

**VRTOGLAVI
KRUGOTOK**

**TONI
MEŠTROVIĆ**





**VRTOGLAVI
KRUGOTOK**

**VERTIGINOUS
FLOW**

**TONI
MEŠTROVIĆ**



**MUZEJ MODERNE I SUVREMENE
UMJETNOSTI, RIJEKA**

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Izborom radova izdvajamo ideju kružnosti: okret, zavrtaj, krug, vrtlog, pritom uzimajući u obzir da je princip cirkularnog u video već uobičajeno zapisan u formi petlje i da govorimo o arhetipu na koji često nailazimo u svim medijima. Predstavljanje umjetnika zamišljeno je u formatu studijske izložbe.

Prezentacija videa u galerijskom prostoru vođena je idejom totaliteta percepcije slike i zvuka. Pod dojmom ekspanzije medijske umjetnosti očekuje se sljubljivanje različitih osjetilnih poticaja u cjelovit doživljaj/spoznajno iskustvo. Prema Flusseru, umjesto gledanja i dešifriranja složenih sklopova slika, ulazimo u *sobu interpretacije*.¹ Pritom, dok pratimo radove, fizički urašteni u prostor, uspostavljamo odnos vremena-prostora. Ne gledamo s fiksne točke, krećemo se prostorom, kao promatrači služimo se *travellingom* kroz dvanaest videoinstalacija, vraćajući se na već viđena mesta, preskačući nebitno i nezamijećeno. Ne slijedimo linearno vrijeme, nego zakoračujemo u cirkularno, opetovanu vraćanje.

Razmatrajući razliku povjesno-linearnog naspram kružnog i magijskog vremena koje se dokinulo pronalaskom pisma i zamjene slike za riječ, Flusser dijagnosticira zanimljiv obrat – izum *tehničke slike* (fotografije) u 19. stoljeću kao simptom potrebe za slikom koja bi se integrirala u svakodnevni život.² Slika kao znak razumljiv svima postupno je zauzela vodeće mjesto u kulturnoj proizvodnji, postavši nadmoćnom kulturološkom odrednicom zahvaljujući društvu čiji marketing želi ugoditi oku.

Nastavljajući se na misao o usredištenosti

By selecting these artworks, we highlight the idea of circularity: cycle, circle, pivot, rotation. Circularity is a common feature of video, manifested in the form of the loop; it has become an archetype that can be found in various media. The presentation of this artist is envisaged in the form of a research exhibition.

The presentation of Meštrović's videos is guided by the idea of total perception of image and sound. In light of the expansion of media art, we expect different sensory experiences to merge into a unique cognitive adventure. As Flusser puts it, instead of watching and deciphering complex combinations of images, we enter a room for interpretation.¹ Physically assimilated into the ambiance of this exhibition, we establish the time-space relationship. We do not observe from a fixed perspective, but we observe by travelling through twelve video installations, returning to the places already seen, skipping the irrelevant and unnoticeable. There is no linear progress of time, only circular, endless recurrence.

Examining the difference between historical, linear time and magic, circular time, which ended when man developed literacy and when image started to replace the written word, Flusser discusses the creation of the *technical image* (photograph) in the nineteenth century as a symptom of the human need for an image that would blend into daily life.² Image, as a symbol recognizable to all people, has gradually taken primacy in cultural production. It has established itself as the dominant cultural determinant in a society whose marketing seeks to please the eye.

slike, spomenimo kako su medijski teoretičari tijekom cijelog prošlog stoljeća u fotografiji i videu pronalazili dimenziju vremena, u skladu s perceptivnom prirodom čovjeka – video imitira vremenske sinteze od prolaska, procijepa, zaustavljanja vremena.³ Jedan je od zaključaka da je riječ o mediju koji *kristalizira vrijeme, izravno angažira tijek stvarnosti.*⁴

Vrijeme se kao predmet rasprave u kontekstu digitalnih tehnologija nametnulo zbog smjene dominirajuće slike; u prvom je planu temporalni element, što je dovelo do ponovnog uvažavanja osjetilnosti. Ne podređujući jedan osjet drugome, ne uslojavajući ih prema hijerarhiji, velik dio recentne medijske produkcije nadilazi kognitivno u korist osjetilno-emocionalnog pokretanja. Umjetnički alati zakoračuju preko ograda klasične spoznatljivosti, već sama simultanost slike-zvuka pruža mogućnost utonuća u ambijent koji nas uvlači u sebe, ne ostavlja nas po strani. Takva je i namjera Tonija Meštrovića.

Nas pak zanima koje to kombinacije potkreću događanje – osim odgađanja kraja, ponavljanja u loopu, čiji razlog nije samo muzejsko prikazivanje, nego i nadilaženje narativne linije s početkom i koncem. U radovima ciklusa *Continuum Continuus* i ponekom radu iz *Horizontalnih i vertikalnih studija*, Meštrović je pokazao nekoliko elemenata koji su odredili njegovu radnu sintaksu: najčešće dilatacija vremena, neprimjetno produljenje koje pridonosi izoštrenosti percepcije. Povjavljuje se motiv rotacije u varijantama, bilo da je riječ o vrtnji iz točke iz koje se snima (kamera/snimatelj vrti se oko svoje osi) ili o vrtnji objekta koji se snima/gleda (otok se vrti oko svoje osi).

