

MINUTA ŠUTNJE *MOMENT OF SILENCE*

Nadija Mustapić / Toni Meštrović



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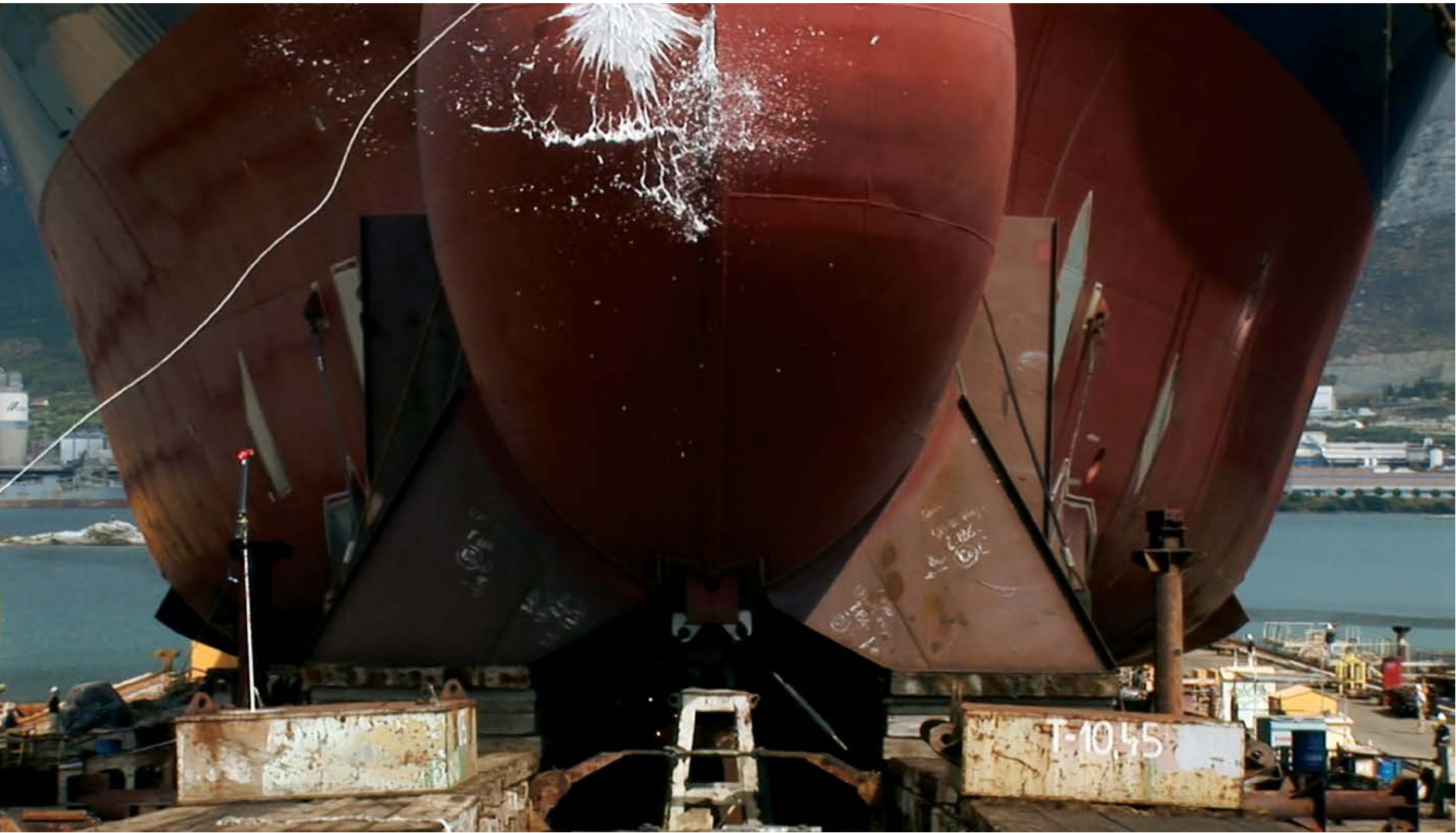
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MINUTA ŠUTNJE

Nadije Mustapić i Tonija Meštrovića

Subjekt u medijaliziranom prostoru i vremenu

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*¹

“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 projektoru, sudjeluju u razvijanju novih audiovizualnih formi stvarajući nove vizualne i zvučne uvjete u proizvodnji subjektivnosti.

