

# Zoran Spasojević: MALA NOĆNA POŠTA

U jeku tehnoloških proširenja medija – čija jeka ne posustaje – nastaje i internet art, sa svim svojim vidovima. Doprinos interneta ne leži u povećanju kvaliteta prenosa slike, muzike, semantizovanog govora, pokreta, nego u brzini prenosa poruke, domašanju najudaljenijih tehnološki ekvivalentnih tačaka prostora, respozibilnosti, istovremenom višestrukum ali bezličnom (čekaj – a skejpl!) i bezdodirnom opštenju i – što se danas veoma ceni – mogućnosti interakcije. Sva ta svojstva obeležavaju i e-mail art, analogon mail-arta, umetničkog usmerenja nešto nižeg tehnološkog nivoa.

Neka od navedenih svojstava karakterišu i seriju radova Mala noćna pošta Zorana Spasojevića. Naravno, uvek postoji prećutan zahtev da se pojedinačno ostvarenje uzdigne iznad obeležja opšteg umetničkog usmerenja, nije dovoljno da ih samo ispuni. Nije uvek jasno – a i ne može biti s obzirom na visoko razvijene tehnike digitalne simulacije tehnika likovne umetnosti – da li je određeni pojedinačni rad iz serije proizišao iz autorskog odlučivanja o najsitnijim pojedinostima izvođenja, ili u njemu pretežu „krupnozrno“ kolažiranje i „klipping“.

# Zoran Spasojević: A LITTLE NIGHT MAIL

In the midst of the boom of technological expansion of media – boom that shows no signs of ceasing – internet art was born, with all its various forms. Internet's contributions are not about increased quality of the transmission of picture, music, semanticised speech, movement; it's about the speed of message transmission; putting the most remote technologically equivalent spots within the reach of each other; ability to respond quickly; simultaneous, multiple, albeit faceless (wait – what about Skype?) and touchless communication; and – very appreciated nowadays – possibility of interaction. All these attributes apply to email art, the analogon of mail-art, artistic persuasion of somewhat lower technological level.

Some of the aforementioned characteristics apply to the series of works *A Little Night Mail* by Zoran Spasojevich. Of course, there is always the unspoken demand that the single work has to rise above the features of the general artistic direction – it is not enough to just fulfill them. It is not always clear – neither can it be, considering the highly developed ways of digitally

- 6 Mada od toga, smatram, zavisi stepen autorstva, sasvim je moguće i da ovaj moj kriterij nije umesno potegnuti. Njega, u stvari, već obezvađuje sama priroda medija e-mail arta, jer za taj medij nije bitno razotkrivanje porekla egzekucije. Ali, ako Spasojevićevi radovi, poput svih radova e-mail arta, ne poseduju pojavnost izvođenja, ostaje im pojavnost „izgleda“. Njihov izgled je gotovo uvek tako sročan da u hipu dejstvuje prodorno. Moj sasvim subjektivan utisak jeste da listanje elektronske knjige dozvoljava kraće vreme zastajkivanja nego što je to slučaj s listanjem fizičke knjige. Ipak, Spasojevićev predložak najčešće uspeva da osvoji i u tom neštedrom „elektronskom“ trenutku.

No, Spasojevićeve table izlaze s većim zahtevima nego što je puko pristalo vizuelno uobličenje. Ti su radovi višemedijski. Izbegavam da radovima drugih umetnika, nastalim možda iz krila njihovih poetika, namećem termine i pojmove koje sam lično razvio, te ću ovde samo napomenuti da sam, pregledavajući Spasojevićeve radove, pomislio da i oni većinom pripadaju vokovizuelu ostvarenom novijim tehnološkim sredstvima. Radovi Male noćne pošte obično uključuju vizuelno, zaleđeni pokret i tekst koji nije desamentizovan – kakva je grana što vuče poreklo od glosolalija – nego je pod okriljem semantike, tačnije – semiotike, budući da nije korišćen samo brealovski (M. Breal) odnos reči i značenja, nego su u igri i ikonički i ideogramski znaci. Mada danas u tolikom stepenu sve može biti znak da je teško doznati kada nešto nije znak, malobrojni – čini se - čisto likovni Spasojevićevi radovi sasvim dobro izlaze na kraj sa neizvesnošću u tom pogledu, jer opstaju i kao čiste vizualije. Naravno, većina radova iz Male noćne pošte predstavlja uspele vizuelno-semantičke simbioze. Budući da raspolažu oruđem semantike, opremljeni su i za kritičku ubojitost. Kritika je uperena na različite oblasti: politiku, ekologiju, seks. Najoštrije strele su s pravom upućene američkoj administraciji, iako je dobro poznato da je ona samo marioneta čije konce vuče jedan jači centar moći. Nisu zanemarljivi ni umetnički protesti protiv bližeg evropskog političkog okruženja i, posebno, protiv metafizičkog zla. Pod sloganom „Arbeit macht frei“ na kapiji konclagera instaliran je amblem Evropske zajednice. Nadrealistički horor pleni u prizoru otimanja dve mrtvačke glave oko banane. Već je i samo pominjanje mesta i vremena - „Kragujevac 21. oktobar 1941 / 21. oktobar 1944.“ - na kraju užasa, a u ovom radu se još uspostavlja i važenje vremena za mrtve. Možda povodom nekih tema nije pristojno praviti poente, zato je, valjda, u jednom bomb-artu samo dat prizor atomske bombe i ljudske glave. U „Bau-bau“ su ručna bomba i Zemlja približene po strukturalnoj isparcelisanosti, s tim što je Zemlja „inficirana“ svojstvom bombe. Učutkana Srbija, zašivenih usta, istovremeno je i Srbija naseljena Munkovim „Vriskovima“. Pored sveg crnila, radovima ne nedostaje humor, ali sličnog tamnog „valera“. Smisao „Fast food“ doživljava transformaciju: uobičajeno značenje hrane koju čovek može brzo pojesti ovde se odnosi na čoveka koji brzo izmiče monstrumu da mu ne postane hrana. Obamina glava na krovu Bele kuće indukuje kolorističku konverziju iste kuće

