

walter
seidl

markus schinwald -
u potrazi za novim
granicama

markus schinwald -
in search of a new
frontier



¹ Cijeli tekst glasi: "Svemir, *posljednja* granica. / Ovo su putovanja zvjezdanog broda Enterprise. / U njezova je trajna misija: istraživati neobične, nove svjetove, tražiti nove oblike života i nove civilizacije, hrabro ići kamo još nitko nije išao." Prema prvim epizodama iz 1964.

² ROLAND BARTHES, *Mythologies*, Paladin, London, 1973.



¹ The full text says: "Space, the *final* frontier. / These are the voyages of the starship Enterprise. / It's continuing mission: to explore strange new worlds, to seek out new life and civilizations, to boldly go where no one has gone before." as in the first televised screenings starting in 1964.

² ROLAND BARTHES, *Mythologies*, Paladin, London, 1973.

1-3. M. Schinwald, *Diarios (to you)*, 35 mm slajdovi / slides/DVD, 2003.

Ljubaznošću / Courtesy: Galerie Georg Kargl



"Svemir - posljednja granica." Ta fraza iz slavne televizijske serije *Zvjezdane staze* urezala se 1960-ih godina u svijest milijuna ljudi (preciznije, onih koji su gledali englesku verziju, koja je u Europi sinkronizirana djelovanjem sila nekih europskih jezičnih i kulturalnih diskursa koji su ljudima u tim zemljama uskratili pristup izvorniku). Sjedinjene Države htjele su učvrstiti svoj položaj svjetske sile i, budući da su došle do zemaljskih granica svojih zona utjecaja, morale su otići s planeta kako bi proširile svoje granice. Dok je prvi stvarni doticaj sa svemirom bio medijski prikazan samo nekoliko godina nakon početka prikazivanja serije *Zvjezdane staze*, sljedeći korak prema onome: "istraživati neobične, nove svjetove [i] hrabro ići kamo još nitko nije išao",¹ poduzet je u okviru ambicioznog svemirskog programa Ronalda Reagana 1980-ih i sklonosti Georgea W. Busha prema istraživanju Marsa, pa čak i slanju brodova s ljudskom posadom na taj planet.

Pojam granice, kako ga predstavljaju Sjedinjene Države, čini svjetonazor u okviru kojega se vjeruje u bezgranične ekonomske i političke granice, ali se izvodi i mitska komponenta iz pionirskih nastojanja te zemlje i težnje za širenjem u 19. stoljeću, kada su američki doseljenici u sve većem broju kretali na zapad kako bi stvorili nov život ili tražili zlato u Kaliforniji. Godine 1893. povjesničar Frederick Jackson Turner utvrdio je u svom prijelomnom članku "Važnost granice u američkoj povijesti" da je granica konačno nestala kada su se Sjedinjene Države proširile na zapad sve do pacifičke obale. Turner nije mogao predvidjeti kakve će učinke mit o granici imati na mentalnu mapu budućih naraštaja.

Nastankom kulturalnih studija, dekonstrukcija mitova dovela je do uspostavljanja kulturalnih pripovijesti, koje su bile mitovi prošlih vremena, ali su zbog svoje duge tradicije i postojanja kao jezične i tekstualne činjenice, s vremenom postale konkretnije i stoga podložnije kritičkoj analizi. Roland Barthes je smatrao da je bit mita u tome da mora jasno izražavati sustav komunikacija i tako tvoriti svoj vlastiti diskurs. No, taj jezični sustav, ili "jezični objekt",² tvori samo osnovu za ono što će tek postati sam mit, tj. "metajezik", koji se može zahvatiti samo kao ukupna poruka, a ne kao podrobna informacija. Stoga Barthes tvrdi: "Mit se tvori gubitkom povijesne kvalitete stvari... on im daje prirodno i vječno opravdanje, daje im jasnoću koja nije



"Space - The Final Frontier." This phrase from the famous TV series Star Trek has been inscribed on the minds of millions of people since the mid-1960s (more accurately those who were able to watch the English version, which was dubbed or voiced over through the forces of some European language and culture discourses denying people in the latter countries access to the original). It was the U.S. which sought to consolidate its position as a world power and, by having reached the earthly boundaries of its influence zones, had to leave the planet in order spread their frontiers. While the first real encounter with space was medially purported only a few years after the introduction of the Star Trek TV series, further approaches "to explore strange new worlds [and] to boldly go where no one has gone before"¹ were taken with Ronald Reagan's ambitious space program in the 1980s or George W. Bush's inclinations to explore and even send manned missions to Mars.

The frontier concept represented by the U.S. constitutes a worldview, which believes in limitless economic and political borders, and yet, also derives a mythical component from the country's pioneering efforts and the strive for expansion in the 19th century, when American settlers increasingly moved westwards in order to make out a new life or search for gold in California. In 1893, the historian Frederick Jackson Turner claimed in his seminal paper, "The Significance of the Frontier in American History," that the frontier finally vanished with the expansion of the U.S. to the Pacific border in the West. Turner could not foresee what implications the frontier myth would have on the mental map of future generations.