“Deiktični zaokret”² u recentnoj produkciji pokretnih slika umjetnika upućuje na projekciju kao događaj, estetiku i praksu prostornog iluzioniranja, formiranje subjektivnih okolina, a usmjeren je na poziciju proma-

trača 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 medijaliziranom prostoru i vremenu.³ U njima se, riječima Waltera Benjamina, *prostor prožet ljudskom svijesću 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 imerzivna 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 petokanalnu instalaciju povezuje jedinstvena zvučna komponenta koja orkestrira cjelokupni ambijent u audiovizualan doživljaj. Posebna je pažnja ovdje usmjerena na suodnose slike i zvuka prilikom oblikovanja zvučnog ambijenta, koji imaju značajnu ulogu u stvaranju cjelokupnog doživljaja, oblikovanju volumena instalacije, određiva-

nju 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 mjestima zapinje, puca ili da se sudara...*⁴

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.⁵

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.⁶

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 poetičkim sredstvima, a ne samo izravnim govorom, može postići društveni angažman, solidarnost, suosjećanje te politička i socijalna osjetljivost, prizorima koji nam razotkrivaju "politički potencijal poetičkog".

Prizori koji kadiraju i strukturiraju detalje industrijskog prostora, odnosno interijeri brodogradilišta prekidaju 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 tih 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.⁷ 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 ponekad 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.⁸ U tim je procjepima smješten posjetitelj, koji se i doslovno nalazi između ekranskih slika povezujući praznine među njima.

Branka Benčić

- 1 Thomas Zimmer: *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

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*¹

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”² in contemporary production of artist moving images suggests that projection is an event containing the aesthetics and practice of spatial illusions, an event that creates subjective environments. Deictic turn focuses on the observer’s position and evokes different states and emotions, such as inse-

curity, 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.³ 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 coordi-

nates 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 ...*⁴

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.⁵

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.⁶

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.

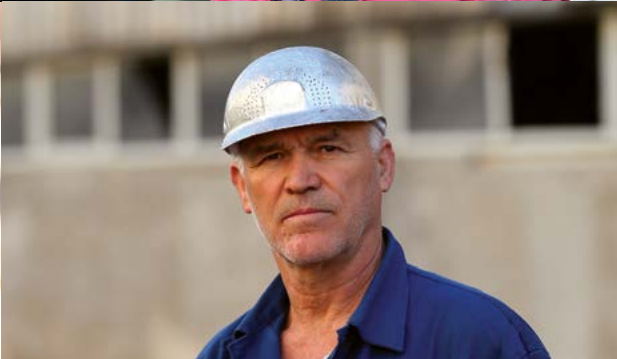
Through their *Moment of Silence*, Nadija Mustapić and Toni Meštrović bring up the issue of the shipyards as an issue of collective memory and social and political environment. They act as silent observers who pay homage to the workers, to the shipyards and the industry itself. *Moment of Silence* draws 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.⁷ 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 narrative 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.

Branka Benčić

- 1 Thomas Zummer: *Projection and Dis/embodyment*, in: Chrisie 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)



U svojoj autorskoj interpretaciji Nadija Mustapić i Toni Meštrović smisao naslovnog izraza metaforički primijenjuju na brodogradnju, nekoć iznimno značajnu granu proizvodnje, a danas tešku ranu naše privrede. Bolnu temu obrađuju na primjeru splitskog i riječkog brodogradilišta koja su im, s obzirom na njihovu splitsko-riječku adresu, moglo bi se reći, u prvom susjedstvu, pa se možda osjećaju pomalo i pozvanima da pokušaju umjetnički pojaviti to izgarajuće pitanje.

Izložbu čini složena audio-video instalacija koja se sastoji od pet video kanala i osam audio kanala, s tim da su dvije video projekcije samostalne, a tri sinhronizirane. *Surround* zvuk je jedinstven i objedinjuje svih pet video kanala.

Dokumentarne elemente, što predstavljaju temelj video radova, stilistički prevode bez izricanja vidljivih ideoloških opredjeljenja vezanih za razloge moguće propasti, a bitne konceptualne dimenzije autorskog stava rješavaju upravo galerijskim postavom.

Tako je video projekcija posve usporene snimke koja prikazuje svečanost porinuća velikog broda sučeljena projekciji na kojoj se izmjenjuju video portreti radnika koji su sudjelovali u procesu proizvodnje broda. Svaki portret traje jednu minutu što nedvosmisleno upućuje kako radnici minutom šutnje upućuju posljednji pozdrav rezultatu svog višegodišnjeg posla. Taj pozdrav *de facto* i jest posljednji jer oni najvjerojatnije taj brod više nikad neće vidjeti. Promatrajući tu situaciju kroz optiku konkretnih okolnosti, nije isključeno da bi to mogao biti i posljednji brod kojem su uputili pozdrav.