simulating painting techniques – whether a specific single work from the series was a result of author's decisions about the most miniscule details of execution, or was it primarily a result of using large fragments of other people's works in his collages. Although I personally consider those details important while evaluating the degree of authorship, it is entirely possible that my criteria might not be relevant here. It is, actually, rendered unimportant by the very nature of e-mail art media, because uncovering the method of execution is not essential for the given medium. However, even though Spasojevič's works, like all the e-mail artworks, do not possess the manifestation of performance, the manifestation of „appearance“ remains intact. Their appearance is almost always put together in such a way that it has an immediate trenchant effect. My - very subjective - feeling is that browsing through an electronic book allows much less time for lingering than browsing through a physical book. However, Spasojevič's paradigm manages to win one over even during that meager „electronic“ moment.

Nevertheless, Spasojevič's tablets come with demands bigger than merely adequate visual form. Those works are multi-medial. I try to avoid forcing terms and concepts that I personally developed upon other people's works, possibly created under the wings of their own poetics, so I will just mention here that, while browsing through Spasojevič's works, I thought they also mostly belong to the Vocovisual created with new technological means. Works in „A Little Night Mail“ usually include visuals, frozen movement and text that is not desemanticised – like the branch originating in glossolalies – but rather found under the cover of semantics, or more precisely – semiotics, seeing that it is not used solely in Brealian (M. Breal) relationship between the word and the meaning, but also incorporating the iconic and ideogramatic signs. Although nowadays everything can be a sign to such a degree that it's hard to allocate when something isn't a sign, rare – seemingly – purely painterly Spasojevič's works manage to deal with that particular uncertainty quite well, since they can survive as pure visuals. Of course, most of the works from A Little Night Mail represent successful symbiosis of visual and semantic. Since they have the tools of semantics at their disposal, they are well equipped for critical power of annihilation. Criticism is pointed at various subjects: politics, ecology, sex. Sharpest arrows are rightfully aimed at the American administration, although it is well known that they are only a marionette whose strings are pulled by a stronger center of power.

Not inconsiderable are also his artistic protests against much closer European political milieu and, in particular, against metaphysical evil. Under the slogan „Arbeit macht frei“ on top of the concentration camp gate we see installed the emblem of the European Union. Surrealist horror wins us over at the sight of two skulls fighting over a banana. Even the mere

kroz dobrodošlicu „Welcome to the Black House“. Možda nekim radovima na temu seksa nedostaje malo „izostavljanja“ da bi se ublažila izvesna bukvalnost.

Na fonu srodnih pojava u umetnosti ovo će „elektronsko“ izdanje Male noćne pošte, koja je - to se vidi pošto se „pošta“ pregleda - više mora nego pošta, predstavljati značajan doprinos u toj oblasti umetnosti i po svome umetničkom kvalitetu i kao prvo izdanje te vrste.

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mention of the time and place – „Kragujevac, October 21st 1941/ October 21st 1944“ – represents the pinnacle of horror; this work also establishes the meaning of passage of time for the dead. Perhaps it is not even considered good manners to make a point about certain subjects; perhaps that is why, in one piece of bomb-art, we only see the sight of an atom bomb and a human head. In „Boo!“, a hand grenade and Earth are brought closer by structural segmentation, with Earth being „infected„by the properties of the grenade. Silenced Serbia, with its mouth sawn shut, is, at the same time, Serbia populated by Munch’s „Screams“. Despite all the bleakness, these works do not lack humor, although it is of the similarly dark „hue“. The meaning of „Fast Food“ becomes transformed: the usual one, of food that can be eaten quickly, here refers to a man running away from a monster so as not to become its food. Obama’s head on the roof of the White House indicates color conversion of the same house through the welcome sign „Welcome to the Black House“. Perhaps some of the sex-themed works need a little more „omission„to blunt their overt literalness.

In the field of similar artistic phenomena, this „electronic“ edition of A Little Night Mail - more nightmare than mail, as one can see after browsing it – will represent a significant contribution to this area of arts, both by its artistic quality and by the virtue of being the first publication of its kind.

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