Following the idea of the centrality of image, let us recall how media theorists explored the dimension of time in photography and video throughout the twentieth century: video imitates the various syntheses (conservation, passage and splitting-arising) of time.³ Moreover, video is a medium that *crystallizes time; it directly engages the flux of the real.*⁴

Time has emerged as a subject of discussion in the context of digital technologies due to a replacement of the image as the dominant element of experience; the focus has shifted onto the temporal, which has resulted in a renewed acknowledgement of the senses. Without giving precedence to any of the senses in particular and without arranging them in hierarchical order, recent media production often surpasses the cognitive in favor of sensory and emotional responses. Artistic tools move beyond traditional conceivability; image-sound simultaneity allows us to be immersed in an environment that draws us into its flow. This is what Toni Meštrović has in mind.

Nevertheless, we want to know which processes construct this plot – along with the techniques of the loop and the postponed ending, which are used not only for the purpose of exhibiting in museums, but also in order to transcend the narrative line that has its beginning and its end. In the series *Continuum Continuus* and some of the works in *Horizontal and Vertical Studies*, Meštrović reveals an important element that forms the basis of his working syntax: an imperceptible dilation of time, an extension that sharpens our perception. There are numerous variations on rotation, for example that

Beskonačna vrtnja kamena u ruci
(*Continuum Continuus #1*, 2007.) primjer je udvostručenja principa kružnosti – i sadržaj i forma potpomažu ukidanju vremena ne dovodeći ga u pitanje, nego čineći ga bezvremenim. Uklapljenim u sadašnje vrijeme, bez projekcije u budućnost ili sjećanja na prošlost.

Ujednačeni ritam kružnog kretanja već je u starom vijeku prepoznat kao prirodno gibanje. U podlozi je takve spekulacije predodžba da je jednolika vrtnja zemljine kugle mjera svakoga drugoga gibanja.⁵ Potvrđuje se i tu, čak kada je u raskoraku s realnim i očekivanim kao u slučaju vrtnje otoka oko svoje osi (*O-tok Macaknara*, 2005.), omamljujuće jednolika vrtnja sasvim je prihvatljiva inicijativa. I onda kad se čini neobjašnjivom kao u slučaju Meštrovićevih beskonačnih vrtnji *O-toka Malte i Horizonata Macaknare i Ramallah Tel-Aviva*.

Zagonetka vremena postaje još većom kada shvatimo da nas ni znanje, poznavanje znanstvenih tumačenja vremena, ne može izvući iz percepcijskih parodaksa, počevši od starovjekovnih logičkih aporija prema kojima Ahil nikad neće stići kornaču, do onih koje umjetnici danas tematiziraju. Videoumjetnik Douglas Davis jednom prigodom izjavljuje da uvažava samo sadašnje vrijeme u kojem u sam opstoji, *jedino realno, beskonačno i na neki način cirkularno.*⁶

Odnos prostor-vrijeme gradi se i opozicijom mirovanja i gibanja. U radu *Brain washing 2* (2000.) vrtnja ključeva oko prsta pokreće radnju po načelu tapkanja na mjestu. Čitamo ga kao znak pobune, otpor pravocrtnom tijeku i odbrojavanju

of revolving from the position of shooting (the camera or the cameraman rotate around their axes) or revolving of the filmed object (the island rotates around its axis).

The repeated rotation of a stone in a man's hands (*Continuum Continuus #1*, 2007) is an example of doubling the principle of circularity – both the form and the content abolish time as we know it. They do not question it, but they make it timeless, immersed in the now, without projecting into the future or looking back into the past.

The steady rhythm of circular movement was recognized as natural flow back in ancient times, following the presumption that the earth's rotation is the measure for any other movement.⁵ This is evident in Meštrović's works too. Even when it diverges from the real and the expected such as an island's rotation around its axis (*O-tok Macaknara*, 2005), or when it seems inexplicable such as the endless spins in *O-tok Malta, Horizons of Macaknara and of Ramallah Tel-Aviv*, the allure of steady rotation is a fully acceptable initiative.

The enigma of time becomes even more complex when we realize that nothing, not even knowledge, not even the mastery of scientific theories about time, can save us from the paradoxes of perception, starting with the ancient philosophical apories, such as the one in which Achilles will never win the race against the tortoise, to the most recent paradoxes explored by artists. Video artist Douglas Davis once said that he acknowledged only the present time, the time of his

dana u dangubi. Motiv kruženja nalazimo i u glasovitoj Debordovoj krilatici prema kojoj je imenovao i svoj posljednji film *We Go Round and Round in the Night and Are Consumed by Fire*.⁷ U oba slučaja, kruženje denuncira besmisao – Debordov otpor uperen je u pragmatični duh potrošačkog društva, a Meštrović razmišlja kako najkvalitetnije ‘ubiti’ vrijeme. Iako se cirkularna forma danas može postići alatima tehničkog procesiranja, matrica cikličnog postojala je u ranoj fazi razvoja pokretnih slika kada se film mogao odvrtiti samo u kratkim sekvencijama kao beskonačni *loop*. To vrijedi i za zvučne zapise koji su otpočetka bili pohranjeni na cilindrima ili diskovima; snimljeni trag bio je spiralna, a ne linearna crta.⁸