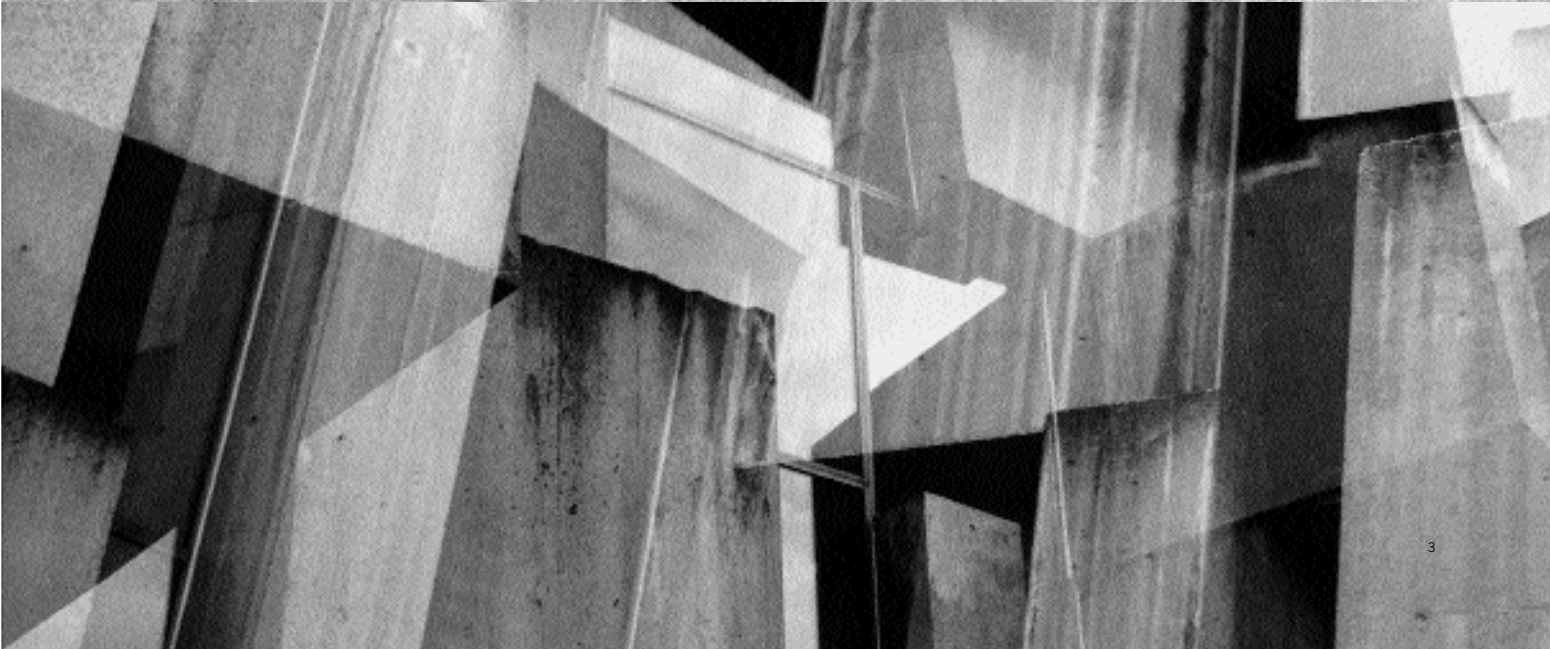
With the onset of cultural studies, the deconstruction of myths led to the establishment of cultural narratives, which used to be myths in former times, but, through their long tradition and existence as linguistic and textual artifacts, have become more concrete over time and thus subject for critical analysis. This is also what Roland Barthes saw in the essence of a myth, that it must clearly denote a system of communication and thus build up its own discourse. This language system, or "language object",² however, only forms the basis for what turns out to be the myth itself, i.e. the "meta-language," which can only be grasped in terms of its overall message and



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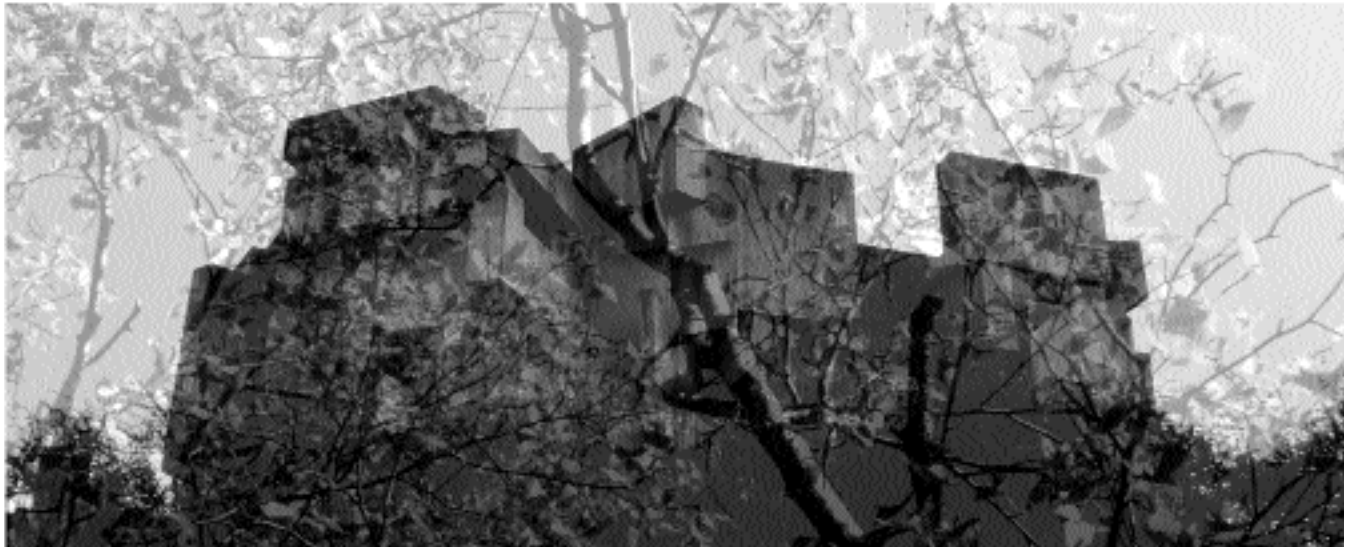
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jasnoća objašnjenja, nego objave činjenica".³ To što mitovi ostaju u svijesti naraštaja djeluje samo tako što se njihov obris zamućuje, što povlači stvaranje paralelnog vizualnog jezika koji podržava mentalne sposobnosti koje ukorjenjuju mit u svijesti. Barthes dalje tvrdi da "[u] prijelazu s povijesti na prirodu mit djeluje ekonomično: ukida kompleksnost ljudskih činova... odbacuje svaku dijalektiku, svako nadilaženje onoga što je neposredno vidljivo..."⁴ Dakle, postojanje mitova uvijek povlači kombinaciju (prirodom sputane) vizualnosti i narativnosti, kako bi se prizvao njezin prirodni *gestalt*.

Pojam mita o granici i njezina vizualna i diskurzivna dijalektika svjesno se odražavaju u radu bečkog umjetnika Markusa Schinwalda. Razmatrajući stapanje asociiranih pojmova povijesnosti i tekstualne referentnosti, Schinwald uspijeva stvoriti vlastite verzije univerzalnih mitova, koje iskazuje fotografskim i videoradovima, a u novije vrijeme i grafikama i slikama. U fotografskom videoradu *Diarios (to you)*, Schinwald miješa imaginarij kauboja, kulture ranča i prostranstava američkog Zapada s akcijskim modelima koji uključuju dva muškarca i lik "dame u nevolji", koja je upletena u dvosmislen odnos. "Ona izlazi pod svjetlo ulične svjetiljke, a on se oklijevajući osvrće: kad bih te barem mogao vidjeti za godinu dana." Tekstualni fragmenti koje govore spiker i spikerica katkad su nalik redateljskim uputama, posebno onima u Hitchcockovu filmu, a katkad poetskom jeziku ljubavne priče. No, sam zaplet ostaje skriven, kao i stvarni imaginarij djela, koji se sastoji od niza crno-bijelih dijapozitiva projiciranih jedan na drugi i popraćenih zvučnim zapisom. Služeći se pomno odabranim rekvizitima kao kulturalnim označiteljima, autor priziva asocijacije na američku granicu i na kompleksnost odnosa koji nastaju na tom osobitom području. Shema crno-bijelih fotografija, snimljenih isključivo u eksterijerima, stvara mitski dojam, pa se čini da je taj rad ostatak prošlosti, ostatak iz stoljeća drukčijih moralnih i etičkih struktura. Glavni nosilac označavanja je površina, koja subliminalno tretira pretpostavljenu narativnost tehnički reproduciranih slika. Raznoliki zapleti i modeli akcije stvaraju se u jeziku tijela i pogledu: tajanstvenost, neobičnost, napetost, erotska uzbuđenost, ali i zamor, što su također bitne sastavnice kinematografskog pripovijedanja. Nadalje, format slike izdužen je kako bi se

