in this region who will use bells to create binary coded messages and thus talk to each other.

It is not the content of these works but the work itself that counts. In all cases the work develops and lives in the real social tissue where it grows; sometimes this tissue is provoked, maybe even irritated by it and sometimes it has no visible effects. Just as in the cases of earlier works I was telling you about, illegibility of the content of the message underlines the fine tissue the communication is made up of.

Prof. Grmek had a thesis that information is a component of reality which cannot be reduced to matter and energy and which does not necessarily need to be the product of the spirit.

Information is giving meaning to certain material factors such as, for instance, genome. In nature as well there is memory, code and reader-decoder. ●

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