U svijet usporenih *krugotokova*, Meštrović odnedavno uvodi vrtoglavo oko kamere privezane za konop (ciklus *Vertigo* 2012. – 2015.). Uzmičući pred gravitacijskom silom, iz nestabilnog uporišta upisuje panoramski obrtaj od 360 stupnjeva, ali pritom sužava vidokrug baš kao što zamišljamo da se događa u vrtoglavici, prije nastupa mraka i potpunoga gubitka svijesti. Znakovito, *Vertigo* je serija bez zvuka. Meštrović se zatekao u novoj konцепцијi prostora, još radikalnijem kruženju: vrtoglava brzina istodobno djelujućih sila, centrifugalne i centripetalne, zaklanja vidik i gasi zvuk.

Kao u slučaju *Crnog sunca* (2015.), kružnost zarobljena u vremenu i prostoru može se oslobiti zvukom. Iako kadar drži u krupnom planu u kojem pratimo stopala igrača koji se približavaju ili odmiču od fokusa, izmjenjujući sekvencije tišine i zvuka izbjanja kugle na bočalištu, otpušta se percepcija izvan domaćašja

existence, as the only real time, describing it as infinite and circular.⁶

The time-space relationship is also built on the opposition between stillness and movement. In *Brain Washing 2* (2000) the rotation of a key strap around a soldier's finger reveals a story about inertia; underneath which lies rebellion, resistance to linearity and wasted time. The motive of rotation can also be found in Debord's saying *We Go Round and Round in the Night and Are Consumed by Fire*⁷, which he used for the title of his last film. In both cases, circulation denounces pointlessness – Debord's resistance is directed at the pragmatic spirit of consumer society, while Meštrović explores the best ways to kill time. Although circularity can be achieved with the tools of technical processing, the matrix of “the cyclical” could be seen in early film culture, when films could only have been shown in brief image sequences, as endless loops. This also refers to recorded sounds, which were stored on cylinders or discs; the recorded trace was a spiral rather than a linear line.⁸

Meštrović has recently brought a change into his world of slow-motion circular flows, introducing a vertiginous perspective to the eye of the camera (*Vertigo* series, 2012 – 2015). Attached to a piece of rope, the camera loses its firm ground, escapes the force of gravity and captures a dizzy panorama of 360 degrees, reducing the range of sight just as we imagine it happening in a spell of vertigo, before darkness falls upon us and we lose consciousness. Interestingly, the *Vertigo* series is silent. Meštrović, found himself in a new concept of space,

vidnog polja, po ključu imaginativne projekcije. Suženo vidno polje nadomješta zvuk i provocira zamišljanje prostora koji ne vidimo. Rad je softverski manipuliran i preinacen, a mi ga osjećamo realnim. Čini se, oblikovana i procesirana *zbilja* uvjerljivije zastupa sirovu, nedotaknutu stvarnost od nje same. Tome u prilog vrijedi spomenuti Godardovu misao kako *dizajnirano ili stvoreno (nerealno) vrijeme ljudima mora vratiti nešto od vremena koje im je oduzeo život*.⁹

Mnogi su umjetnici video smatrali vrijednom novotarijom zbog mogućnosti instantnog prikazivanja, trenutačnog *feedbacka*, što se primjećuje u ranim istraživanjima medija. Zaneseni time, često su koristili *closed-circuit* formu, snimali se u ogledalu i uživali u gledanju multiplicirane slike. Simultanost snimanja i projekcije nama je ovdje važna utoliko što nas vraća na temu sadašnjeg vremena. Pionirski eksperiment *Boomerang* s početka sedamdesetih: Richard Serra snima Nancy Holt dok izgovara tekst koji joj se vraća s minimalnom odgodom, čime netom snimljena prošlost prodire u sadašnjost i perpetuirala se poput jeke, kao neprestano *sada*. Nastala distrakcija postaje zatvor kolabirajuće sadašnjosti, potpuno odcijepljene od svoje prošlosti.¹⁰ U pitanju je alegorija samorefleksije, upućenosti na sebe, na medij, prisutna u ranom Meštrovićevu radu *Structure of Media*. Zalazeći u njegovu nutrinu, pokazuje da je posrijedi medij dubine: u TV monitoru vidimo umnogostručenu snimku monitora, kojemu slijede nizanja fragmenata krupnih planova strukture elektronske slike. Budući da iz njega zrače modulirani tokovi elektromagnetskih valova, vide se *kontrakcije i dilatacije*,

in an even more radical environment: the vertiginous speed of concurring forces, centrifugal and centripetal, blurs vision and mutes all sounds.