not because of any detailed information. Hence, Barthes argues, "myth is constituted by the loss of the historical quality of things ... it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact."³ That myths remain in the minds of generations functions only through blurring their outline, which entails the creation of a parallel visual language supporting the mental capacities that anchor the myth in one's mindset. Barthes argues further that "[i]n passing from history to nature, myth acts economically: it abolishes the complexity of human acts ... it does away with all dialectics, with any going back beyond what is immediately visible..."⁴ Thus the existence of myths always entails a combination of (nature-bound) visuality and narrativity to evoke its overall *gestalt*.

The concept of the frontier myth and its visual and discursive dialectics is consciously reflected in the work of Vienna-based artist Markus Schinwald. Dealing with the confluence of associated notions of historicity and textual referentiality enables Schinwald to create his own versions of universal myths, which are manifested in his photo and video works, and, more recently, in his prints and paintings. In the 2003 photographic video piece *Diarios (to you)*, Schinwald mixes the visual imagery of cowboys, ranch culture, and the vastness of the American West with action patterns involving two male characters and a "damsel in distress" persona, who seems to be entangled in an ambiguous relationship. "She steps into the streetlight, he turns hesitantly: If only I could see you in a year." The text fragments which are voiced over by a male and female speaker alternate between stage directions similar to a Hitchcock movie and the poetic language of a love story. The concrete plot, however, remains hidden as does the real imagery of the piece, which consists of a series of black and white slides, projected onto one another and accompanied by a soundtrack. Using deliberately chosen props as cultural signifiers triggers associations with the American frontier and the complexities of the relationships occurring in this specific locale. The black and white scheme of the photographs, which were exclusively shot in an outdoor setting, renders the mythical qualities that make the piece seem like residue of the past, from a century with dif-



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oponašao široki format *cinemascopea*. Izoštrani i zamučeni kadrovi istog motiva pospješuju uspostavu prijelaza pokretâ i postavljanje kamere kao neprekidno prisutnog, premda lutajućeg uređaja.

Pripovjedno svojstvo zapleta *Diarios* pospješuje se ponavljajućim trenucima tekstualnih i vizualnih inputa: “Povlačenje od crnoga pod sivim obzorom, ravnim, osim obrisa konja koji tiho pasu”. Ovdje tekst ističe vizualnu dramaturgiju i usmjerava rubni pogled gledatelja prema devetnaestim stoljećem nadahnutom romantičnom krajo-liku golemih imanja i farmi konjâ. No, Schinwald ostavlja dovoljno prostora za gledatelje koji, ovisno o vlastitoj kulturaciji, također mogu protumačiti svoju osobnu priču i krajolik, a onda i stvoriti vlastiti mit. Stoga je irelevantno jesu li fotografije snimljene u blizini središnjeg bečkog groblja ili na plodnim poljima Sjeverne Amerike, kao i to je li neki od glumaca ruskog ili španjolskog podrijetla. Kvaliteta Schinwaldova rada je u njegovoj sposobnosti da utvrdi svojevrstnu univerzalnu istinu, koja prevladava u životu i transkulturalnoj socijalizaciji našeg današnjeg naraštaja. Baveći se sveprisutnošću slika kako bi prenio osjećaj slobode (inherentan u mitu o granici), on svjesno primjenjuje mehanizme kolektivnog pamćenja i procesa osobne identifikacije s medijskim slikama.

Schinwald je zamislio sličan pristup i u *Diarios (Barragan)*, radu koji je proizveo nedugo prije *Diarios (to you)*. Kad ga je Hans Ulrich Obrist pozvao da sudjeluje u

ferent moral and ethical structures. Hence, the surface clearly operates as the main carrier of signification, treating subliminally the putative narrativity of technically reproduced images. Various plots and action patterns are created through body language and gaze: mysteriousness, the uncanny, suspense, erotic thrill, and fatigue, which also constitute the essential parts of cinematic narration. In addition, the picture format is lengthened to produce an ultra-stretched *cinemascope* frame. Oscillating between shots of the same motif in and out of focus helps to stage the transition of movement and the camera’s position as a lingering, albeit roaming, device.

The narrative quality of the *Diarios* plot is supported through the reiterating moments of the textual and visual inputs: “Retraction from a black below grey horizon, flat except for the shape of the horses, grazing silently.” Here, the text is used to emphasize the visual dramaturgy and to direct the ephemeral gaze of the viewers into the 19th century-inspired Romantic landscape of immense estates and stud farms. Schinwald, however, leaves enough room for viewers, who, depending on their own culturalization, may as well interpret their personal stories and scenery and create their own myth. Thus, it is irrelevant whether the photos were taken around the Viennese central cemetery or in the ample fields of the North-American territory, and whether one of the actors is of Russian or Spanish descent. The quality of Schinwald’s

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³ ROLAND BARTHES (bilj. 2), 143.

⁴ Ibid.

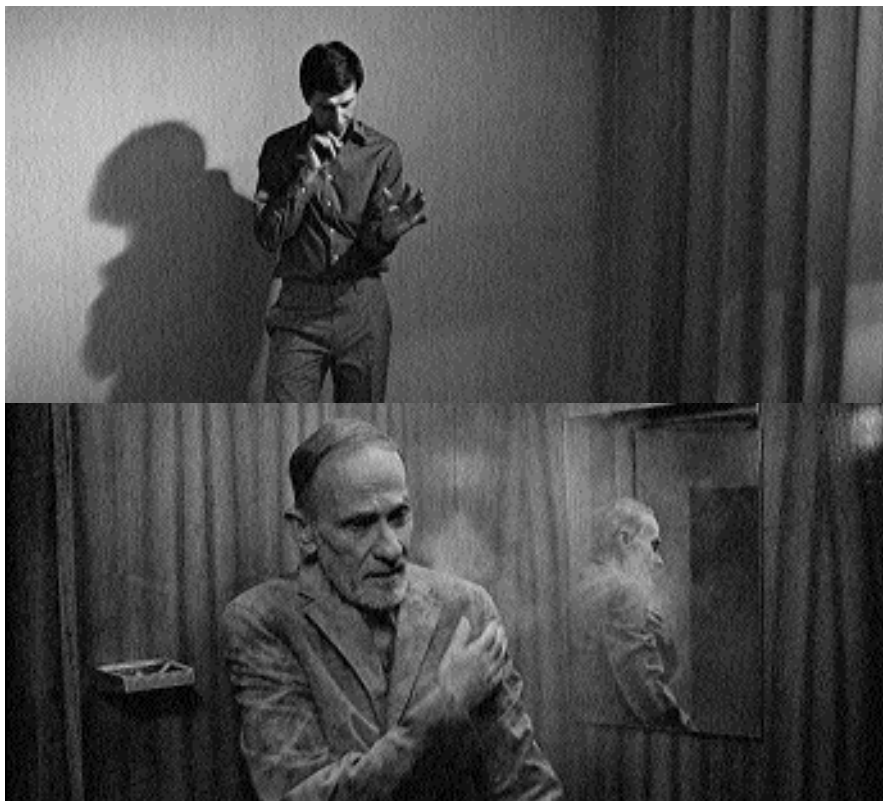
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³ ROLAND BARTHES (n. 2), 143.

