

# MINUTA ŠUTNJE *MOMENT OF SILENCE*

Nadija Mustapić / Toni Meštrović



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Mali Salon Gallery, Rijeka, Croatia*





# MINUTA ŠUTNJE

Nadije Mustapić i Tonija Meštrovića

## Subjekt u medijatiziranom prostoru i vremenu

Branka Benčić

*I do not see it according to its exterior envelope; I live it from the inside; I am immersed in it. After all, the world is around me, not in front of me.*

- Maurice Merleau Ponty, *Eye and Mind*<sup>1</sup>

“Zavodljiva nematerijalnost” i “mimetičko obavljanje” kojima se opisuju video instalacije umjetnika u galerijskom kontekstu karakteristični su za protok slika koji definira suvremenu vizualnu kulturu. Multimedijalne instalacije transformiraju fizičke prostore u ambijente ispunjene slikama iz projektorâ, sudjeluju u razvijanju novih audiovizualnih formi stvarajući nove vizualne i zvučne uvjete u proizvodnji subjektivnosti. “Deiktični zaokret”<sup>2</sup> u recentnoj produkciji pokretnih

slika umjetnika upućuje na projekciju kao događaj, estetiku i praksu prostornog iluzioniranja, formiranje subjektivnih okolina, a usmjeren je na poziciju promatrača i izazivanje različitih osjećaja, poput nesigurnosti, nestabilnosti ili kritičkog stava. Doprinosi dislociranju (izmještanju) i destabiliziranju fiksnih uvjeta promatranja, projekcije postaju načini usmjeravanja pažnje na kompleksne odnose suvremenog subjekta u medijatiziranom prostoru i vremenu.<sup>3</sup> U njima se, riječima Waltera Benjamina, *prostor prožet ljudskom sviješću nadomješta prostorom ispunjenim nesvjesnim*. Umjetnici su zaokupljeni kreiranjem društvenog prostora koji nije samo kontekstualan i diskurzivan, već i realan i umjetnički kreiran.

Na navedenim se pretpostavkama, koje se odnose na strukturu i doživljaj samog djela, kao i na načine njegove reprezentacije i recepcije, razvija *Minuta šutnje*, kompleksna višekanalna videoinstalacija, zajednički rad Nadije Mustapić i Tonija Meštrovića.

*Minuta šutnje* proizlazi iz interesa autora za dva brodogradilišta koja im se nalaze u neposrednoj blizini – splitski „Brodosplit” i riječki „3. Maj”, interes koji može služiti kao okvir za paradigmatičan primjer reflektiranja različitih socijalnih, gospodarskih odnosa, aktualnih stanja i trenutnih pozicija u Hrvatskoj.

*Minuta šutnje* razvija se kao umerziva višekanalna videoinstalacija koja se proteže cjelokupnim galerijskim prostorom. Pomno strukturirana galerijska prezentacija ovladava audiovizualnim sadržajem i njegovom medijskom reprezentacijom prostorno strukturirajući rad kroz pet međusobno prožimajućih cjelina.

U *Minuti šutnje* narativnost nije linearna, već je fragmentarno i prostorno strukturirana, a petokanalna instalaciju povezuje jedinstvena zvučna komponenta koja orkestrira cjelokupni ambijent u audiovizualan doživljaj. Posebna je pažnja ovdje usmjerena na suodno-

se slike i zvuka prilikom oblikovanja zvučnog ambijenta, koji imaju značajnu ulogu u stvaranju cjelokupnog doživljaja, oblikovanju volumena instalacije, određivanju koordinata prostora, povezivanju, stvaranju kontinuiteta te formiranju atmosfere i slojeva značenja.

Pet različitih projekcija obuhvaćaju nekoliko segmenta proizvodnog procesa u brodogradnji, koji, međutim, ne prate uobičajen slijed postupaka izgradnje broda, već strukturiraju specifičan narativ industrijskih, apstraktnih, poetskih i dokumentarnih prizora. Instalacija se razvija od videoportreta radnika, koji fiksiraju naš pogled, i nismo sigurni gledamo li mi njih ili lica iz projekcija promatraju nas. Više su od prikaza lica kao dosljedne reprodukcije fizionomije portretirane osobe, predstavljaju subjektivitet i karakter formiran oko psiholoških i simboličkih karakteristika koje su konstruirane zajedništvom formalnih umjetničkih elemenata i tehničkih mogućnosti optičke naprave. Budući da video tehnologija podržava produljenu vremensku dimenziju slike, u svrhu fikcionalizacije vremena, na ovaj način lica i tijela postaju teritorij, a fiksiranje pogleda - fiksiranje tjeskobe.