Yet, in *The Black Sun* (2015), the circularity of being trapped in time and space can be set free by sound. Although the close-up shot in this video follows only the feet of players moving into or out of focus, with alternating sequences of silence and the sound of bowls knocking against each other on the playing field, our perception breaks the constraints of the offered field of vision, following the criteria of imaginative projection. The sound compensates for the narrowness of the field of vision, inspiring our imagination to conjure up the space we do not see. The work is digitally manipulated and altered, but it feels real. It seems that a molded and processed reality serves as a more accurate representation of the facts of existence than reality itself. This is supported by Godard's thought that *designed or formed time must give back to people something of the time that life has stolen from them*.⁹

Many artists considered video a valuable novelty since it offered the possibility of instantaneous playback, with immediate feedback. Captivated by this finding, they often used the *closed-circuit* form, filmed their own reflections in the mirror and enjoyed watching a multiplied image. Synchronized shooting and projection is important for us for it returns us to the subject of the present moment. Let us recall *Boomerang*, the pioneer experiment from the beginning of the 1970s. Richard Serra records Nancy Holt as she speaks and hears her electronically

vibracije i podrhtavanje svjetlosti, potrebno je reći 'u' umjesto 'na' monitoru.¹¹

Kružna vremenska putanja uspostavlja se i u jednostavnoj formi dvokanalne instalacije, pri čemu se pogled konstituira putujući od jednog do drugog kanala.

The State of Mind gradi situaciju prostorne zatvorenosti u kojoj se dvije projekcije uzajamno nadopunjaju, uzastopnim vraćanjem pogleda zacjeljuju pukotinu, kako vremensku tako i strukturalnu raspolovljenost.

Jedini rad koji nastaje u vremenu, Changing the State of Matter in Stereo, gradi se jednostavnom *closed-circuit* shemom: isparavanje vode nadzire se dvjema kamerama u *real-time* te prenosi u dislocirani prostor. Tu je očito da se tehnički procesi ponašaju temporalno, a da eventualna pravocrtna linija protoka vremena biva rasplinuta samim time što je gledatelj razmješten na dva mjesta, od kojih jedno upućuje na drugo. Rad spada u rana istraživanja audio- i videozapisa, u kojima se autor prepusta igri, otkrivajući fascinaciju mogućnostima koje tehnički alati mogu doseći.

Nesumnjivo, ovaj tekst o Meštrovićevim 'kružnim' radovima neće rasvijetliti njihove razloge i uzroke, niti će dostići ozbiljnost referentnog štiva. Njegova je zamisao pokazati da kružno gibanje i mogućnost vraćanja koje iz njega proizlazi, predstavlja čvrstu točku u medijskoj rekonstrukciji zbilje i da se stoga s njom ne može izjednačiti, barem u mjeri u kojoj ostaje izvan imperativa linearog odbrojavanja dana.

delayed words. This allows the recently recorded past to penetrate the present and perpetuate itself, just like the echo, turning it into a never-ending *now*. The resulting distraction becomes a *prison of a collapsed present, completely severed from its own past*.¹⁰ It becomes an allegory of self-reflection, orienting us towards the self and the medium, which can be seen in one of Meštrović's earlier works, Structure of Media. By exploring what is beneath surface of the medium, the artist demonstrates that video is truly a medium of depth: on a TV screen, we see a multiplied image of the screen, followed by a range of fragments of close-up shots of the structure of the electronic image. *Modulated flows of electromagnetic waves emanate from the screen, along with contractions and dilations, 'vibrations and tremors' of light*; it is therefore necessary to say "in", instead of "on" the screen".¹¹

The circular orbit of time is also visible in the simple form of a two-channel installation, where the observer's eye moves from one channel to the other. The State of Mind creates a situation of spatial closure, where the two projections complete each other; they bridge the gap of time and patch the structural cracks.

The only work created in real time is Changing the State of Matter in Stereo. It is based on a simple *closed-circuit* scheme: the evaporation of drops of water is under the surveillance of two cameras, while the captured audio-visual material is relocated to a separate space. It is obvious that technical processes behave temporally and that any linearity of time will disappear owing to the dual

position of the observer, where one position constantly points to the other. This work belongs to one of the artist's earlier projects, where he playfully explores audio and video material, discovering the fascinating possibilities offered by technical tools.

This text about Meštrović's "circular" works does not aspire to reveal the causes and reasons for their creation, nor does it aim to measure up to the seriousness of the referenced literature. Its idea is to show that circular movement, and the possibility of returning to past moments offered by it, is a powerful stronghold in the reconstruction of reality. This is why we cannot draw a parallel between the two, as circularity remains outside the linear pattern of time.