⁴ Ibid.

4. M. Schinwald, *Diarios (to you)*, 35 mm slajdovi / slides/DVD, 2003.

Ljubaznošću / Courtesy: Galerie Georg Kargl



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skupnoj izložbi u muzeju Barragan u Mexico Cityju 2003., Schinwald je uveo kombinaciju dijapozitiva i zvuka kako bi stvorio opći ambijent srodan djelu meksičkog arhitekta krajolikâ Louisa Barragana. U tom se radu fotografije u živim bojama sastoje od kadrova snimljenih oko muzeja i od kadrova interijera kuće u kojoj je živio sam Barragan. Tu se predmeti iz kućanstva i fotografije samog Barragana miješaju s cvijećem i fotografijama krajolika. Hvaleći rad tog meksičkog pionira modernističke arhitekture, popratni tekst sadrži i stihove: "Suvremenog čovjeka ja pjevam / Strašne ljepote, dobi i obične tuge."⁵ Tu se Schinwald poslužio ponešto izmijenjenim stihovima jednoga od prethodnika američke moderne knjiženosti (i prve koja je bila priznata kao doista američka): Walta Whitmana. Whitmana se smatra jednim od središnjih likova američkog romantizma, a njegova poezija postavlja načine ljudskog razmišljanja i djelovanja u kontekst okoliša u kojemu ljudi žive. Slično tomu, služeći se čistim ravninama žbuke, sušene cigle, drva i vode, Barragan odražava prostrane ravnice južno-američkog krajolika s kojim je radio. Premda djeluje cijelo stoljeće nakon Whitmana,

piece lies in its capacity to engender a kind of universal truth prevalent in the life and transcultural socialization of our present generation. In dealing with the ubiquity of images to transport the feeling of freedom (as inherent in the frontier myth), he consciously employs the mechanisms of collective memory and the process of personal identification with medial images.

Schinwald envisaged a similar approach in *Diarios (Barragan)*, which he produced shortly prior to *Diarios (to you)*. Invited by Hans Ulrich Obrist to participate in a group show at the Barragan Museum in Mexico City in 2003, Schinwald introduced the combination of slide show and sound to create an overall ambience relating to the work of Mexican landscape architect Luis Barragan. In this case, the photographs in vivid colors consist of shots around the museum mixed with the interiors of the house where Barragan himself used to reside. Here, objects, household belongings, and photos of Barragan himself mingle with flower and landscape photography. Praising the work of this Mexican pioneer of modernist architecture, the soundtrack includes the lines: "The modern man I sing. / So terrible in beauty, age and ordinary sadness."⁵ Here, Schinwald uses the slightly altered wording of one of the precursors of modern (and for the first time recognized as purely American) literature: Walt Whitman. Seen as one of the central figures of American Romanticism, Whitman's poetry aligns people's thinking and acting modes with the environmental context, in which they live. Similarly, Barragan's use of pure planes of stucco, adobe, timber, or water, mirrors the vast plains of the South-American landscape he worked with. Although active one century later than Whitman, Barragan's closeness to nature links him with the Romantic as well as the American Transcendentalist movement, whose protagonists were inspired by nature to transcend reason into a higher level of spiritual thinking. The landscape metaphor and its infinite possibilities reinforces the frontier myth in its proclamation of mental as well as spatial freedom, which is necessary to live the truly democratic experience advocated in the prose-like verses of Whitman's poetry. The verses of the sound poetry produced for *Diarios (Barragan)* also include dates that formed key moments in the life of the architect, and in their enumerative structure, praise the Romantic

Barraganova bliskost prirodi povezuje ga s romantičkim, kao i s američkim transcendentalističkim pokretom, čiji su se protagonisti nadahnjivali prirodom kako bi se uzdignuli na višu razinu duhovnog mišljenja. Metafora krajolika i njegove beskrajne mogućnosti pojačavaju mit o granici i njegovo proglašavanje mentalne i prostorne slobode, koja je nužna da bi se živjelo doista demokratsko iskustvo koje se zastupa u stihovima Whitmanove poezije koja je nalik na prozu. Stihovi zvučne poezije napisani za *Diarios (Barragan)* sadrže datume koji su tvorili presudne trenutke u životu tog arhitekta i koji u nabranjanju veličaju majstora američkog romantizma. Budući da se sam rad stvara kao instalacija ovisna o kontekstu, snaga zvučnog zapisa omogućuje da se ona upotrebljava kao poseban rad koji priziva pojmove vizualnosti samo svojim jakim kompozicijskim glazbenim i lirskim elementima.

Oslanjajući se na prostorne konotacije pojma granice kao kulturalne pripovijesti, Schinwald dalje razrađuje taj pojam i primjenjuje teritorijalne aspekte prirode na neposrednu okolinu ljudskog tijela. Otkad se sve intenzivnije vodi rasprava o rastapanju spolova i o konstrukciji ljudskog tijela kao subjekta diskursa moći (Foucault, Butler), razni teorijski pristupi rezultirali su umjetničkom analizom te teme i njezinih vizualnih implikacija. Dok se 19. stoljeće još bavilo prostornim proširenjem teritorija, virtualni i diskurzivni prostori na kraju 20. stoljeća njegovali su mentalne sposobnosti za raskid sa svim biološkim ograničenjima i za stvaranje novih tjelesnih granica. Nadalje, sve veća oskudica životnoga prostora prisiljava ljude da se pozabave svojom neposrednom okolinom i otkriju stari mit slobode - i na mentalnoj, i na fizičkoj razini.

