

Jasna Galjer, from the text in the catalogue published for the exhibition "Speech", 2004, "Miroslav Kraljevic" Gallery, Zagreb

In a world that is becoming so encumbered with a deafening noise of always faster and more massive exchange of information, a meaningful communication is becoming constantly more difficult. Paradoxically, in our everyday life we seldom worry about the fact that we use lavish qualities of words in vain because those to whom they are directed either don't want to hear them or don't understand them. However, sometimes at least, we become fully conscious of the hopeless impossibility of interacting communication and then we confront the question of where and why, among the subtle mechanisms of reality substitutes, the meaning disappeared. After the works created on the theme of dying languages or the deviations of language as a system of signs and cultural values where she was also auto-referential, Nika Radic's most recent works are radicalized situations of reducing the usual communication codes to the elementary pictographical characteristics. The reduction of film to the allegoric automatism of concrete, still images completely relativises the difference between image and sound, questioning the saussuresque definition of meaning as a mediator between the signified as the "absent" part and the signifier as the present holder of meaning. Although some neuropsychiatric researches confirmed the hypothesis of watching as a specific visual language, there is still no answer why, in spite of countless variants of its manifestations, the intertwining of image and sound is a universally comprehensible cultural fact.

The editing as a modern, constructive and active method is characterized by its ability to connect on different levels, sometimes also with intent to shock people in order to draw them into a space of new perception.

As opposed to the usual, the editing process is here identified with "silence". It is an analogy to Cage's discovery of new possibilities of applying magnetic tape for using music literature as raw material. It is not the grammatical concepts that would imply a hypothetical meaning of visual expressions that are central to the interest, but rather an image as a metamorphosis of material symbols. Another language is conceived here, a language based on quotations, allegoric characteristics of collage as ready-made and a new play is appearing in which we are confronted with the impossibility of a singular explanation. It is a connotative language liberated of social conventions where meaning is established exclusively using the visual, non-verbal level. Instead of a logical, meaningful sequence, or a creation of a consistent, tangible form that could be defined, the textual part was completely "cut out" in the editing process. [...]