- 1 Vilém Flusser, *Towards A Philosophy of Photography*, Reaction Books, London 2000., str. 8.
- 2 Ibidem, str. 9.3
- 3 Mark B. N. Hansen, *Ubiquitous Sensation or The Autonomy of the Peripheral: Towards an Atmospheric, Impersonal, and Microtemporal Media*, www.scribd.com str. 6.
- 4 Ibidem, str. 7.
- 5 Aristotel, *Fizika*, Hrvatska svučilišna naklada, Zagreb 1992., str. 104.
- 6 Intervju s Douglasom Davisom, u: *Video Art, An Anthology*, The Raindance Foundation, 1976., str. 32–33.
- 7 Siegfried Zielinski, *Deep Time of the Media*; originalni naslov: *In Girum Imis Nocte Et Consumimur Igni*, str. 274.
- 8 Erkki Huhtamo, *Play! Stop! Forward! Rewind! Reflections on Tape as a Medium*, u: WIDOK, *Wro Media Art Reader, From Absoute Cinema to Future Film*; online edition, Issue 1, str. 21.
- 9 Zielinski, op.cit., str. 274.
- 10 Rosalind Krauss, *Video, the Aesthetics of Narcissism*, u: *New Artists Video*, E. P. Dutton, New York 1978., str. 48–49.
- 11 Hansen, op. cit., str. 7.
- 1 Vilém Flusser, *Towards A Philosophy of Photography*, Reaction Books, London 2000, p. 8
- 2 Ibidem, p. 9
- 3 Mark B. N. Hansen, *Ubiquitous Sensation or The Autonomy of the Peripheral: Towards an Atmospheric, Impersonal, and Microtemporal Media*, www.scribd.com p. 6
- 4 Ibidem, p. 7
- 5 Aristotel, *Fizika*, Hrvatska sveučilišna naklada, Zagreb 1992, p. 104
- 6 Intervju s Douglasom Davisom, u: *Video Art, An Anthology*, The Raindance Foundation, 1976., pp. 32–33
- 7 Siegfried Zielinski, *Deep Time of the Media*; the original title: *In Girum Imis Nocte Et Consumimur Igni*, p. 274.
- 8 Erkki Huhtamo, *Play! Stop! Forward! Rewind! Reflections on Tape as a Medium*, u: WIDOK, *Wro Media Art Reader, From Absoute Cinema to Future Film*; online edition, Issue 1, p. 21
- 9 Zielinski, op.cit., p. 274
- 10 Rosalind Krauss, *Video, the Aesthetics of Narcissism*, u: *New Artists Video*, E. P. Dutton, New York 1978., pp. 48–49
- 11 Hansen, op. cit., p. 7

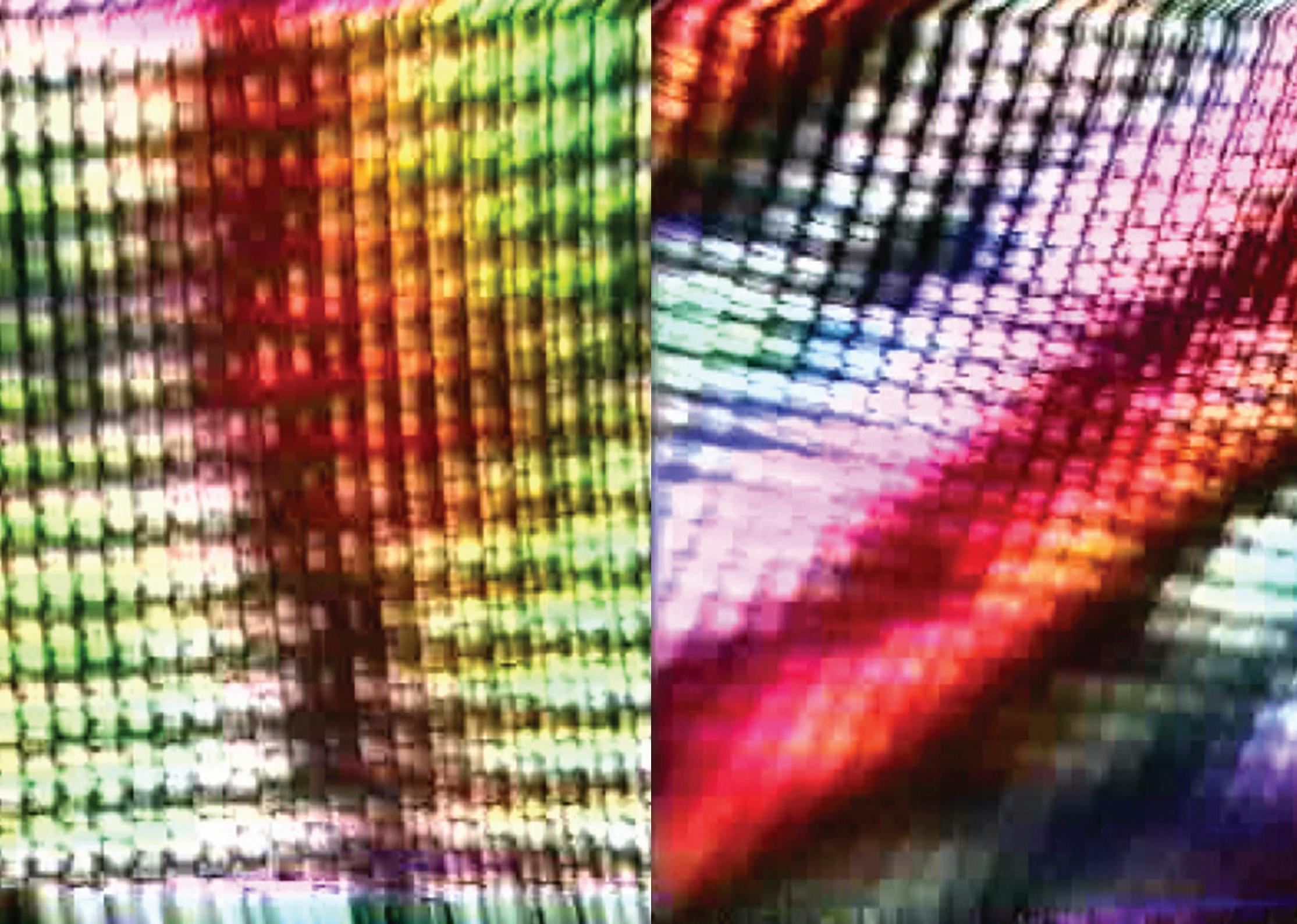
STRUCTURE OF MEDIA

1997.