Između te dvije slike što ilustriraju konačnicu - odlazak broda kojem poput publike iz prvog reda svjedoče njegovi tvorci, postavljene su tri sinhronizirane projekcije koje približavaju ono što je prethodilo tom trenutku. Taj sadržaj, međutim, nema razvojnu liniju jer autore ne zanima sukcesivno prikazivanje etapa

izgradnje broda, nego precizno portretiranje pojedinih dijelova tog složenog posla. Štoviše, kamera služi poput svojevrsnog povećala nužnog za uvid u detalje, u samu srž svih tih različitih poslova.

Imajući neprestano na umu osnovno polazište i značenje konteksta kojem prilaze, autori tmurnim oblaci budućnosti suprotstavljaju vizuale koji zahvaljujući precizno postavljenom kadru i najvišim produkcijskim standardima slike poprimaju gotovo epske dimenzije. I kao takve dostojno reprezentiraju grandioznost pothvata o kojemu je riječ. Istodobno, budući da se često koristi *gros plan*, a i riječ je o detaljima proizvodnje, vjerno dočaravaju i doživljaj radnika u poslu kojem je skoro nemoguće vidjeti kraj. A kad se završetak tog posla konačno i dogodi, kako drugačije nego minutom šutnje odati počast uloženom trudu.

Precizna sinhroniziranost tih triju video projekcija upućuje da se i pri snimanju i u montaži itekako vodilo računa o njihovom finalnom međuodnosu. Prizori proizvodnog procesa s vremena na vrijeme prekidani su snimkama što prikazuju izlazak radnika iz brodogradilišta. Ti izlasci označavaju završetak njihova radnog vremena, ali i ponovo prizivaju zlokobnu mogućnost da je to možda njihov posljednji radni dan. Osim toga, uobičajeni prizori ulice gdje se radnici stapaju s ostalim prolaznicima i postaju dio svakodnevnice kao da su suprotstavljani spektakularnim situacijama iz kojih su netom izašli. Kao da su na svjetlo dana i običnosti izašli iz neizmjerne drastičnijih okolnosti, iz nekakvog unutarnjeg, zatvorenog svijeta gdje samo izabrani imaju pristup, gdje iskre u mlazovima pršte snažnije od vatrometa, a predimenzionirani alati podsjećaju na opasne i žive skulpture i treba i hrabrosti i sposobnosti da se njima ovlada. Pretpostavka jest da je taj veliki i pršteći svijet prepun čudesnih vizualnih atrakcija zapravo utroba budućeg broda, čak znamo i njegove proporcije jer smo vidjeli porinuća, međutim,

opkoljeni intenzivnim slikama nalazimo se u njegovoj nutrini, iz prvog reda svjedočimo njegovu nastanku i svakim novim prizorom raste naše udivljenje, pa čak i strahopoštovanje, prema radnjama kojima ne razumijemo ni smisao, a kamoli posljedicu.

«Počeli smo polako naslućivati da gradnja Ajfelova tornja nikad neće biti završena, shvatili smo zašto je inženjer tražio ono gigantsko postolje, one četiri kiklopske željezne šape koje su izgledale apsolutno pretjerane. Dok je svijeta i vijeka Ajfelov toranj će rasti u pravcu neba, nadvisujući oblake, oluje, vrhove Gaurisangara. Dok nam bog bude davao snage nastaviti ćemo pričvršćivati grede od čelika jednu iznad druge, a poslije nas nastaviti će naši sinovi i nitko iz ravnog grada Pariza neće saznati, bijedni svijet nikada neće razumjeti.»

Kao što je u nastavku priče Dina Buzzatija sustav ipak zaustavio ideju odlaska tornjem prema nedostižnom, tako i u ovom slučaju nepovoljne okolnosti vrlo konkretno prijete zaustavljanju proizvodnje. Metafora o neostvarenju mladenačkih snova i ideala o kojima govori Buzzati ('... izgubljeni u masi jadnika, mi stari, umorni radnici s tornja gledamo jedan drugoga, potoci suza teku niz sijede brade... Ah, mladosti!') ovdje je prizemljena u surovoj stvarnosti zrele dobi svjesnoj ugroze egzistencijama brojnih obitelji. I, naravno, s obzirom da se radi o galerijskom kontekstu, ta metafora najsnažnije djeluje upravo slikama što zaviruju u srž teme koju obrađuje. Naime, odavno smo navikli na to čudo da tone i tone čelika ne tonu nego plove, no svjedočeći fascinantnim epizodama na kojima se to čudo temelji postajemo svjesni razmjera drame što bi u konačnici vrlo lako mogla ukinuti sve te fenomenalne izvedbe, a njihove aktere osuditi na izgubljenost u masi jadnika. Autori, međutim, tek polazišnom naznakom sugeriraju sivu i žalosnu realnost, a svoj kreativni angažman u potpunosti stavljaju u službu izražajnog medija. Izo-

