



Speaker System, 1994, left: photo installations, facade of the Home of the Croatian Artists, facade of the CDU headquarter. Above: cardboard installation in the entrance area of the Home of the Croatian Artists.

SPEAKER SYSTEM

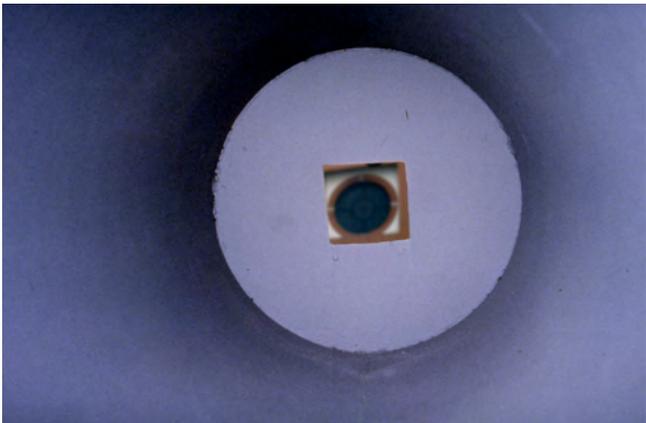
A series of interrelated installations in gallery, public and semi-public spaces, flyer distribution

Within the exhibition *Keep that Frequency clear*, Zagreb, HDLU, 1994

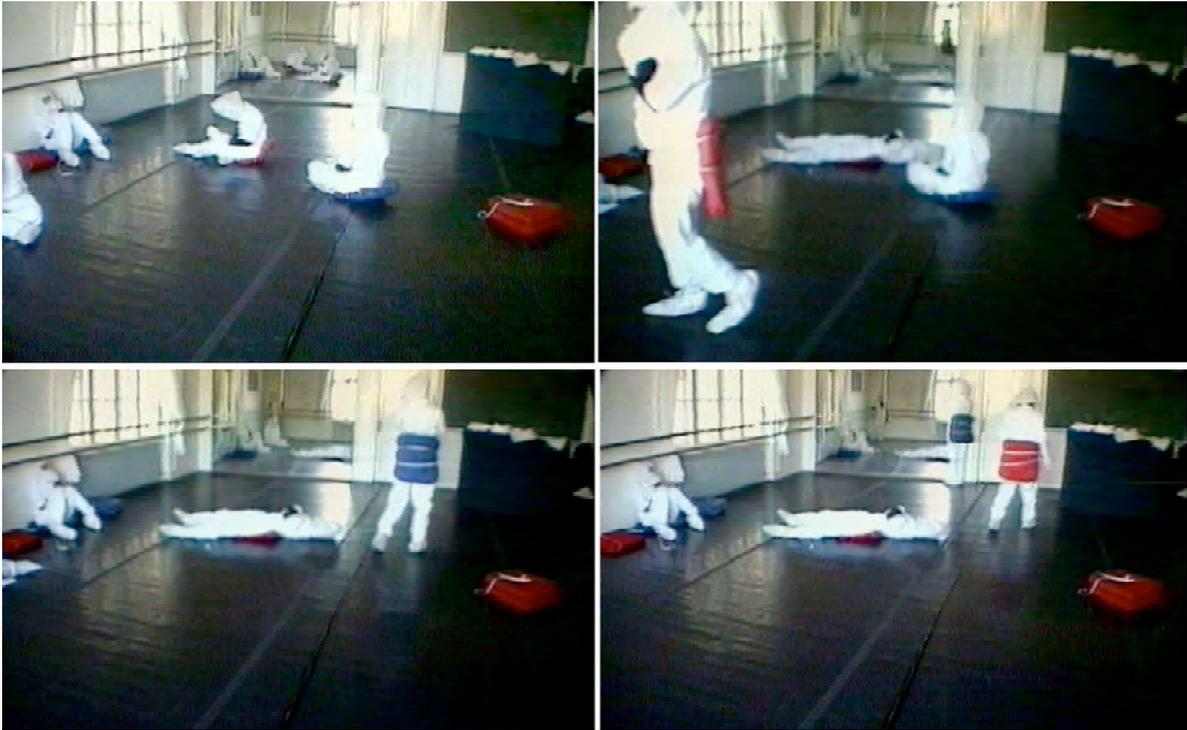
Speaker System included a series of photo and cardboard-box installations in the gallery space, in the open public space outside the gallery, and in indoor spaces in the neighborhood (Student Health Care Center, headquarter of the governing party).

