

the visual logic of murmur: non-all

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In the course of recent years, Nika Radić has elaborated an unusual genre of dynamic behavioural projectional architecture. We are talking about the projections of motion pictures at actual architectural spaces, regardless of those being exteriors or facades, interiors or wall constellations, interspaces or passages i.e. door-posts, niches or windows. Deriving a relation between architectural space and motion pictures, Radić has created the uncertain temporary dynamic installations. These are actually the dematerialization of space and materialization i.e. the spacing of motion screen picture.

Most often, her installations thematize communicational - successful or unsuccessful - human relations. She presents communication as exchange, dealing with, addressing, co-relating, presence, subjectivity and intersubjectivity. She operates with the regimes of communicating with herself (how do I communicate with myself), as well as with the regimes of communicating with others and amongst others. She focuses at the intimate situations of privacy in everyday life, or public situations of hired physical work i.e. public entertainment. She regards a situation as a located, identified and presented interval of time within a space, in a life situation.

Radić's pieces are based on the impact level of visual and audiovisual screen affect, interpolated within architecture. They are based on minimal intensities, their affective minimalism suggesting the potentiality of human relation, rather than the performative explicitness of presented life forms. On a certain occasion, Radić wrote down the following: "Perhaps these are the expressions of my continuous interests: how the space operates and how people communicate." A relation between space occupied by people and communication attempted by people opens up the field of controlled potentiality affects. Potentiality is what viewer perceives as visual, audiovisual or audio-visual-spatial event. Potentiality is demonstrated through sensory presentable modalities, as a shaped virtuality that is being fulfilled in a human world.

The installation in Novigrad is a projection set up in an interior, on a gallery wall. The projected image depicts the artist en face, standing in front of a space: wall,

door, glass-window or something similar. She appears to be relaxed, with only a hint of nervousness. She seems as somebody that came out from nowhere, and now stands there, expecting someone or something. The first impression tells us that she is standing in front of an interior space, a background whose spatiality is probably deep, as suggested by murmur. If image was narrativized one could, for instance, say that Nika Radić was in restaurant, cafe or pub, that she stepped outside the door, that she is now expecting someone and that static camera frontally recorded her while expecting someone or somebody here, outside some spot.

The recording is static. She stands in the same place and moves minimally. She grimaces, to an extent. She gesticulates. All of these movements are minimal, almost usual, ordinary movements. One can speak of the choreography of daily life. Her movements, or perhaps the movements of someone else or some other people, have been brought up to the point of visibility.

A video recording of movement can be a documented continual recording of a single moment of artist's existing "outside", but also an animation of the multitude of photographs, that was recorded consecutively, in a continuum. A relation between static and dynamic is relative and therefore suggestive, in a sense of presenting the movement, a segment of behaviour. Camera appropriated an event. The event has been relocated from the real space into a fictional gallery space.

A viewer has an unhidden question: does s/he see/hear real event or she sees/hears audiovisual show of either real or fictional event? Does s/he see Nika Radić waiting for someone in front of the entrance into...? Or s/he sees how Nika Radić presents i.e. represents somebody in a role of person waiting for someone, in the midst of voices' murmur? The ambivalent relation between factuality and fictionality of audiovisual projection has been strengthened by its positioning into the gallery's artificial space.

A gallery is nothing but a place where facts are being transformed into fictions, and fictions are being doubted, in an attempt to understand them as facts. This is about connecting facts and fictions within an entirely neutral event of expecting.

Expectation as a confirmation of presence. However, both this and previous video installations by Nika Radić (Party or Tea with Olivia) seem to suggest that behind

the semblance of neutrality, behind the minimal shapes of behaviour and simple modalities of talking to oneself and the others, there is yet something else. If what we see and hear is not all, than the consequences are that we do not understand and do not appropriate that something, which further suggests potentiality for destabilising relations between fiction and factuality of the life itself.

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