staje maskiranje umjetničkih nedosljednosti krinkom socijalne odgovornosti, izostaje ideja o mogućoj promjeni neumitna razvoja koju sebi često pripisuju neki drugi autori želeći sebe proglasiti pokretačima takvih promjena ili bar snažnijim vjerovateljima stavljajući na taj način sebe u prvi plan nauštrb predmeta kojim se bave. Ni najodličniji advokati pozitivne stvari nisu uspjeli ništa promijeniti, ostavili su ipak iznimna djela koja tek visokom razinom umjetnička izraza predstavljaju hvalevrijedan pokušaj.

Mustapić i Meštrović suvereno vladaju svojom tehnikom, to smo znali i prije. U konceptualnom smislu, već i sama konfrontacija nepomičnih portreta radnika s gotovo nepomičnim prizorom porinuća broda dovoljno je autorsko obrazloženje 'minute šutnje', posao je napravljen. Ulazeći u unutrašnjost, ulazimo u povijest i u pore tog posla, jednako brodogradilišnog kao i njihova autorskog jer ta instalacija zapravo predstavlja proslavu i jednog i drugog posla, svi se tu bave onim što najbolje poznaju. Fascinacija sadržajem vidljiva je u snimci i nerazlučivo je povezana s formom prikaza. Zahvaljujući tome, energija i predanost i radnika i umjetnika prenosi se na gledatelja, koji postaje dio procesa odnosno svjedočanstva tog procesa. Jer dojam da je proces u prvom planu i da su svi ljudi tek opslužitelji njegove grandioznosti zapravo je autorski postupak, nužna etapa u osvješćivanju onoga što se želi reći. A da bi se taj cilj ostvario, svi akteri moraju dati svoj kvalitativni maksimum. Tek kada je u zajedničkom naporu opravdana odgovornost što ju veličina pothvata zahtijeva, tada to postaje metafora, tada postajemo svjesni o čemu se tu zapravo radi. Tada ponovo gledamo njihova lica dok promatraju porinuća broda i zaustavljaju taj trenutak u svojim mislima želeći minutu šutnje još malo produžiti.

Boris Greiner



The meaning suggested by the title of the piece, as interpreted by the authors Nadija Mustapić and Toni Meštrović, is applied to the state of shipbuilding industry, once a very important segment of Croatian production and today a serious wound of the country's economy.

The painful subject is explored through the Split and the Rijeka shipyards, which, considering the authors' Split and Rijeka home addresses, are in their closest proximity and one might say they feel even somewhat obligated to try drawing attention to this burning topic in an artistic way.

The exhibition presents a complex audio video installation consisted of five video and eight audio channels. Out of the five video channels, two are independent video projections and three are synchronous. The surround sound unifies and consolidates all the five video channels.

The documentary elements, which serve as the foundation for the video works, were stylistically edited or 'translated', without adding explicit ideological commentary about the reasons of the eventual decline of the industry. Nevertheless, the important conceptual dimensions of their authors' statement have been put forth by means of the installation's display set up. Hence, the projection of a very slowed down video of the ceremonial launching of a large ship gets juxtaposed to the projection in which we see alternating video portraits of the workers who built the ship. Each portrait is one minute long, which unambiguously reflects the workers' *moment of silence** as their farewell to the years-long job. (*original title is *Minuta šutnje*, a Croatian expression for *moment of silence*; *minuta šutnje* literally translates as *minute of silence*). This farewell is *de facto* the last one, as they most prob-

ably will not see that ship again. Viewing this situation through the lens of the current circumstances, it is not to dismiss that this might indeed be the last ship they send off.

In addition to these two images that illustrate the climax - the departure of the ship as witnessed by its' makers, almost as an audience to a spectacle standing in the first row, there are three more synchronous projections that heighten the processes that precede this moment. They do not depict linear developments, for the authors are not interested in successive depiction of ship-building phases, rather they provide precise and close-up portraits of certain aspects of the complex work.

The camera was used as a magnifying glass to look into the details, into the very core of these laborious work processes.

Bearing in mind the points of reference and the meaning of the very context they approached, the artists counter-weight the dark clouds of the future with the epic imagery of immense dimensions, which is achieved thanks to precise camera-work and the highest production standards. As such, this imagery honorably represents the magnificent workers' endeavours. Simultaneously, as an up-close view of production details, this imagery faithfully depicts the workers' experience of the hard job, job that does not appear to come to an end. And when the job is finally done, how else to honor it but with a *moment of silence*.