Počevši s pojmom mode kao alatke koja je ovisna o arhitekturi ljudskog tijela, a stoga i o njegovim ograničenjima, Schinwaldov se umjetnički pristup krajem 1990-ih usmjerio na dekonstrukciju odjevnih predmeta koji više nisu dražili žensko i muško tijelo, nego su dovodili u pitanje tipične geste i pokrete tijela. Na primjer, *Slavljenička košulja* iz 1997. ima tako krojene rukave da osoba koja je nosi mora automatski podići ruku i pozdraviti gledatelja. Glavna zamisao na kojoj je zasnovana ta intervencija ubrzo se pretvorila u performativno djelovanje kada je Schinwald počeo raditi s plesačima i prisilio ih da istražuju nove metode gibanja dok su nosili odjeću

master of American literature. Since the work itself is created as a context-specific installation, the strength of the soundtrack enables the latter to be used as an individual piece that evokes notions of visibility alone through its strongly compositional musical and lyrical elements.

Deriving from the spatial connotations of the frontier concept as a cultural narrative, Schinwald elaborates this notion further and applies the territorial aspects of nature to the immediate surroundings of the human body. Since the increasing discussion about the dissolution of the sexes and the construction of the human body as a subject to the discourses of power (Foucault, Butler), various theoretical approaches have resulted in an artistic analysis of this subject matter and its visual implications. Whereas the 19th century was still concerned with the spatial expansion of territory, the virtual and discursive spaces of the late 20th century have fostered the mental capacities to break with any biological constraints and thus create new bodily frontiers. In addition, the increasing scarcity of living space forces people to deal with their immediate surroundings and discover the old myth of freedom on a mental as well as physical level.

Starting with the notion of fashion as a utility tool that is dependent on the architecture, and hence the restrictions, of the human body, Schinwald's artistic approach in the late 1990s was concerned with the deconstruction of clothing items, which no longer teased the physique of men and women, but questioned typical gestures and movements of the body. The *Jubilance Shirt* from 1997, for instance, had its sleeves cut so that the person wearing the shirt automatically had to lift his/her hands up and hail to the spectator. The principal idea behind this intervention was soon turned into a performative action, when Schinwald started to work with dancers and forced them to explore new methods of movement while wearing clothes that impeded them in their traditional behavior. Normally, it is the space on stage which is said to tell actors and dancers what to do, but in this case, it was Schinwald who enforced a new system of codes with a specific set of signifiers out of which the dancers constructed their pre-signified constellations. Here, Schinwald recurs on Wittgenstein's theory of language games,



⁵ Stihovi su iz niza "Posvete" u *Vlati trave*. "Suvremenog čovjeka ja pjevam" je posljednji stih pjesme *Ljudsku osobnost ja pjevam*, a "Strašne ljepote, dobi i moći" je četvrti stih *Dok promišljah u miru*. WALT WHITMAN, *Leaves of Grass*. Prvi put objavljeno 1855., a u konačnoj verziji 1881. WALT WHITMAN, *Vlati trave*, Meandar, Zagreb, 2002., prev. Mario Suško.



⁵ The lines are taken from the "Inscriptions" series of *Leaves of Grass*. "The Modern Man I sing." constitutes the last line of the poem *One's-Self I Sing* and "Terrible in beauty, age and power," the fourth line of *As I Ponder'd in Silence*. WALT WHITMAN, *Leaves of Grass*. First published in 1855 and in its permanent version as of 1881.

5-6. M. Schinwald, *Dictio Pii*, 35 mm film/DVD, 2001.

Ljubaznošću / Courtesy: Galerie Georg Kargl



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7. M. Schinwald, *Dictio Pii*, 35 mm film/DVD, 2001.
Ljubaznošću / Courtesy: Galerie Georg Kargl

koja je ometala njihovo tradicionalno ponašanje. Obično se u prostoru pozornice glumcima i plesačima kazuje što im je činiti, ali u ovom slučaju Schinwald je nametnuo nov sustav kodova s osobitim sklopom označitelja iz kojih su plesači konstruirali njihove pred-označene konstelacije. Tu se Schinwald vraća Wittgensteinovoj teoriji jezičnih igara, koje nude niz pravila iz kojih igrači mogu razviti beskrajne kombinacije, ali uvijek unutar određenog okvira. Poput jezičnih igara, izvedbe plesača otvorene su prema novim, integrativnim strukturama, koje se mora preoblikovati u odnosu prema konstituirajućem drugom, a to su rekviziti i proteze iz Schinwaldova inventara.

U procesu svoga umjetničkog rada Schinwald se često vraća dekonstruiranim modnim predmetima koje proizvodi. Oni izgledaju drukčije nego na prikazima u galeriji ili na izložbi: to su medijski prikazi u obliku fotografija ili novina, sve do rekvizita u Schinwaldovim filmovima, ili kombinacija svega spomenutog. Jedan odjeveni predmet, čiji izgled možemo pratiti godinama, jest crna jakna s konopcima bez boje utkanima u leđa, čime se svakodnevna jakna pretvara u korzet, u koji se mora uklopiti tijelo plesača ili bez-rodnoga subjekta. Ta jakna isprva je pripadala repertoaru izmijenjene mode koji Schinwaldovi plesači često izvode, na primjer u predstavama koje je osmislio za bečke *Konzerthaus* i *Tanzquartier*. Različite izvedbe dovele su do niza fotografija u kojima ta korzet-jakna ima središnje mjesto. Za razliku od slavne fotografije ženskog tijela u korzetu, koju je Horst P. Horst snimio 1939., na kojoj je svjetlo usmjereno tako da stvori sjenovito osvjetljenje prizora, Schinwaldova fotografija ponajprije se usmjerava na obrise jakne,

which provide a set of rules out of which the players can develop endless combinations, however, always within a particular frame. Like the language games, the dancers' enactments are open to new, integrating structures that have to be reconfigured in relation to the constituting other: the props and prostheses of Schinwald's inventory.

In the course of his artistic work, Schinwald often returns to the deconstructed fashion items he produces. Their appearance varies from displays in gallery or exhibition settings, medial manifestations in the form of photographs, or newspapers, to the props in Schinwald's films, or a combination thereof. One item, whose appearance can be traced over the years, is a black blazer with beige ropes laced to its back, which transforms the everyday jacket into a corset, into which the dancer's or gendered subject's body has to fit. This jacket originally belonged to the repertoire of altered fashion in which Schinwald's dancers frequently perform, for instance in the productions he conceived for the Viennese Concert House and Tanzquartier. The various enactments led to a series of photographs, in which the corset jacket takes a central position. Unlike the famous photograph Horst P. Horst took of a female body in a corset in 1939, where the light is directed to enforce a shadowy illumination of the scene, Schinwald's photograph is mainly concerned with the contours of the jacket that make the subject vanish underneath and evoke the illusion of an X-rayed body which is stripped down to the bones. Accordingly, Schinwald tries to explore the inner frontiers, which form the basis for the body's free movement as an individual physical entity. Taking down the layers of the body's outer shell to showcase the essence of an attire-free existence (through which the spiritual component corresponds to the Romantic, nature-bound mind), Schinwald went one step further and used the same photograph for the Venice Biennial's Utopia Station project in 2003. This time, however, the photograph or poster showed an X-rayed torso along with the body's contours and the person's head exposed towards a deep black background, which implies a ghost-like apparition of the utopian self and at the same time reinforces the Platonic experience in the cave. This projective moment as a super-natural creation was also employed in Schinwald's