video, boja, stereo,
26' loop, SD

video, color, stereo,
26' loop, SD



BRAIN WASHING 2

2000.



video, boja, stereo,
2'46", SD

video, color, stereo,
2'46", SD

CHANGING THE STATE OF MATTER IN STEREO

2000. / 2003. / 2015.



closed-circuit video-zvučna
instalacija, boja, stereo,
HD

closed-circuit video-sound
installation, color, stereo,
HD



THE STATE OF MIND

2003.

dvokanalna video-zvučna
instalacija, boja, zvuk,
4' loop, SD

two-channel video-sound
installation, color, stereo,
4' loop, SD

Galerija Nova, Zagreb





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A BLUE NOTE

2003.



video, boja, stereo,
1'30" loop, SD

video, color, stereo,
1'30" loop, SD

0-TOK (MACAKNARA)

2005.



video-zvučna instalacija,
boja, 5.1 surround,
6'13" loop, HD

video-sound installation,
color, 5.1 surround,
6'13" loop, HD

CONTINUUM CONTINUUS #1

2007.

video-zvučna instalacija,
5.1 surround,
6'40" loop, HD

video-sound installation,
5.1 surround,
6'40" loop, HD





HORIZON (MACAKNARA)

2010.

video, boja,
8'42" loop, HD

video, color,
8'42" loop, HD



HORIZON (RAMALLAH – TEL AVIV)

2011.

video, boja,
8'23" loop, HD

video, color, silent,
8'23" loop, HD





VERTIGO #5 (RIJEKA)

2013.

video, boja,
34" loop, HD

video, color, silent,
34" loop, HD





0-TOK (MALTA)

2015.

video-zvučna instalacija,
boja, 5.0 surround,
6'24" loop, HD

video-sound installation,
color, 5.0 surround,
6'24" loop, HD





BLACK SUN

2015.

video-zvučna instalacija,
boja, stereo,
32'18" loop, HD

video-sound installation,
color, stereo,
32'18" loop, HD





TONI MEŠTROVIĆ (1973) 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 grafi-kom, 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. David Larchera i prof. Anthony Moorea na Kunsthochschule für Medien, Köln gdje istražuje u videu, zvuku i video/zvučnim instalacijama osobnu percepciju mora i otoka uz koji je odrastao. Povrat-komu Hrvatsku 2004. godine nastavlja svoje umjetničko istraživanje u kojem se tematski bavi kulturnim nasljedjem, iden-titetom, te tranzicijskim promjenamana prostoru Dalmacije. Neke od kontinuiranih preokupacija Meštrovićeva rada su asim-ilacija linear nog 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.

TONI MEŠTROVIĆ (1973) 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 her-itage, identity and the transformations that have occurred in Dalmatia due to the pe-riod of transition. Some of his continuous thematic preoccupations are the assimi-lation 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 evapora-tion 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 fes-tivals, 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 Kašela, and is Associate Professor at the Arts Academy University of Split, Depart-ment of Film and Video.

SAMOSTALNE IZLOŽBE (IZBOR):

2015. "Čekaonica za ljudе, strojeve i grad", suradnja sa Nadijom Mustapić, Čekaonica željezničkog kolodvora, Rijeka, Hrvatska
2014. "Minuta šutnje", suradnja sa Nadijom Mustapić, Gliptoteka HAZU, Zagreb, Hrvatska
2014. "Minuta šutnje", suradnja sa Nadijom Mustapić, Multimedijalni kulturni centar, Split, Hrvatska
2013. "Continuum Continuus", HDLUI Galerija Anex, Pula, Hrvatska
2013. "Minuta šutnje", suradnja sa Nadijom Mustapić, Galerija Mali salon, Rijeka, Hrvatska
2012. "Re-vizija", Multimedijalni kulturni centar, Split, Hrvatska
2010. "Dobrodošli u Dalmaciju – Mediteran kakav je nekad bio", Muzej suvremene umjetnosti / Medijska fasada, Zagreb, Hrvatska
2008. "Continuum Continuus #3", Galerija Kranjčar, Zagreb, Hrvatska
2007. "O" (Krug), Galerija Kortil, Rijeka, Hrvatska
2006. "Perpetuum mobile", Galerija Karas, Zagreb, Hrvatska
2005. "Psychotic", Galerija Nova, Zagreb, Hrvatska
2004. "Abyssos", Studio Muzeja suvremene umjetnosti: eksperimentalni program PILOT 04, Zagreb, Hrvatska
2004. "Abyssos", Moltkerei Werkstatt, Köln, Njemačka
2001. "Between Two Images", Galerija Moria, Stari Grad, otok Hvar, Hrvatska

SKUPNE IZLOŽBE (IZBOR):