Na videoportrete se nadovezuje usporeni prizor porinuća broda, a rastegnuta vremenska dimenzija naglašava napetost i potencijalnost prizora. Slijed instalacije nastavlja se različitim planovima i fragmentiranim detaljima industrijskog interijera proizvodnih pogona, a prikazuju se kao tri projekcije u zasebnoj prostoriji. Montažni ritam prizora korespondira s industrijskom bukom, zvukom brušenja i iskrenja metala, dok u detaljima prikazuju "mašinsku estetiku" u apstraktnim konstrukcijama, donoseći kroz montažne rezove i lomove niz postupaka diskontinuiteta. Proizvode se svjesni i nesvjesni pomaci u percepciji promatrača. Kao da *nejasno osjećamo pukotine, zjevove, točke trenja; katkad imamo neodređen dojam da prostor na mjesti-*

*ma zapinje, puca ili da se sudara...*<sup>4</sup>

Namjera ovih kadrova nije bila dokumentaristički pratiti faze izrade broda već *obuhvatiti estetiku radnog prostora i procesa u prikaze senzornih doživljaja (miris, težina, taktlnost, zvuk, tenzija, opasnost). Ritmičke izmjene kadrova, subjektivnih i objektivnih rakursa, prostori tišine i zvuka, uvode gledatelja dublje u proces rada*, ističu Nadija Mustapić i Toni Meštrović.<sup>5</sup>

Optičko nesvjesno kamere kreće se prostorima brodogradilišta, kao prostorima reprezentacije industrijske proizvodnje, istražujući i reflektirajući različite pozicije i načine na koje se strukturiraju značenja i doživljaj prostora. Otkriva prostor koji na specifičan način izmješta i transformira uobičajena shvaćanja, naglašavajući pritom montažne odnose kao kombinaciju ritma i dramaturgije prizora. U video umjetnosti je šav između prostora i vremena - prostor forme, tvrdi Fredric Jameson.<sup>6</sup>

Prizori se temelje na promatranju i donose osobnu politiku fizičkog i mentalnog "krajolika" koji apsorbira slike brodogradilišta u estetiku umjetničkog videa. Autori pokazuju kako se poetskim sredstvima, a ne samo izravnim govorom, može postići društveni angažman, solidarnost, suosjećanje te politička i socijalna osjetljivost, prizorima koji nam razotkrivaju "politički potencijal poetskog".

Prizori koji kadiraju i strukturiraju detalje industrijskog prostora, odnosno interijeri brodogradilišta predaju se i paralelno izmjenjuju dokumentarističkim kadrovima eksterijera koji prikazuju "izlazak radnika iz tvornice", tvoreći tako ciklički narativ naglašen ponavljanjem i prezentacijom u petlji (loop). Prizori izlaska radnika iz tvornica ovaj rad dovode u vezu s poviješću kinematografije, istoimenim prizorima početaka filmskog medija braće Lumière ili onih koje je medijski posredovao Harun Farocki.

*Minutom šutnje* Nadija Mustapić i Toni Meštrović pozicioniraju pitanja brodogradilišta kao pitanja kolektivne memorije i društvene i političke stvarnosti, odajući poput tihih promatrača hommage radnicima, brodogradilištu i brodogradnji. U *Minuti šutnje* ističe se odnos mjesta i dokumenta, a predstavlja kontekst koji se približava karakteru poetičkog dokumentarizma i bavi pitanjima rada, iako ne pripada žanru, odn. formi dokumentarnog filma.

Danas možemo govoriti o "dokumentarističkom zao-kretu" u suvremenim umjetničkim praksama kao načinu na koji umjetnici žele uspostaviti specifičan odnos sa stvarnim, i to redefiniranjem vizualnog jezika, estetike, eksperimenta, kroz prikaze društvene stvarnosti i osobnih, individualnih priča.<sup>7</sup> Velik broj vizualnih umjetnika poseže za metodama i alatima dokumentarizma, koji se javlja kao referentno mjesto u suvremenoj umjetnosti. Dokumentarizam na taj način postaje široka i elastična kategorija, sredstvo posredovanja odnosa sa stvarnim. Aspekti tako shvaćene dokumentarnosti u središtu su interesa ne samo filmskih praksi već i suvremene umjetničke produkcije, kao način interpretiranja stvarnosti i svijeta koji nas okružuje.