tako da subjekt nestaje ispod nje i nastaje iluzija tijela prozračenog rendgenskim zrakama, ogoljenog do kosti. U skladu s tim, Schinwald pokušava istraživati unutarnje granice, koje tvore osnovu slobodnog gibanja tijela kao pojedinačnog fizičkog entiteta. Skinuvši slojeve vanjske ljuške tijela kako bi prikazao bit egzistencije lišene odjeće (čime duhovna komponenta korespondira s romantičkim umom, vezanim uz prirodu), Schinwald je otišao korak dalje i poslužio se istom fotografijom za projekt *Utopia Station* na Venecijanskom bijenalu 2003. No, taj put su fotografija ili plakat prikazivali torzo prozračen rendgenskim zrakama uz obrise tijela i glave na crnoj pozadini, što implicira sablasnu prikazu utopijskog sebstva, a istodobno pojačava platoničko iskustvo u špilji. Taj projektivan moment kao natprirodno stvaranje Schinwald je primijenio i na svojoj samostalnoj izložbi u *Georg Kargl Gallery* u Beču 2003./04., gdje je drugu inačicu fotografije projicirao prema gore preko granično koso postavljenog zrcala u crnoj kutiji, načinivši tako modernu verziju izmijenjenog uređaja *camera obscura* kao izvora slikovnog prikaza.

Uz upotrebu jakne kao jedinstvenog rada o vizualiziranoj tvari koja identificira tijelo, Schinwald dalje razvija aspekt vezanja i ograničavanja, ali i erotiziranja napetosti u interpersonalnim odnosima u svom hvaljenom filmu *Dictio Pii* iz 2001. (čiji bi se latinski naslov mogao prevesti kao "Izreke blaženih"). Prvotno zamišljen kao interaktivan film s pet sličnih epizoda, pri čemu ih sve prati isti zvučni zapis u tipično schinwaldovskoj naraciji uz minimalno kombiniranje zvuka, *Dictio Pii* u međuvremenu se pretvorio u jedinstven videorad u kojemu je jakna postala jednim od glavnih rekvizita kojima se prenose fetišistički odnosi objekata percipiranih kinematografskim pogledom. Nastavljajući se na estetiku Wendersa ili Godarda, Schinwald istražuje skrivena lukavstva vizualnog jezika koji se ponajprije odnosi na odsutnost značenja, ali u svojoj strukturalnoj manifestaciji doima se tim konkretnijim. Sinkronizirani tekst podupire to shvaćanje u cijelom filmu: "Mi smo miomiris hodnika. / Ne znamo za izolirano djelovanje. / Izdajice privatnosti." Snimljen u sobama i hodnicima nekog hotela koji podsjeća na sedamdesete, zaplet je prožet trenucima koji se ponavljaju i uključuju proces čekanja kao konstitutivan aspekt protagonistovih čina. Primjena dekonstruiranog

solo exhibition at Georg Kargl Gallery in Vienna in 2003/04, where the second version of the photograph was projected upright through a slanted mirror in a black box, creating a modern version of an altered camera obscura device as a source for pictorial representation.

Apart from the usage of the jacket as a single piece of visualized and body-identifying matter, Schinwald further develops the aspect of tying up and limiting, but also eroticizing, the tensions of interpersonal relations in his acclaimed film production *Dictio Pii* from 2001 (whose Latin title translates into "Sayings of the Blessed"). Originally conceived as an interactive movie with five similar episodes, each with the same soundtrack in the typical Schinwaldesque narrative and minimal sound combination, *Dictio Pii* has meanwhile turned into a single video piece, in which the jacket has become one of the main props used to transport the fetishist relations of objects perceived through the cinematic gaze. Relating to a Wenders or Godard aesthetic, Schinwald explores the hidden stratagems of a visual language, which primarily deals with the absence of meaning, but in its structural manifestation seems all the more concrete. The voiced over text helps to support this notion throughout the film: "We are the perfume of corridors. / Unfamiliarized with isolated activity. / Traitors of privacy." Filmed in the rooms and corridors of a 1970s-looking hotel, the plot is full of reiterating moments that involve the process of waiting as a constitutive aspect of the protagonists' actions. The employment of a deconstructed fashion vocabulary in a jaded architectural context is clearly reminiscent of 1960s and 70s' science fiction classics that open up the frontiers into a distant universe. "We are utopian craftsmen, / Skopophil diplomats, / Pretty beggars, / not the product of poverty." Although clear referential elements to film history can be detected within the setting, the overall quality, which again revolves around a mythical conception, lies in the re-introduction of the auratic sphere into the narrative, acoustic and visual language of the technically reproduced work of art.

Disclaiming Benjamin's prophecies and relating to Freud's theory of pure visuality, Schinwald deals with the notion of the scopophilic gaze or scotophilic instinct - the English terminology varies, which is visible or audible in the use of the phrase



8

modnog rječnika u blaziranom arhitektonskom kontekstu jasno podsjeća na klasična djela znanstvene fantastike 1960-ih i 1970-ih, koja otvaraju granice u daleki svemir. "Mi smo utopijski obrtnici, / Skopofilni diplomati, / Lijepi prosjaci, / a ne posljedica siromaštva." Premda se u postavi otkrivaju jasne reference na povijest filma, opća kvaliteta, koja se ponovno usmjerava na mitsku koncepciju, skriva se u opetovanom uvođenju auralne sfere u narativni, akustički i vizualni jezik tehnički reproduiranog umjetničkog djela.

Odbacujući Benjaminova proročanstva i nadovezujući se na Freudovu teoriju čiste vizualnosti, Schinwald razmatra pojam skopofilnog pogleda ili skopofilnog nagona - engleska terminologija varira, što se može vidjeti ili čuti u upotrebi izraza "skopofilni diplomati". No, od gledatelja se zahtijeva upravo da budu diplomati kada promatraju neobične susrete likova u *Dictio Pii*, jer kao diplomati moraju zauzdati svoju seksualnu želju koju, prema Freudu, potiče skopofilni nagon u obliku seksualnog pred-užitka.⁶ No, pogled kojim se Schinwald bavi nije usmjeren samo na protagoniste i njihovu ulogu seksualnih bića, nego i na objekte upotrijebljene kao proteze, kako bi pojačali tjelesne reakcije i pokrete. U tom kontekstu, tvrdi Freud, skopofilni pogled ima funkciju gledanja objekta kako bi se zadobila njegova svojstva, što izvodi iz djetinjeg iskustva, kada se samo činom gledanja moglo zadovoljiti libidinalnu žudnju. Objekte koje