The precise synchronicity of the three video projections shows that the artists paid great attention to the concluding inter-relations. The imagery of work processes is intermittently interrupted by scenes depict-

ing workers leaving the shipyards at the end of the working day. These exits also evoke the ominous possibility that this is their last day at work. In addition, the normal street scenes in which the workers blend with the rest of the passers-by in the quotidian commonplace seem to be contrasted with the spectacular situations from which they have just exited. As if they have just left such profoundly extreme circumstances only to step into the light of day and the ordinary, coming out of an inner, closeted world to which only the chosen ones have access, where the sparks fly even more mightily than in fireworks, and the over-sized tools appear as live sculptures, and it takes courage and skill to overmaster them. The assumption is that this immense blaring world filled with wondrous attractions is the belly of the future ship, its intestines; we even know its size because we saw the video of the launch. Surrounded by such intense imagery we are placed in the ship's interior. From up-close we witness its birth, and by each new action we witness, even though we do not comprehend its meaning or result, our admiration and awe grow greater.

"We have begun slowly to apprehend that the construction of the Eiffel tower would never end, we have realized why the engineer had demanded such a gigantic base, those four iron claws of a Cyclops, which first seemed absolutely exaggerated. As long as there is life, the Eiffel tower will keep growing towards the sky, overhanging the skies, the storms, the tops of the Gaurishankar. As long as God gives us strength, we shall keep attaching steel beams one over the other, and after us our sons will continue, and no one from the flats of Paris will understand; the miserable world will never understand."

Just like in the continuation of Dino Buzzati's story, where the system finally did put an end to the idea

of taking the tower to the unattainable heights, in this case too the unfavorable circumstances very seriously threaten to end the ship-building industry. The metaphor about the never-fulfilled dreams and ideals of youth that Buzzati speaks of (*'...lost in the masses of the miserable, we, the aged, tired workers from the tower look at one another, streams of tears flowing down our gray beards... Ah, youth!'*) is grounded in the brutal reality of the mid-aged, indicating awareness that the shipyard workers' families may end up barely subsisting. And, of course, owing to the setting in the gallery, this metaphor is most visible in the images that reach into the very heart of the subject. We are used to the miracle that tons and tons of steel do not sink but float; nevertheless, after witnessing the fascinating episodes on which this miracle is based, we become aware of the proportions of the drama, which in the end could easily terminate these phenomenal performances, and condemn their actors to being lost in *the masses of the miserable*.

The artists, however, only hint at the grey and sad reality, and they devote their creative efforts entirely to the selected media. They refrain from strategies of masking a lack of artistic credibility with social responsibility; they refrain from the ideas of changing the unchangeable, as some authors tend to do, aiming to present themselves as the instigators of such changes, or at least believers, and pushing themselves in the foreground of the topic they are dealing with. Not even the strongest advocates of a positive cause could really bring about a change of such scale, but some did make exceptional works of art, which only by high standards of expression managed to represent a worthy attempt to accomplish change.

Mustapić and Meštrović are sovereign masters of the media of their choice, what we have already known.

In conceptual terms, the juxtaposition of the workers' portraits and the almost still image of the ship launch is enough for the interpretation of the 'moment of silence'; the authors' job is done.

By entering the inside of the ship, we enter the history. We get into the pores of the workers' jobs, which are as laborious as the authors' job of producing art. This installation, therefore, celebrates both professions. All workers do what they know best, the fascination with content is visible in the videos and inseparable from the form of presentation. Owing to that, the energy and the dedication of the workers and the artists is being transmitted onto the viewer, who becomes part of the process or the witness of the process.

The impression that the process is in the foreground and that everybody is in mere service of its magnificence, is in fact the artists' approach, a phase necessary for the realization of the message. And to accomplish the goal, all the participants must give their qualitative maximum. Only when joint efforts succeed in shouldering the responsibility required by such a task, does the process become the metaphor and we become aware of its meaning. After that, we look at their faces again. They watch the ship launch, freezing that moment in their minds, wishing to prolong the *moment of silence*.

Boris Greiner



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, taktlnost, 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.