Promišljajući prezentacijske strategije i prakse, odnose prema pokretnoj slici, slikama iz projektora, ambijentima u kojima se javljaju, situacije i kontekste koje stvaraju, te doživljaj koji omogućavaju promatraču, snimljeni materijal doživljava svoju transformaciju iz narativnog u „prostorni“ oblik, ambijent. Slike iz projektora u galerijskom kontekstu ne mijenjaju samo izlagački prostor, već mijenjaju naše iskustvo i doživljaj umjetnosti. Gledatelj postaje sudionik „uronjen“ u projekciju s kojom dijeli jedinstven prostor, nestaje granica između posjetitelja i djela. Pažnja je usmjerena na situaciju u galeriji, a promatrač preuzima ulogu subjekta u fizičkom prostoru izložbe, čije značenje po-

nekad kao da se upija osmozom, kroz kožu. Multiplicirani ekrani predstavljaju fragmentirane prostore i nestabilne okoline. U njima se vremenski i prostorni pomaci očituju kroz uvjete reprezentacije. Generiraju se prostorne veze i disjunkcije, a vrijeme i lokacije (prostori) prepliću se na brojne načine. Predstavljaju prostore diskontinuiteta koji se temelje na lomovima, procijepima između slika.<sup>8</sup> U tim je procjepima smješten posjetitelj, koji se i doslovno nalazi između ekranskih slika povezujući praznine među njima.

- 1 Thomas Zummer: *Projection and Dis/embodiment*, u: Chrissie Iles: *Into the Light. Projected image in American Art 1964 - 1977*, Whitney Museum of American Art, New York, 2001. (katalog izložbe)
- 2 Alison Butler: *Deictic turn: space and location in contemporary gallery film and video installation*, Screen 51/4, Oxford University Press, 2010.
- 3 ibid.
- 4 Georges Perec: *Vrste prostora*, Meandar, Zagreb, 2005.
- 5 Nadija Mustapić i Toni Meštrović, izjava o radu
- 6 Fredric Jameson: *Video, Surrealism without the unconscious*, u: *Postmodernism, or, the cultural logic of late capitalism*, Duke University Press 1991/2005.
- 7 Mark Nash: *Experiments with truth*, Fabric Workshop and Museum, Philadelphia, 2004. (katalog izložbe)
- 8 Alison Butler: *Deictic turn: space and location in contemporary gallery film and video installation*, Screen 51/4, Oxford University Press, 2010.



# MOMENT OF SILENCE

by Nadija Mustapić and Toni Meštrović

## Subject in Mediatized Space and Time

Branka Benčić

*I do not see it according to its exterior envelope; I live it from the inside; I am immersed in it. After all, the world is around me, not in front of me.*

- Maurice Merleau Ponty, *Eye and Mind*<sup>1</sup>

The notions of „seductive immateriality“ and „mimetic engulfment“, used for describing gallery video installations, are characteristic features of image flow in contemporary visual culture. Multimedia installations transpose physical spaces into settings filled with projected images. They develop new audiovisual forms by creating a new audiovisual context in the production of subjectivity.

A “deictic turn”<sup>2</sup> in contemporary production of artist moving images suggests that projection is an event containing the aesthetics and practice of spatial illu-

sions, an event that creates subjective environments. Deictic turn focuses on the observer’s position and evokes different states and emotions, such as insecurity, instability and critical stand. By dislocating and destabilizing the fixed position of observation, projections shift the viewer’s attention towards the complex relationships of modern subjects in mediatized space and time.<sup>3</sup> In the projections, as Walter Benjamin puts it, *a space informed by human consciousness gives way to space informed by the unconscious*. The artists are occupied with the formation of a social space that is not just contextual and discursive, but also real and artistic.

The abovementioned notions, which refer to the structure, experience, presentation and reception of an art piece, are the foundation for *Moment of Silence*, the complex multichannel video installation by Nadija Mustapić and Toni Meštrović.

*Moment of Silence* was conceived due to the authors’ mutual interests in the shipyards located in their hometowns: Split’s “Brodosplit” and Rijeka’s “3. Maj”. Their interest serves as a paradigmatic frame for reflecting different social and economic issues and Croatia’s current position and concerns.

*Moment of Silence* was designed as an immersive multichannel video installation that permeates the entire space of the gallery. The meticulously structured presentation guides the audiovisual content and its media delivery through five intertwining components.

The narration of *Moment of Silence* is nonlinear, fragmented and spatially structured. However, the five-channel installation is held together by the surround sound that orchestrates the entire space and creates a unique audiovisual experience. A special emphasis is placed on the relationships of image and sound.



These relationships play a significant role in the creation of the overall experience, in the formation of the installation's volume, in defining of the space coordinates and, finally, in the creation of continuity, atmosphere and layers of meaning.