The installations were made of fabricated replicas of Sony packaging boxes, on which a text was added. This quote of Wim Wenders on the European identity being threatened by the expansion of the American film industry and Japanese electronic industry was the focal point of the work. I was distributing flyers with the text in the Students' Medical Clinic and the CDU party headquarters, and read the text on the radio. If European moving pictures disappear, Europe would become part of the Third World, says Wenders.

In those years, I was photographing the Sony logo wherever I traveled, but also in Zagreb, when the first unofficial Sony retailer appeared in Zvonimirova Street, owned by the family of dr. Franjo Tudjman, then president of the State and at the same time of the governing party. This store and its three-dimensional Sony logo, which I had photographically multiplied for the installation on the façade of the Home of the Artists', within the *Speaker System* project, was located two hundred meters from the CDU headquarters. Thus, *Speaker System* spoke on two levels about the politics of power and its structures.



Visually Based Perception Training, 1995, Focusing Machines, temporary sculptural installation, Zagreb.



Visually Based Perception Training, 1997, workshop and closed circuit video installation, School for Ballet and Dance, Zagreb. One of the workshops/events of the VBPT project.

VISUALLY BASED PERCEPTION TRAINING

concept, different artworks, workshops
 in public and semi-public spaces
 Within different events and exhibitions, 1995-1997

Visually Based Perception Training is a project proposal, an artistic program written in 1994-95, aimed to research the relationship between visual input, perception and knowledge. It was supposed to be realized in the public and non-gallery spaces as a part of the program of the Museum of Contemporary Art in Zagreb. However, it never received the necessary funding, and it was partially realized on different occasions between 1995-97. For the concept of the project I was awarded the Zagreb Salon award, a triennial review of the Croatian fine arts. Visually Based Perception Training included: *Focusing Machines*, a sculptural installation, aimed to discover unimportant and hidden details in the public space in Zagreb (partially realized); rotation of the inventory, furniture and everyday objects among several public institutions within the city center (not realized), workshops (the participatory part of the project, realized partially).



Veduta, 1998, closed circuit video installation, Zagreb. Top: gallery installation. Bottom: still from the video image that was transmitted to the gallery.

VEDUTA (STADTANSICHT)

Closed circuit video installation, public and gallery spaces

Within the exhibition Zagreb Salon 1998

Curators Igor Zabel, Ana Devic

In this contextual installation the old city gate, including the altar to the city of the Madonna was the focus.

This work belongs to a series of closed circuit installations inspired by the changing status of the religion in our post communistic society. The camera was set up to monitor the old city gate, through which many people pass through to get into the old city, lots of tourists come to sightsee, and where lots of people are coming at all times to direct their prayers to the Madonna at the site, which has a miraculous potential. The video image was transmitted to the gallery room where a ready made object, found within the praying area was multiplied: a Coca-Cola bottle with a red rose in it.



Flowers, 1997–98, closedcircuit videoinstallation, Dunaujvaros, Hungary. Top left: still from the video image from an evangelic church, view on the altar. Top right: City Hall, where the video signal was transmitted to. Middle and bottom: Situation at the reception desk in the City Hall where the video signal was reproduced. On the next page: gallery installation, ICA–Dunaujvaros, 1997.



FLOWERS

Closed circuit video installation in public and gallery spaces
Within the group exhibition Who by Fire
Curators Janosz Soboszlai, Livia Paldi
ICA Dunaujvaros 1997-98

In this contextual installation three public institutions are involved: the city hall, the communal gallery and an evangelic church. Inspiration for the work was the changing relationship between the church and the state, which was going through radical changes in the 1990ies in the eastern European countries.

The camera is set up to monitor the altar area in a recently build evangelic church in a new part of the town. The situation from the altar was transmitted to the center of the town: to the city hall reception desk, and to the gallery room. On both locations, the readymade situation from the church, a vase with red carnation flowers, a symbol of communism, was set up next to the video monitor. Additionally, the gallery installation included a video documentation showing the complete interior in the church.



Madonna to Fish, 2001, closed circuit video installation, Zadar. Installation view from the atrium of the Franciscan Monastery.

MADONNA TO FISH

Close circuit video installation, public and semi-public space

Within the festival Zadar uzivo 2001

Curator Iva Radmila Jankovic

For the Madonna festival, August 15, which is extremely popular and important in southern Croatia, an under water installation was set up, where a Madonna figure was illuminated, and where fish food was regularly spread at the site to attract the fish. The audience was invited to come to the Franciscan Monastery for three days in the evening to observe the fish encountering the Madonna.