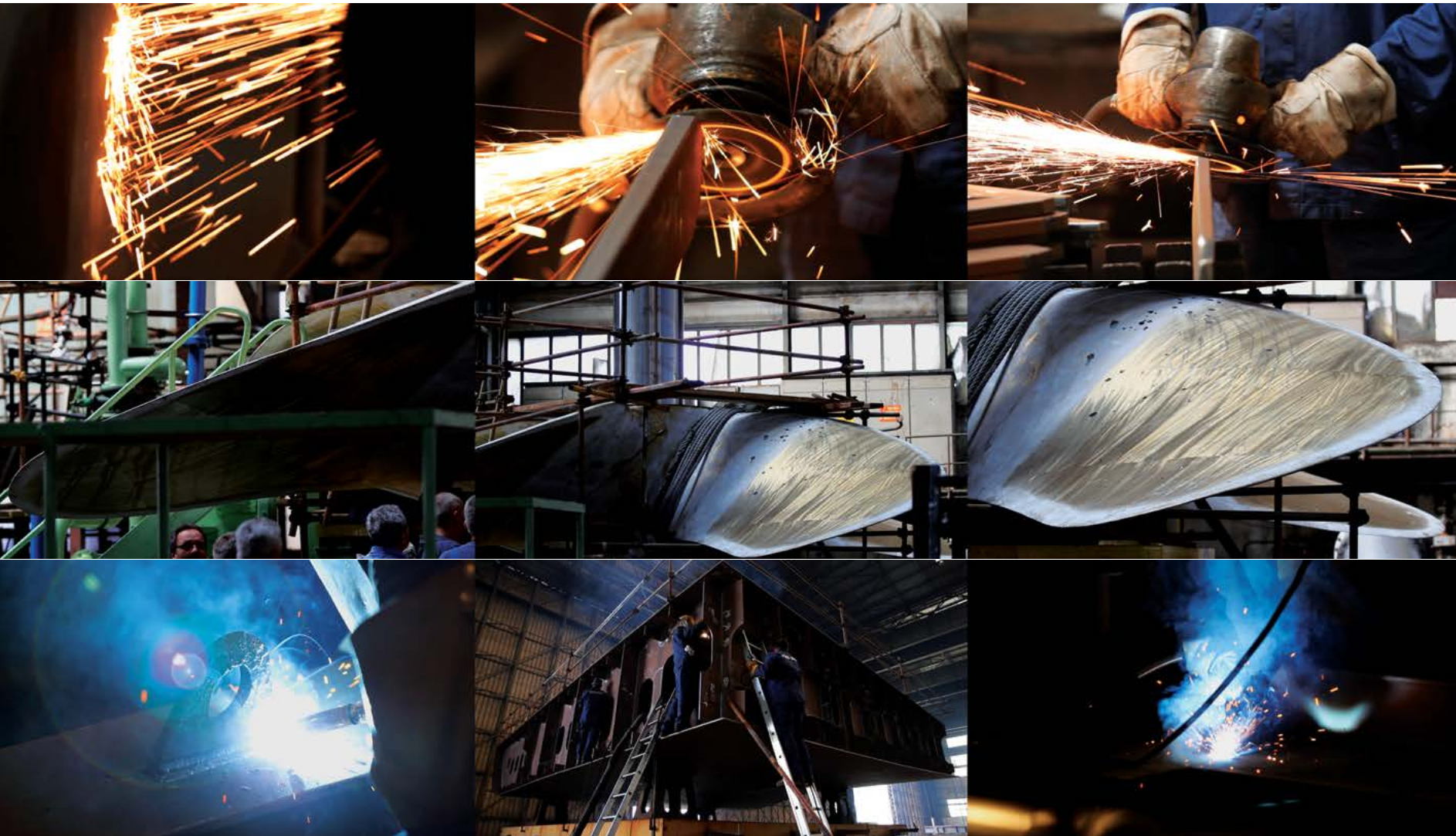
ARTIST STATEMENT

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

Nadija Mustapić (Rijeka, 1976.) je video umjetnica čije prostorne video instalacije istražuju višedimenzionalne odnose prikazivanja mjesta i njegove subjektivnosti. Često koristi izvođačko tijelo u interakciji s određenim prostorom nudeći pritom novi pogled na specifičnu lokaciju odnosno na odnose reprezentacije stvarnog mjesta i njegove transformacije u unutrašnji prostor imaginacije. Njen pristup bazira se na audio-vizualnom dokumentarizmu kojim apstrahira, fragmentira i gradi ne-linearne narrative, proširujući pritom definiciju dokumentarizma. Uvodi elemente fikcije te psihogeografije kako bi kod gledatelja potakla neočekivane promjene u percepciji mjesta i vremena.

Nadija Mustapić je izlagala na preko 20 samostalnih i preko 40 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). 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 intermedijalnih umjetnosti (MA 2004., MFA-Terminal Degree, cum laude 2005.) završava na Sveučilištu u Iowa. Od 2006. živi i radi u Rijeci. Docentica je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci.