The five projections include segments of shipbuilding processes. However, these segments do not depict the standard procedures of production in the shipyards, but they form a specific narrative of industrial, abstract, poetic and documentary images. The installation contains video portraits of the shipyards' workers who fix the viewer's gaze; still, one cannot clearly say who gazes at whom, the viewer at the workers or vice versa. Further on, these video portraits go beyond mere reproduction of a person's physiognomy; they reflect the subjectivity and the character created by psychological and symbolic features that emerge from the blend of formal artistic elements and technical possibilities of an optical device. Since video technologies support extended time dimension of an image, aiming to fictionalize time, the faces and the bodies of the workers become a territory, and the fixing of the gaze pinpoints the anxiety.

The video portraits are accompanied by a slow-motion image of ship launching. Time dimension of the image is stretched, which underlines its tension and potentiality. The installation continues in the form of three projections shown in a separate room of the gallery, depicting different grounds and fragmented details of the industrial interiors. The rhythm in which the projections have been edited corresponds to the rhythm of industrial noise and the sounds of grinding and steel sparks. Details of the images reveal "machine aesthetics" in abstract structures and create discontinuity through editing cuts and fractures, producing conscious and unconscious shifts in the viewers'

*perceptions. As if we confusedly sense fissures, gaps, points of friction; at moments we have the vague notion that it is being crowded or that it is bursting forth, or that it has collided with something ...*<sup>4</sup>

These video frames do not intend to give a documentary description of shipbuilding process. They aim to encompass the aesthetics of shipyards and work processes and present them in a purely sensory way (*smell, weight, tactility, sounds, tension, danger*). Rhythmic sequencing of editing and the exchange of subjective and objective film frames lure the viewer deeper into the work processes, as put by Nadija Mustapić and Toni Meštrović.<sup>5</sup>

The optical unconscious of the camera moves around the shipyards that represent Croatia's industrial production, while exploring and reflecting different positions and ways in which meanings are structured. It represents space that dislocates and transforms common views and at the same time highlights the specific dramaturgy and rhythmic editing. In video art, the seam that links space and time is the space of form, according to Fredric Jameson.<sup>6</sup>

This work of art is based on observation and reveals a personal understanding of physical and mental "landscape" that transforms the shipyard images into aesthetics of video art. The authors have shown that social engagement, solidarity, compassion and political sensitivity can be created with use of poetic means, and not just by explicit speech. In other words, poetic means have political potentials.

The scenes showing work processes that frame and organize the details of the industrial interior are intertwined and composed together with other documentary scenes of the exteriors showing workers leaving the factories at the end of their working day. Such a composition creates a recurring narrative that

is further highlighted by repetitions and loops. The scenes depicting workers leaving the factories place this art piece in direct connection with the history of cinematography and are reminiscent of the Lumière brothers' first film recordings or the correlating media-based references by Harun Farocki.

Through their *Moment of Silence*, Nadija Mustapić and Toni Meštrović bring up the issue of the shipyards as an issue of collective memory and social and political environment. They act as silent observers who pay homage to the workers, to the shipyards and the industry itself. *Moment of Silence* draws attention to the relationship of the shipyard space and its documented image. This relationship introduces a context for the art piece that has some features of poetic documentarism and deals with the issues of labor, but it does not belong to the genre of documentary film. Much has been said about "documentary turn" in contemporary art practices. Artists use it as a way to establish special relationship with reality. In their work, which represents social reality and personal, individual stories, artists redefine visual language, aesthetics and experiment.<sup>7</sup> A large number of visual artists use methods and tools of documentary film language as the reference point in contemporary art. Therefore, documentarism has become a wide and expandable category, the means of mediating the relationship with reality. The aspects of such notion of documentarism are the main point of interest not just in film practices, but also in contemporary art production, as the way of interpreting reality and the world around us. Upon reflecting on presentation strategies and practices, interaction with moving images, projections, the atmosphere of the images, situation and contexts of the images and the viewer's experience, the recorded material undergoes a transformation from a nar-

rative into a spatial form. Not only do the projected images change the space of the gallery, but they also change our experience and our interpretation of art. The viewer becomes a participant "immersed" into the projection and the boundary between the viewer and the art piece simply vanishes. The attention is drawn to the situation in the physical space of the installation, where the observer assumes the role of a subject, who absorbs meaning 'into the skin', almost by osmosis.

The multiple screens represent fragmented spaces and unstable environments, in which temporal and spatial shifts occur depending on the context of representation. Numerous spatial relations and disjunctions are generated, while time and locations are interwoven in different ways. Multiple screens represent spaces of discontinuity based on fractures, gaps, fissures among the images. The viewer is placed exactly there, in these slits. Moreover, the viewer is physically placed among the surrounding screens, filling the gaps among them.