2013. 26. Instants Video Festival, Friche la Belle de Mai, Marseille, Francuska
2013. "Kriza 2 – Apatija" MSUI / Stara tiskara, Pula, Hrvatska
2013. "T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska
2012. "Tu smo 3", Muzej suvremene umjetnosti Istre, Riva / Sv. Ivana 1 (gradilište), Pula, Hrvatska
2012. "Apstrakcija – modernizam i suvremenost", Klovićevi dvori, Zagreb, Hrvatska
2012. "T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska
2011. 24. Instants Video Festival, Friche la Belle de Mai, Marseille, Francuska
2011. /Si:n/ 2 Festival of video art & performance, The Ethnographic & Art Museum at Birzeit University, Birzeit, Palestina
2011. "Slika od zvuka", Muzej suvremene umjetnosti, Galerija NO, Zagreb, Hrvatska
2010. "Tu smo 2", Muzej suvremene umjetnosti Istre, Flaciusova ulica, Pula, Hrvatska
2010. "T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska

SOLO EXHIBITIONS (SELECTION):

- 2015 "A Waiting Room for People, Machines and the City", collaboration with Nadija Mustapić, Main Train Station Waiting Room, Rijeka, Croatia
2014 "Moment of Silence", collaboration with Nadija Mustapić, Gliptoteka HAZU, Zagreb, Croatia
2014 "Moment of Silence", collaboration with Nadija Mustapić, Multimedijalni kulturni centar, Split, Croatia
2013 "Continuum Continuus", HDLUI Anex Gallery, Pula, Croatia
2013 "Moment of Silence", collaboration with Nadija Mustapić, Mali salon Gallery, Rijeka, Croatia
2012 "Re:vision", Multimedijalni kulturni centar, Split, Croatia
2010 "Welcome to Dalmatia – Mediterranean as it once was", Museum of Contemporary Art / Media Facade, Zagreb, Croatia
2008 "Continuum Continuus #3", Kranjčar Gallery, Zagreb, Croatia
2007 "O" (Circle), Kortil Gallery, Rijeka, Croatia
2006 "Perpetuum mobile", Karas Gallery, Zagreb, Croatia
2005 "Psychotic", Nova Gallery, Zagreb, Croatia
2004 "Abyssos", Studio of The Museum of Contemporary Art, Zagreb, Croatia
2004 "Abyssos", Moltkerei Werkstatt, Cologne, Germany
2001 "Between Two Images", Moria Gallery, Stari Grad, Island of Hvar, Croatia

GROUP EXHIBITIONS (SELECTION):

- 2013 26th Instants+ Video Festival, Friche la Belle de Mai, Marseilles, France
2013 "Crisis 2 – Apathy" MSUI / Stara tiskara, Pula, Croatia
2013 "T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia
2012 "We are here 3", Museum of Contemporary Art of Istria, Pula, Croatia
2012 "Abstraction – modernism and contemporaneity", Klovićevi dvori, Zagreb, Croatia
2012 "T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia
2011. 24th Instanta Video Festival, Friche la Belle de Mai, Marseilles, France
2011 /Si:n/ 2 Festival of video art & performance, The Ethnographic & Art Museum at Birzeit University, Birzeit, Palestine
2011 "Picture of Sound", Museum of Contemporary Art, NO Gallery Zagreb, Croatia
2010 "We are here 2", Museum of Contemporary Art of Istria, Pula, Croatia
2010 "T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia

2009. "Video Vortex 4" MKC Dom mladih, Split, Hrvatska

2009. "Kriza" MSUI / Stara tiskara, Pula, Hrvatska
2008. "Prostor za novi dijalog", Muzej savremene umetnosti Vojvodine, Novi Sad, Srbija
2008. "Otočka karta", Klovićevi dvori, Zagreb, Hrvatska
2008. "Paso Doble", MKC Dom mladih, Split, Hrvatska
2008. "Welcome", Reykjavik Art Festival, 100 Degrees Gallery, Reykjavik, Iceland
2008. "Croatia First Minute", Verket, Avesta, Švedska
2007. "Im_polis", Transito_MX02 Festival Internacional de Artes Electrónicas y Video, Laboratorio Arte Alameda, Mexico D.F., Meksiko
2006. "Siemens Go Global", Klovićevi dvori, Zagreb, Hrvatska
2006. "Young Art Europe 2006", MOYA, Wien, Austria
2006. Splitska suvremena umjetnost, "Nova generacija", Galerija umjetnina, Split, Hrvatska
2005. "Gemine:Muse" Mladi umjetnici u Europskim muzejima, Galerija Ivana Meštrovića, Split, Hrvatska
2005. 34. Splitski salon, "Pejzaž u suvremenoj likovnoj umjetnosti i kulturi između fetiša i ideologije", Gradski akvarij Bačvice, Split, Hrvatska
2005. "Insert", Retrospektiva hrvatske video umjetnosti, Zagrebački velesajam, Zagreb, Hrvatska
2005. "39. Zagrebački salon", Dom HDLU, Zagreb, Hrvatska
2005. "Sub-Art", Gliptoteka HAZU, Zagreb, Hrvatska
2004. ArtIST Now "Jedan podzemni vrt", podrumi Dioklecijanove palače, Split, Hrvatska
2004. "Hicetnunc", dell'Antico Ospedale dei Battuti, San Vito al Tagliamento (Pordenone), Italija
2004. "GoToAndStop", 17th European Media Art Festival, Student Forum, DGB-Bau, Osnabrück, Njemačka
2003. "Streams of Encounter", Taipei Fine Arts Museum, Taipei, Tajvan
2002. "Opažanje", Umjetnička galerija, Dubrovnik, Hrvatska