Nadija Mustapić (Rijeka, 1976) is a Rijeka-based video artist. Her immersive spatial video installations explore multidimensional relations between the representation of space and its subjectivity. She often uses a performing body that interacts with certain places or focuses on specific locations to devise contextual connections between representation of an actual place and its transformation into an inner space of imagination. Her approach is based on audio-visual documentarism that focuses on abstracting, fragmenting and constructing non-linear narratives, that expand the category of documentarism. She also often employs fictional elements as well as psychogeography to trigger changes in the viewer's perception of a place in time.

Mustapić has exhibited in over 20 solo and over 40 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).

She 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 graduated with MA and in 2005 with MFA degree (graduated with honors) from the University of Iowa (printmaking, intermedia).

Since 2006, she lives and works in Rijeka, Croatia where she teaches as Assistant Professor at the Academy of Applied Arts, The University of Rijeka.

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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 navikli 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.

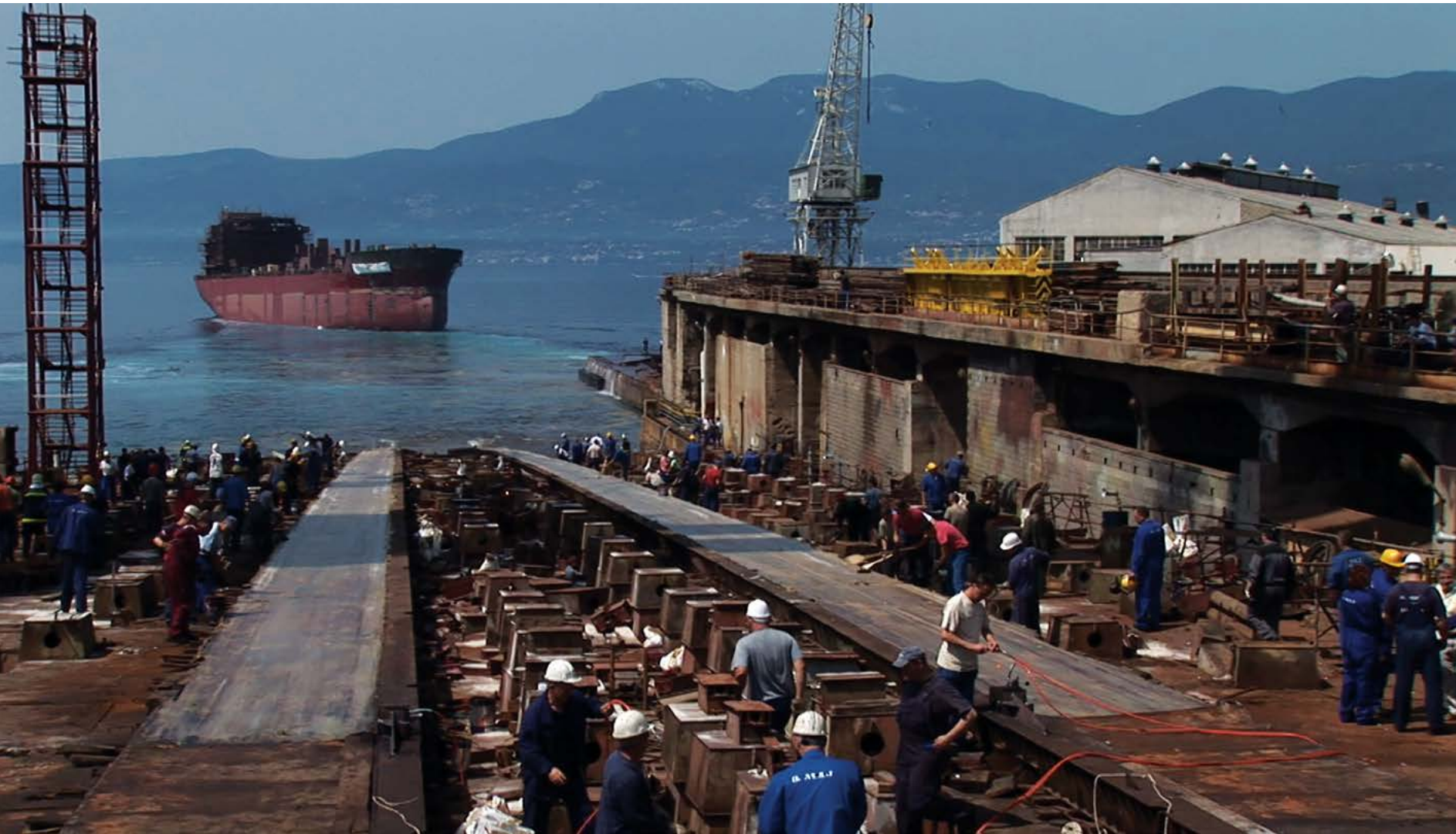
Toni Meštrović, born 1973 in Split, Croatia, is a video artist working predominantly in form of video and sound installations. He graduated with a Graphic Arts degree from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic arts, sculpture and installation. Due to his interest in electronic 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.