- 1 Thomas Zummer: *Projection and Dis/embodyment*, in: Chris- sie Iles: *Into the Light. Projected image in American Art 1964 - 1977*, Whitney Museum of American Art, New York, 2001 (exhibition catalogue)
- 2 Alison Butler: *Deictic turn: space and location in contemporary gallery film and video installation*, Screen 51/4, Oxford University Press, 2010
- 3 *ibid.*
- 4 Georges Perec: *Vrste prostora*, Meandar, Zagreb, 2005
- 5 Nadija Mustapić and Toni Meštrović, artist statement
- 6 Fredric Jameson: *Video, Surrealism without the unconscious, u: Postmodernism, or, the cultural logic of late capitalism*, Duke University Press 1991/2005
- 7 Mark Nash: *Experiments with truth*, Fabric Workshop and Museum, Philadelphia, 2004 (exhibition catalogue)



## IZJAVA UMJETNIKA

*Minuta šutnje* je koautorski projekt dvoje video umjetnika iz Rijeke i Splita, Nadije Mustapić i Tonija Meštrovića. Nastajao je u periodu od 2012. do 2013. snimanjem na terenu, u brodogradilištima 3. Maj i Brodosplit, te kroz suradnju sa samim radnicima. Audio i video materijali sa lokacija splitskog i riječkog brodogradilišta, montirani su u više-kanalnu instalaciju, koja se u galerijskom prostoru proteže kroz osam zvučnih i pet video kanala. Mimo klasičnog dokumentarnog pristupa, video sekvence nemaju za cilj ilustrirati etape izrade broda ili pak portretiranjem izdvojiti pojedine radnike iz radnog pogona, već obuhvatiti estetiku radnog prostora i procesa u prikaze senzornih doživljaja (miris, težina, taktilnost, zvuk, tenzija, opasnost). Ritmičke izmjene kadrova, subjektivnih i objektivnih rakursa, prostori tišine i zvuka, uvode gledatelja dublje u proces rada. U fokusu su vrijednosti specifičnih radnih procesa u brodogradilištu, znanja i vještina koje rad čine radom, a čovjeka čovjekom. *Minuta šutnje* propituje kako se individualne radne vrijednosti prevode u lokalnu tradiciju i produkciju koja je u direktnom odnosu s nacionalnim ili globalnim ekonomijama.

Iza aktualne ekonomsko-političke teme privatiziranja brodogradilišta ili kraja tradicije brodogradnje u Hrvatskoj, stoji društveno marginaliziran, intenzivan rad kojem su izloženi radnici u toku proizvodnje. Stoga su u prvom planu ljudi, njihovo kretanje, oblikovanje prostora, njihove radnje i geste. Namjera projekta je usmjeravanje pozornosti na specifične vještine, individualne napore i radne procese, koji sačinjavaju čitavu tradiciju, a ostaju previđeni u kontekstu šire javne polemike o sudbini brodogradnje u Hrvatskoj. Crvena nit projekta sugerirana samim naslovom naznačuje teme krhkosti identiteta, egzistencijalne i ekonomske neizvjesnosti, post-tranzicijske nelagode, odraza situacije koja zadire šire od lokalne problematike.

Na jednom video kanalu unutar postava izmjenjuju se *close-up* video portreti radnika koji jedan po jedan, u tišini jedne minute gledaju u kameru, odnosno u gledatelja, odnosno u video projekciju koja se nalazi nasuprot,

a sadrži usporeni snimak porinuća broda. S obzirom na aktualno stanje hrvatske brodogradnje porinuće zadobiva sasvim drugačije značenje. Ostale projekcije unutar izložbe posvećene su etapama i pojedinostima procesa rada (varenje, tokarenje, brušenje, rezanje, bušenje, kovanje, prenošenje, spajanje, montiranje fragmenata...). Ove paralelno komponirane sekvence naglašavaju uloženu ljudsku energiju i fizički proces transformacije materijala, a ritmički su isprekidane scenama izlazaka radnika iz brodogradilišta koje bilježe završetak svakog radnog dana, ali i eventualni nagovještaj onog posljednjeg. Autori suprotstavljaju prikaze radnih procesa s prikazima izlazaka, kako bi naglasili nestabilnost identiteta i lokalne (zanatske) tradicije. U kadrovima svakodnevnih radnih rutina iskazuje se identitet svakog radnika, subjekta u radnom mehanizmu, a čak i kada u kadrovima nema prikaza lica, njihove geste i kretnje sadržavaju određeni autoritet. Suprotno tim snimkama, u izlascima iz tvornica jasno vidimo lica i ekspresije istih radnika, no njihova svakodnevna odjeća i uobičajene kretnje prolaznika, stapaju ih u anonimnu masu.