"scopophil diplomats." And yet diplomats is what the spectators are required to be when gazing at the strange encounters of the characters in *Dictio Pii*, because as diplomats they have to curb their sexual desire, which for Freud is triggered by the scopophilic instinct in the form of sexual forepleasure.⁶ The look with which Schinwald is concerned, however, is not only directed at the protagonists and their role as sexual beings, but also at the objects used as prostheses to enforce bodily reactions and movements. In this context, Freud argues, the scopophilic gaze has the function of looking at an object in order to share in its qualities, which derives from childhood experience, when the sole act of looking is able to gratify libidinal desire. The objects Schinwald uses can thus be seen as ephemeral or deconstructed fashion accessories on the one hand, and as fetish on the other. The latter connotation turns out to be extremely strong in Schinwald's *Shoe Trailers*, which he presented on a large display screen high on a building on Alexanderplatz for the Berlin Biennial of 1998. In these ultra short clips, several shoe models are advertised, but through cut-off heels or open toes, the question of usage retreats in favor of the fetishist examination that remains on an auratic and purely visual, but nevertheless mind-expanding, level.

Returning to the usage of the jacket in *Dictio Pii*, the fetishist/SM notion of the plot

Schinwald upotrebljava stoga se može gledati kao efemerne ili dekonstruirane modne detalje s jedne strane, ili kao fetiš s druge strane. Pokazuje se da je potonja konotacija posebno jaka u Schinwaldovim *Shoe Trailers*, koje je prikazao na velikom projekcijskom ekranu visoko na zgradi na trgu Alexanderplatz tijekom Berlinskog bijenala 1998. U tim vrlo kratkim spotovima reklamira se nekoliko modela cipela, ali se zbog odrezanih peta ili prstiju koji vire, pitanje upotrebe povlači u korist fetišističkog istraživanja koje ostaje na razini auralnoga ili posve vizualnoga, ali razini koja ipak proširuje svijest.

Vratimo li se upotrebi jakne u *Dictio Pii*, fetišističko/SM poimanje zapleta postaje očito kad žena vezuje muškarca koji nosi korzet-jaknu tako da se ne može micati. Njegov položaj sveden je na ulogu *connoisseura*, što vrijedi i za gledatelje filma, kada prva žena odlazi i dopušta da na pozornicu dođe druga žena s napuhanom haljinom, koja očito preuzima položaj falusnog objekta. Tada dolazi do naglog reza. U drugom prizoru starija žena sjede kose, u haljini nalik na one koje je nosila Marilyn, neprekidno puši jednom rukom, dok drugom drži metalni jaram na jednom ramenu, s hvataljkom koju pridržava ispruženim prstom. Takvi rekviziti čine glavne elemente Schinwaldova filma, a prikazani su kao objekti i na njegovoj bečkoj izložbi. Njihovom se upotrebom uobičajeni pokreti i uobičajeno ponašanje dovode u pitanje i suočavaju s mogućim "drugim" rješenjima. Isto vrijedi i za prizor u kojemu muškarac stavlja ogrlicu oko glave i pričvršćuje ju između usana i zubi, čime stvara vječni osmijeh. "Mi smo rastrojeni", odjekuje posljednja rečenica teksta koji se ponavlja, naglašavajući jezovite jazove i grčeve ljudske egzistencije. Štoviše, posebna upotreba rekvizita u prizorima bez koherentnih tematskih zapleta i prijelaza prisiljava gledatelje da otvore granice svijesti prema nesvjesnome i prihvaća skrivene struje svakodnevnih činova kako bi preoblikovala arbitrarnu rutinu.

Schinwaldova primjena rekvizita koji imaju karakter (seksualnih) proteza pratila je umjetnikovo djelovanje u svim medijima koje primjenjuje, od početnih trenutaka podupiranja nečijeg tjelesnog položaja, preko dekonstrukcije tradicionalnog modnog rječnika, do umjetanja fetišističkih objekata u danu umjetničku građu. Potonjim se Schinwald vraća estetici i romantičkom svje-



becomes obvious when a woman ties up the man wearing the corset jacket, which makes him unable to move. His position is reduced to the role of the connoisseur, as are the viewers of the film, when the first woman leaves to let another woman enter the scene with a seemingly inflating dress that clearly takes the position of the phallic object. Then there is an abrupt cut. In another scene, an older woman with white hair and a Marilyn-type white dress smokes incessantly with one hand, while the other hand is fixed in a metal harness reaching to one shoulder with a holder through which the woman keeps her index finger extended. Props like these form the key elements in Schinwald's film and were also exhibited as objects in his Viennese gallery show. Through their usage, common movements and acts of behavior are put into question and confronted with possible "other" solutions. The same accounts for the scene in which a man puts a necklace around his head to fix it between mouth and jaws, rendering him an eternal smile. "We are deranged," the final sentence of the reiterating text phrases echoes, emphasizing the uncanny gaps and spasms of the human existence. Moreover, the special use of props in scenes without coherent thematic plots and transitions forces viewers to open up the frontiers of the unconscious and accept the underlying currents of daily acts in order to reformulate arbitrary routines.

▼
6 Detaljnu analizu vidi u: SIGMUND FREUD, *Drei Abhandlungen zur Sexualtheorie / Tri rasprave o teoriji seksualnosti*, 1905.

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6 For a detailed analysis see SIGMUND FREUD, *Drei Abhandlungen zur Sexualtheorie / Three Essays on the Theory of Sexuality*, 1905.

8. M. Schinwald, *Bez naziva / Untitled, laserski ispis / pigment print*, 2002.

Ljubaznošću / Courtesy: Galerie Georg Kargl

9. M. Schinwald, *Josef, laserski ispis / pigment print*, 2003.

Ljubaznošću / Courtesy: Galerie Georg Kargl

10. M. Schinwald, *Isaac, laserski ispis / pigment print*, 2003.

Ljubaznošću / Courtesy: Galerie Georg Kargl

tonazoru 19. stoljeća. Služeći se starim bakrorezima uglednika (koje se portretiralo uglavnom u topničkim odorama), Schinwald dodaje rekvizite i tjelesne deformacije koje nadilaze estetske granice i tradicionalne seksualne preferencije. Godine 2002. Schinwald je izmijenio skupni portret *Pete mađarske regimente Radetzky*: pet vojnika sjedi, osmorica stoje, a jedan kleči (sl. 8). Vojnik uzvišena držanja dobio je istu ogrlicu između usana i zubi kao i čovjek u *Dictio Pii*, ali sa zatvorenim ustima. Vojnik uz njega drži ruku na uhu čovjeka ispred sebe i postavlja mu veliku naušnicu na desno uho. U tom prizoru muškog druženja jasna je referenca na moguće seksualne veze između prikazanih ljudi, kao što naušnica na desnom uhu kodificira homoseksualne sklonosti. Daljnji označitelji na slici su ruka pretposljednje osobe na desnoj strani, koja počiva na susjedovu ramenu, čija pak ruka na samom desnom rubu slike ima nabrane rukave. Među ostalim izmjenama su i rukavi koji su zašiveni zajedno, ili ruke na prsima kao dio odjeće, dvije dodatne inačice dekonstruirane ludačke košulje, koja se poziva na raznoliku odjeću koju je Schinwald upotrebljavao u svom gotovo desetljeće dugom umjetničkom radu.