2009 "Video Vortex 4" MKC Dom mladih, Split, Croatia

- 2009 "Crisis" MSUI / Stara tiskara, Pula, Croatia
2008 "Space for New Dialogue", The Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia
2008 "Island map", Klovićevi dvori Gallery, Zagreb, Croatia
2008 "Paso Doble", MKC Dom mladih, Split, Croatia
2008 "Welcome", Reykjavik Art Festival, 100° Gallery, Reykjavik, Iceland
2008 "Croatia First Minute", Verket, Avesta, Sweden
2007 "Im polis", Transito_MX02, Mexico City, Mexico
2006 "Siemens Go Global", Klovićevi dvori, Zagreb, Croatia
2006 "Young Art Europe 2006", MOYA – Museum of Young Art, Vienna, Austria
2006 "Contemporary Art in Split – New Generation", Galerija umjetnina, Split, Croatia
2005 "Gemine:Muse", Young Artists in European Museums, Ivan Meštrović Gallery, Split, Croatia
2005 34th Split Salon "Landscape in Contemporary Visual Art and Culture - Between Fetishes and Ideology", City Aquarium Bačvice, Split, Croatia
2005 "Insert", Retrospective of Croatian Video Art, Zagrebački Velesajam, Zagreb, Croatia
2005 39th Zagreb Salon, Dom HDLU, Zagreb, Croatia
2005 "Sub-art", Gliptoteka HAZU, Zagreb, Croatia
2004 ArtIST Now "An Underground Garden", basement of the Diocletian's palace, Split, Croatia
2004 "Hicetnunc", dell'Antico Ospedale dei Battuti, San Vito al Tagliamento (Pordenone), Italy
2004 "GoToAndStop", 17th European Media Art Festival, Student Forum, DGB-Bau, Osnabrück, Germany
2003 "Streams of Encounter", Taipei Fine Arts Museum, Taipei, Taiwan
2002 "Perception", Museum of Modern Art, Dubrovnik, Croatia

POPIS IZLOŽENIH RADOVA**CHANGING THE STATE OF MATTER IN STEREO, 2000. / 2003. / 2015.**

closed-circuit video/zvučna instalacija, boja, stereo, HD

STRUCTURE OF MEDIA, 1997.

video, boja, stereo, 26' loop, SD

THE STATE OF MIND, 2003.

dvostrukna video-zvučna instalacija, boja, zvuk, 4' loop, SD

VERTIGO #5 (RIJEKA), 2013,

video, boja, 34" loop, HD

BRAIN WASHING 2, 2000.

video film, boja, stereo, 2'46", SD

BLACK SUN, 2015.

video-zvučna instalacija, boja, stereo 32'18" loop, HD

A BLUE NOTE, 2003.

video, boja, stereo, 1'30" loop, SD

HORIZON (MACAKNARA), 2010.

video, boja, 8'42" loop, HD

HORIZON(RAMALLAH - TEL AVIV), 2011.

video, boja, 8'23" loop, HD

LANTERNA, 2003.

video, boja, 1' loop, SD

CONTINUUM CONTINUUS #1, 2007.

video-zvučna instalacija, 5.1 surround 6'40" loop, HD

O-TOK (MACAKNARA) 2005.

video-zvučna instalacija, boja, 5.0 surround, 6'13" loop, HD

“O-TOK” (MALTA) 2015.

video-zvučna instalacija, boja, 5.0 surround, 6'24" loop, HD

LIST OF EXHIBITED WORKS**CHANGING THE STATE OF MATTER IN STEREO, 2000 / 2003 / 2015**

closed-circuit video-sound installation, color, stereo, HD

STRUCTURE OF MEDIA, 1997

video, color, stereo, 26' loop, SD

THE STATE OF MIND, 2003

two-channel video-sound installation, color, stereo, 4' loop, SD

VERTIGO #5 (RIJEKA), 2013

video, color, silent, 34" loop, HD

BRAIN WASHING 2, 2000

video film, color, stereo, 2'46", SD

BLACK SUN, 2015

video-sound installation, color, stereo 32'18" loop, HD

A BLUE NOTE, 2003

video, color, stereo, 1'30" loop, SD

HORIZON (MACAKNARA), 2010

video, color, 8'42" loop, HD

HORIZON(RAMALLAH - TEL AVIV), 2011

video, color, silent, 8'23" loop, HD

LANTERNA, 2003

video, color, silent, 1' loop, SD

CONTINUUM CONTINUUS #1, 2007

video-sound installation, 5.1 surround, 6'40" loop, HD

O-TOK (MACAKNARA) 2005

video/sound installation, color, 5.0 surround, 6'13" loop, HD

“O-TOK” (MALTA) 2015

video/sound installation, color, 5.0 surround, 6'24" loop, HD

MINI ART KINO CROATIA

četvrtak, 17. 12. u 20h

ABYSSOS, 2002 – 2004

video film, 17'35'

ESCAPE, 1999 – 2000

video film, 3'30"

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U SURADNJI S | IN COLLABORATION WITH



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