Audio zapisi zvukova snimljenih na lokacijama brodogradilišta komponirani su u muzikalan 7.1 surround *soundscape* koji prati sve video sekvence. U pozadini *soundscape*-a je jedva čujan zvuk otkucavanja sekundi koji se razaznaje u periodima zatišja ostalih zvukova radnih procesa. Odbrojavanje "minute šutnje" čuje se svaki put kada se kroz tri sinkronizirane projekcije pojavljuju kadrovi izlaska radnika iz tvornica.

## ARTIST STATEMENT

*Moment of Silence* is a co-authored project by two video artists from Rijeka and Split - Nadija Mustapić and Toni Meštrović. It was produced in the period from 2012 to 2013 at "3. Maj" shipyard in Rijeka and "Brodosplit" shipyard in Split, in cooperation with the shipyard workers. The audio and video material from Split and Rijeka shipyard locations have been edited into a multi-channel installation, which is organized through eight audio and five video channels (three synchronous and two independent) to fill the entire gallery space. Unlike the classical documentary approach, the video sequences in *Moment of Silence* do not aim to illustrate ship-building phases nor do they intend to portray individual workers who are involved in the building processes. Rather, they aim to convey the sheer aesthetics of the industrial spaces and processes into an immersive sensory experience (smells, weight, tactility, sounds, tension, danger..). Rhythmic sequencing of editing and the exchange of subjective and objective film frames lure the viewer deeper into the work processes. The focus is placed on specific values of work processes in the shipyards, on the knowledge and skills that define the labor and the laborers. *Moment of Silence* shows how individual values are translated into local tradition and production and how they relate with national and global economies. Behind the current economic and political issue of the privatization of both shipyards and the end of the ship-industry tradition in Croatia, there is a socially marginalized intensive labor to which the shipyard workers are exposed to within the industry's processes. For that reason, workers are placed in the foreground of this piece - their movement that shapes the space, their gestures and actions. The installation's intent is to gear the attention towards specific skills and individual efforts, which compound an entire tradition, but which are overlooked and omitted from the context of a wider public discourse on the fate of shipyard industry in Croatia. The leading thread of this project is suggested by its very title. It implicates the fragility of identity, the existential and economic uncertain-

ty and the post-transitional anxiety, and reflects the situation that equally permeates local and global contexts.

One video projection shows close-up video portraits of workers, who one by one stare silently for one minute at the camera lens, i.e., at the viewer, i.e., at the opposite projection. The video on the opposite wall shows a slowed-down image of ship-launching, which, considering the current condition of Croatian shipyard industry, contains a whole new layer of meaning.

The remaining three synchronous video channels display parts of work process (welding, turning, sanding and grinding, forging, transporting, assembling, mounting of fragments...). These sequences emphasize human energy invested into physical process of the transformation of materials and are rhythmically interrupted by sequences of workers exiting the factories. They mark the finish of each working day, but they also allude to the upcoming of the last day at work. The juxtaposition of the images showing work processes and the images of workers leaving the factories highlights the instability of identity and local (artisan) tradition. The sequences portraying quotidian work routines depict identities of workers who are seen as subjects within an industrial environment. Even though we do not see explicit facial portraits, their gestures and movements encapture certain authority. In contrast with those sequences, the imagery of people exiting factories do contain explicit portraits and workers' facial expressions, but they seem to lack the identity and authority since their 'civilian' outfit and movements blend them into an anonymous mass. The audio recordings from shipyard locations have been composed into a musical 7.1 surround *soundscape* that accompanies all videos. In the background of the *soundscape* there is a hardly recognizable sound of clock ticking, which can be heard better during the alternating quieter periods. Such countdown of the "moment of silence" is heard every time when the scenes of exiting the factories appear in the three synchronous projections.









## NADIJA MUSTAPIĆ

Intermedijska i video umjetnica **Nadija Mustapić** (Rijeka, 1976.) svojim radovima istražuje poetične, ne-linearne narative o odnosima između prostornog konteksta i izvođačkog tijela protagonista koji s njime interagira. Audio-vizualnim istraživanjem mjesta zbivanja (najčešće i kao izvođačica samih performativnih radnji) transformira stvaran prostor u unutrašnji krajolik imaginacije. Koristi elemente fikcije i psihogeografije kako bi izazvala promjene u percepciji i emotivnom doživljaju prikazanog mjesta i narativa. Često na takav način tematizira karakteristične zgrade ili autoreferencijalne prostore vezane uz autoričino mjesto življenja (grad Rijeku), ali i druga mjesta subjektivnog interesa čije značenje nagovještava određeno stanje. Nadija Mustapić je izlagala na više samostalnih i skupnih izložbi i festivala u Hrvatskoj i inozemstvu. Njena umjetnička praksa uključuje i kolaboracije te višegodišnje djelovanje u umjetničkom kolektivu The Moving Crew ([www.themovingcrew.org](http://www.themovingcrew.org)). Više puta nagrađivana je stipendijama i nagradama.