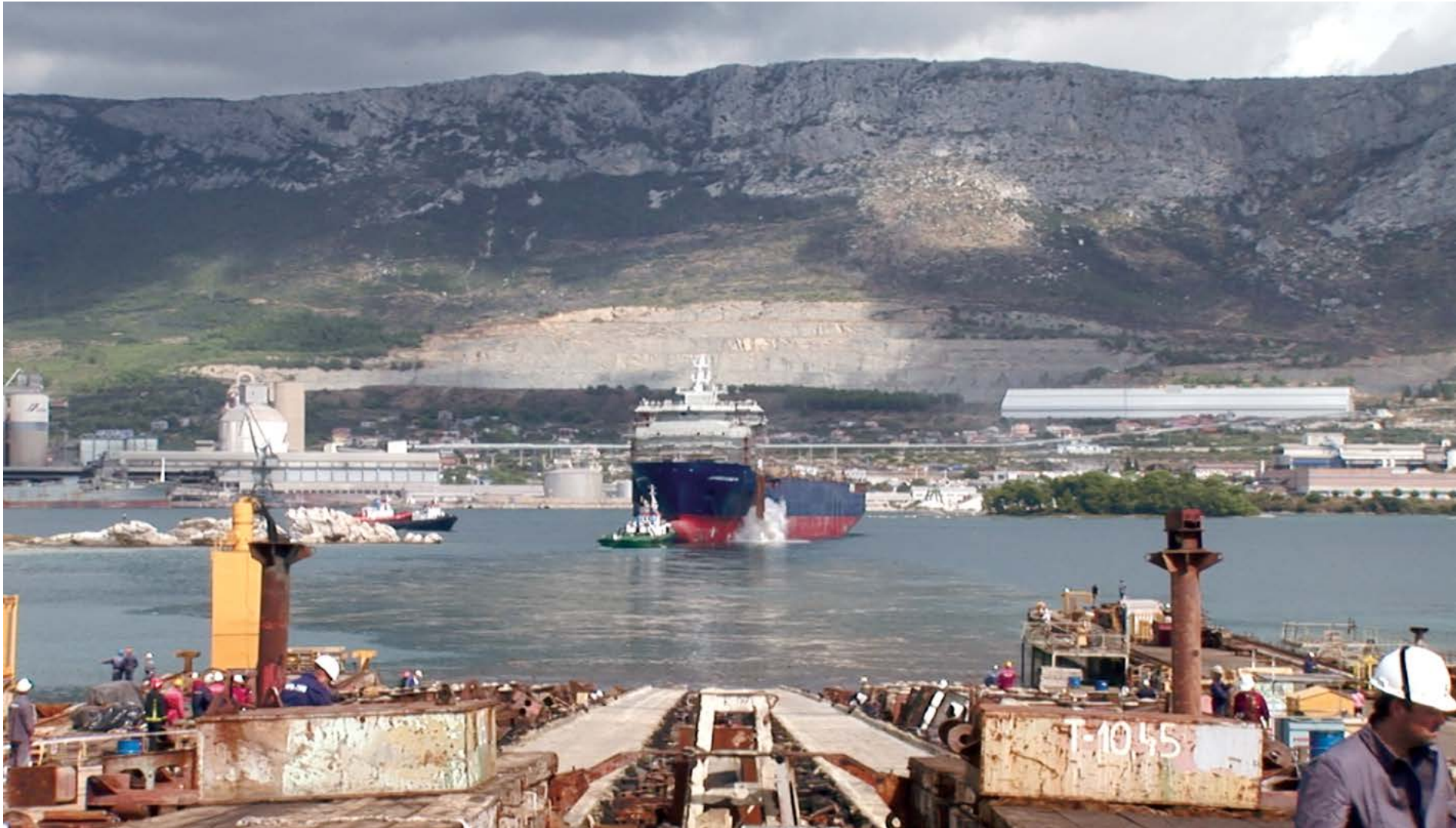
Since 1992, he has taken part in group and solo shows, as well as video festivals, in Croatia and internationally. He has been awarded scholarships and awards, such as the Young Artist Award by the Croatian Artist Association and the Second Prize at the T-HTaward@MSU.hr exhibition in 2013. He lives and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

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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", 40'00", 116'00"

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Autorstvo / Authorship: Nadija Mustapić, Toni Meštrović
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installation Moment of Silence
Instalacija Minuta šutnje u prostoru / Moment of Silence
installation setup

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Borka Širola

Postav izložbi / Exhibitions setup

Nadija Mustapić, Toni Meštrović

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