Izmjena bakroreznih portreta iz 19. stoljeća odnosi se i na najnoviju Schinwaldovu fazu umjetničkog rada. Od prve izmjenne skupne slike posvetio se radu na pojedinačnim portretima. Ekskluzivnost tadašnje portretne umjetnosti odražava se na grafički doradenim otiscima, koji su bili raskošno izvedeni i svaki se prodavao kao jedinstven primjerak. Rekvizite je najčešće umetao na područje lica, ulazeći na područje SM prakse. Jedan od elemenata koje Schinwald upotrebljava, a koji izvodi iz skupnog portreta, jest lice posve prekriveno velom, koje nadilazi mitske, ali sveprisutne značajke tipičnog Schinwaldova lika. Premda izvorni portreti potječu iz Europe, njihovo držanje i odjeća portretiranih ljudi u velikoj se mjeri nadovezuju na razdoblje američkog građanskog rata 1860-ih, vrijeme kada je Whitman objavio *Vlati trave*. Štoviše, imamo li na umu Whitmanove demokratske stihove koji prelaze granice seksualnosti, čini se da je Schinwaldova primjena rekvizita prikladnija u američkom kontekstu, nego u kontekstu monarhijske i katoličke Europe. Kako bi nadogrudio cijeli taj proces naizgled stvarnoga auralnog elementa, Schinwald je uzeo i izvorne slike slikane uljem iz 19. stoljeća te ih je dao lažno restaurirati i

Schinwald's application of props which have the character of (sexual) prostheses has accompanied the artist's work through every medium he deploys, from the beginning moments of buttressing a person's posture, the deconstruction of traditional fashion vocabulary, to the insertion of fetishist items into given artistic matter. The latter brings Schinwald back to the aesthetics and Romantic outlook of the 19th century. Using a number of antique etchings of honorable men (who used to have their portraits taken mostly in artillery uniforms), Schinwald graphically inserts props and bodily deformations which go beyond aesthetic borders and traditional sexual preferences. In 2002, Schinwald altered the group portrait of the 5th Hungarian Regiment Radetzky (ill. 8) of five soldiers sitting, eight standing, and one kneeling. The very left soldier of those standing obtained the same necklace between mouth and jaws as the man in *Dictio Pii*, however, with his mouth closed. The man next to him holds his hand down to the ear of the man sitting in front of him and places a large earring to his right ear. What becomes apparent in this scene of male bonding is the clear reference to possible sexual ties between the involved people, such as a stud on the right earlobe codifying homosexual inclinations. Further signifiers in the picture are the hand of the penultimate person on the right side placed on his neighbor's shoulder, whose arm at the very right end of the picture bears puffed shoulder sleeves. Other alterations include sleeves sewn together in the front, or chest and arms tied together as part of the clothing: two more versions of a deconstructed strait-jacket, which refers to a variety of clothes Schinwald has used within almost a decade of his artistic work.

The alteration of 19th century etched portraits also concerns Schinwald's most recent phase of artistic endeavors. From the first alteration of the group picture, he has gone to work on individual portraiture. The exclusivity of former portrait art is mirrored by graphically intricate prints, which are lavishly produced and each sold as single editions. The props are mostly inserted into the facial area, entering also the domain of SM practices. One element which Schinwald uses, and which derives from the group portrait, is a completely veiled face, transcending the mythical yet ubiquitous traits of the typical Schinwald character.

predstavio ih zajedno s tehnički reproduci-
ranim grafikama.

Usredotočimo li se na glavne teme Schinwaldova umjetničkog univerzuma, glavna pitanja u njegovu djelu odnose se na problem današnjih odnosa prema identitetu i na potragu za novim oblicima slobode, a čini se da ih on locira samo u nijansama, u bliskoj budućnosti. Pojam mita o granici pomaže nam razumjeti želju za proširivanjem prostornoga, mentalnoga, ali i tjelesnog teritorija. Schinwaldove reference na stvaranje tog mita u 19. stoljeću i njegova trajna prisutnost u današnjoj areni kulturalnih pripovijesti i u američkom književnom i javnom diskursu pomažu mu razviti specifično djelo koje nastaje iz europske perspektive i suočava se s raznim teorijskim gledištima i modelima kulturalizacije, kao i s različitim društvenim i političkim praksama. Schinwaldova kulturalno kodirana viđenja utopijskih, no ipak mogućih konstelacija sebstva, propituju današnje uvjete vizualnosti s obzirom na razvoj medijalnosti i politički definirane procese socijalizacije, kojima su potrebne alternative u suočavanju s dominantnim silama stvarnosti. ▼

prijevod / translation: Goran Vujasinović

Although the original portraits were of European descent, postures and attire of the portrayed people very much relate to the American period around the Civil War in the 1860s, the time of Whitman's publication of *Leaves of Grass*. Moreover, with Whitman's democratic and sexuality-crossing verses in mind, the application of Schinwald's props seems all the more feasible in the American context than in a monarchic and Catholic Europe. To add to the whole process a seemingly real auratic element, Schinwald also took original oil paintings from the 19th century, which he had falsely restored and presented together with the technically reproduced prints.

Centering on the key themes of Schinwald's artistic universe, the main issues of his work deal with the problem of current relations to identity and the search for new forms of freedom, which seem to be located only in nuances in the near future. The concept of the frontier myth helps to understand the desire for the expansion of spatial, mental as well as bodily territory. Schinwald's references to the creation of this myth in the 19th century and its lingering quality in the present arena of cultural narratives and American literary and public discourses help to develop a specific body of work, which is created from a European perspective and confronts various theoretical angles and patterns of culturalization as well as diverse social and political practices. Schinwald's culturally encoded takes on utopian, yet possible, constellations of the self question the present conditions of visibility with regard to the development of medially and politically defined processes of socialization, which are in need of alternatives vis-à-vis the dominant forces of reality. ●

Markus Schinwald - umjetnik iz Beča. Na Manifesti 5 u San Sebastianu 2004. sudjeluje s video radom *Diarios (to you)*.

Markus Schinwald - Vienna-based artist. He is one of the participating artists of Manifesta 5 in San Sebastian, 2004, where he is represented with his video *Diarios (to you)*.

→ Walter Seidl - kustos i kritičar iz Beča.

Walter Seidl - Vienna-based curator and critic.