Na Odsjeku likovnih umjetnosti pri Filozofskom fakultetu u Rijeci diplomira 1999. godine. Od 1999. do 2002. živi i radi u Veneciji (1999., stipendija (Internship)-The Peggy Guggenheim Museum, 2000. stipendija (Assistantship)-Scuola Internazionale di Grafica). Od 2002. do 2006. živi u SAD-u. Poslijediplomske studije iz grafike i intermedijskih umjetnosti (MA 2004., MFA-Terminal Degree, cum laude 2005.) završava na Sveučilištu u Iowi. Od 2003. do 2006. godine predaje crtanje i grafiku na Sveučilištu u Iowi. Od 2006. živi i radi u Rijeci. Docentica je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci, gdje predaje na Odsjeku za primijenjenu umjetnost. Također, kao vanjska suradnica predaje na Odsjeku za film i video na UMAS-u u Splitu. Pri Odsjeku Intermedija Sveučilišta u Iowi koordinira rezidencijalni program "Oko Sokolovo" u Rijeci. Od 2011. radi na EU projektu ADRIART ([www.adriart.net](http://www.adriart.net)) za razvoj međunarodnog diplomskog (MA) studija Medijske umjetnosti i prakse.

### Kontakt/Contact

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Intermedia and video artist **Nadija Mustapić** (Rijeka, 1976.) constructs poetic and non-linear narratives about relations between spatial contexts and the interacting performing body. With audio-visual exploration of a certain site (usually also as the performer in the piece) she transforms actual places of action into internal landscapes of imagination using elements of fiction and psychogeography to trigger changes in viewer's perception and emotional experience. Often, thematic places of her interest are characteristic buildings or self-referential sites related to her hometown (city of Rijeka), or other places of personal interest that reveal meanings of certain states and conditions. Mustapić has exhibited in solo and group exhibitions in Croatia and internationally. Her artistic practice also includes collaborations. She is one of founding members of The Moving Crew art collective ([www.themovingcrew.org](http://www.themovingcrew.org)). She has been awarded scholarships and awards.

Nadija Mustapić graduated from the Faculty for Humanities and Social Sciences, Art Department at the University of Rijeka (BFA, 1999). From 1999 she lived and worked in Venice, Italy (1999 *Internship*, The Peggy Guggenheim Museum, 2000. *Assistant*, Scuola Internazionale di Grafica). In 2004 she earned her Master of Art degree and in 2005 Master of Fine Art - Terminal Degree (*graduated with honors*) in printmaking and intermedia at the School of Art and Art History, The University of Iowa. From 2003 to 2006 she taught drawing and printmaking there. Since 2006, she lives and works in Rijeka, Croatia and teaches as Assistant Professor at the Academy of Applied Arts, The University of Rijeka. She holds an Adjunct Assistant Professor position at the University of Iowa Intermedia Department coordinating a residency program "Project Oko Sokolovo". She is an external faculty member at the Film and Video Department at the Split Art Academy. Since 2011, she works as a researcher on an EU funded program ADRIART ([www.adriart.net](http://www.adriart.net)) creating an international double-degree MA program in Media Arts and Practices.

## TONI MEŠTROVIĆ

**Toni Meštrović**, rođen 1973. u Splitu, je video umjetnik koji najčešće djeluje u formi video i zvučnih instalacija. Diplomirao je 1999. na Odsjeku za grafiku Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom. Zbog interesa za elektronske audiovizualne medije 1997. studira Video/Digital Imaging u klasi prof. Valie Export na International Sommerakademie für Bildende Kunst u Salzburgu. 2004. završio je dvogodišnji poslijediplomski studij Medienkunst kod prof. Davida Larchera i prof. Anthonya Moorea na Kunsthochschule für Medien, Köln gdje istražuje u videu, zvuku i video/zvučnim instalacijama osobnu percepciju mora i otoka uz koji je odrastao. Svojim povratkom u Hrvatsku 2004. godine nastavlja svoje umjetničko istraživanje u kojem se tematski bavi kulturnim nasljeđem, identitetom, te tranzicijskim promjenama na prostoru Dalmacije. Neke od kontinuiranih preokupacija Meštrovićeva rada su asimilacija linearnog i cikličnog vremena, dokidanje naracije na koju smo naviknuli te tema promjene, u širokom rasponu, od bilježenja isparavanja vode u *close circuit* videoinstalaciji, do komentara društvenog konteksta.

Od 1992. aktivno sudjeluje na skupnim i samostalnim izložbama te video festivalima u Hrvatskoj i inozemstvu. Dobitnik je više stipendija i nagrada, poput nagrade za mladog umjetnika Hrvatskog društva likovnih umjetnika u Zagrebu 2007., i druge nagrade na izložbi T-HTnagrada@MSU.hr 2013. godine. Živi i stvara u Rijeci i Kaštelima, a predaje u zvanju izvanrednog profesora na Odsjeku za film i video Umjetničke akademije Sveučilišta u Splitu.

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**Toni Meštrović**, born 1973 in Split, Croatia, is a video artist working predominantly in form of video and sound installations. He graduated with a Graphic Arts degree from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic arts, sculpture and installation. Due to his interest in electronic audio-visual media, he studied Video/Digital Imaging with prof. Valie Export at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Art with prof. David Larcher and prof. Anthony Moore at the Academy of Media Arts, Cologne in 2004. Video, sound and audio-visual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up. After his return to Croatia in 2004, his work deals with themes of cultural heritage, identity and the transformations that have occurred in Dalmatia due to the period of transition. Some of his continuous thematic preoccupations are the assimilation of the linear and cyclical time and the exhaustion of a type of narrative that we are used to and expect in our quotidian lives, as well as a wide range of the topic of change, either as a record of evaporation of water like in a close circuit video installation, or as a commentary of social change.

Since 1992, he has taken part in group and solo shows, as well as video festivals, in Croatia and internationally. He has been awarded scholarships and awards, such as the Young Artist Award by the Croatian Artist Association and the Second Prize at the T-HTaward@MSU.hr exhibition in 2013. He lives and works in Rijeka and Kaštela, and is Associate Professor at the Arts Academy University of Split, Department of Film and Video.



## IMPRESSUM

### **Naziv izložbe / Exhibition title:**

NADIJA MUSTAPIĆ i TONI MEŠTROVIĆ: Minuta šutnje /  
NADIJA MUSTAPIĆ AND TONI MEŠTROVIĆ: Moment of Silence

### **Tehničke specifikacije / Technical specifications:**

video/zvučna instalacija, 2013. / video/sound installation, 2013  
5 video kanala (HD 1080p, 16:9, PAL, boja, 25 fps) /  
5 video channels (HD 1080p, 16:9, PAL, color, 25fps)  
8 audio kanala (PCM 7.1 surround, 48 kHz, 16 bit) /  
8 audio channels (PCM 7.1 surround, 48 kHz, 16 bit)

### **Trajanje / Duration**

loop 3 x 43'15", 18'00", 116'00"

### **Produksijske specifikacije/Production specifications:**

Autorstvo/Authorship: Nadija Mustapić, Toni Meštrović  
Montaža/Editing: Nadija Mustapić  
Snimanje/Camera: Toni Meštrović, Nadija Mustapić  
Montaža surround zvuka/Surround Sound Editing: Toni Meštrović

### **Galerija/Gallery**

Mali salon  
(Muzej moderne i suvremene umjetnosti u Rijeci /  
Museum of Modern and Contemporary Art in Rijeka)  
Korzo 24, Rijeka 51000, Croatia

### **Datum izložbe / Exhibition dates:**

10. 05. - 25. 05. 2013.

### **Izdavač / Publisher:**

Nadija Mustapić, www.nadijamustapic.com  
Toni Meštrović, www.macaknara.hr

### **Organizacija / Organization**

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Museum of Modern and Contemporary Art in Rijeka (www.mmsu.hr):  
Sabina Salamon, Ksenija Orelj

### **Predgovor / Preface**

Branka Benčić

### **Lektura i korektura / Copy editing and proof reading**

Lidija Toman

### **Prijevod / Translation**

Lidija Toman

### **Fotografije / Photographs**

Kadrovi iz video instalacije Minuta šutnje /  
Stills from the video installation Moment of Silence

### **Grafičko oblikovanje / Graphic design**

Borka Širola

### **Postav izložbe / Exhibition setup**

Nadija Mustapić, Toni Meštrović

### **Tehnička služba MMSU / Technical service**

Anton Samaržija, Vanja Pužar

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Ministry of Culture, Republic of Croatia  
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