

## MULTIMEDIJA I UMJETNOST GRADSKE ULICE

### C:\zg-graffiti\hip-hop-show

Svoje izložbene projekte Muzej grada Zagreba već duže vrijeme obrađuje interdisciplinarno i multimedijски. Ovo je moj deseti izložbeno-multimedijalni zadatak, kojeg sam se, moram priznati, primila s ambivalentnim osjećajima. S jedne strane, nisam sretna kad vidim grafitima (najčešće besmislenim) išarana pročelja i pretjeranu toleranciju gradskih vlasti, a s druge, nemam ništa protiv grafita na legaliziranim javnim površinama, a i hip hop kulturu u cjelini gledam s većim simpatijama nego disko-šminkera. Dakle, nije mi preostalo ništa drugo do li zanemariti oba osjećaja i riješiti zadatak, onako cool. Jer, imati multimediju danas na izložbi je isto tako cool. No, opravdanje za multimediju u izložbenom prostoru mora biti daleko jače od pomodnog hira i cool efekta. Puno je važnije čemu ona zapravo služi. Naravno da se odgovor na ovo pitanje mijenja od izložbe do izložbe i da ovisi o nizu kriterija koje mm proizvod mora zadovoljiti.

U konkretnom slučaju, realizaciji izložbe *Umjetnost ulice: Zagrebački grafiti 1994-2004* učinilo mi se da bi uloga multimedije na izložbi mogla biti sljedeća:

- prostorno-organizacijska, jer rješava problem ograničenog izložbenog prostora budući da imamo jako puno materijala koji ne možemo izložiti,
- sociološka, jer fokusira mlađu publiku, koja se može identificirati s prezentiranim sadržajima s hip hop scene,
- kognitivna, jer navodi mladog posjetitelja ka spoznaji urbanih vrijednosti,
- afektivna, jer ga podsjeća na ljubav prema svom gradu,
- stimulativna, jer ga potiče da čuva svoj grad,
- edukativna, jer ga uči razlici između počinitelja grafita i stvaratelja grafita,
- zabavna, jer može slušati rap, gledati video i osjećati se, barem se tome nadam, ugodno.

Imajući sve to na umu, napravila sam jedan animirano-igrani kompjuterski show s puno movinga, jer važan element u korištenju multimedije, posebice za mlađu publiku, jest upravo "akcija" (uočit ćete da je najčešće korišten simbol ulične umjetnosti strijela, koja označava pokret, kretanje, smjer). Osim toga, taj moving naglašava i prolaznost grafita, jer oni danas jesu, a sutra ih više nema.

Dakle, show počinje uvodnom špicom s jurećim grafiterom, noćnom vizurom Zagreba s oslikanim tramvajem u pokretu i išaranim zidom (grafiti se događaju uglavnom noću, zar ne?). Potom slijedi karusel s fotografijama grafita iz najvećih gradskih grafiterskih središta (Branimirova, Varšavska, Križanićeva, rotor u Savskom gaju) i posebno fotografijama pisanih grafita razasutih po cijelome gradu. Usput pojašnjavam osnovne pojmove grafiterskog žargona. Pokazujem i najpoznatije grafiterske fontove. Čak i njihovi nazivi zvuče pomalo misteriozno i konspirativno, onako "underground" (BRAINLESSTHOUGHTS, CRAZYKILLER, DEFARTIST, GORILLAZ, MOONIE, SUBWAY, TRIBALFUNK, TAGSTER, YOUNGZAPHOD, ZOINKFAT itd.). Upozoravam na problem ilegalnih grafita prikazom članaka iz našeg tiska (poznavatelji će reći da grafit nije grafit ako nije ilegalan). Sve ovo, naravno, uz zagrebački rap. Slijedi ciklus "live triptiha" (malo zafrkancije na račun povijesti umjetnosti) s prikazima urbanog subkulturnog krajolika (crtanje jednog murala, hip hop glazba, breakdance, hip hop moda i vratolomije na skateboardu). Završavam s "urbanim nokturnom" opet noćna vizura Zagreba sa zlokobnim likom lune (što li će se noćas gradu dogoditi?). Dok se postupno iscrtava jedan lijepi mural posvećen Zagrebu, čuju se anđeoski glasovi Zagrebačkih dječaka koji pjevaju Zagreb, moj grad. I nakon odjavne špice, sve iz početka.

U godini, koju je Međunarodni komitet za muzeje ICOM posvetio nematerijalnoj baštini, a njegov Komitet za dokumentaciju CIDOC ističe upravo prevažnu ulogu multimedije u dokumentiranju nematerijalnoga, svojim skromnim doprinosom pridružujem se multimedijalnom bilježenju suvremenog globaliziranog urbanog življenja jedne alternativne životne filozofije. Zašto bismo, uostalom, pojam nematerijalne baštine vezivali samo uz tradicijske kulture ruralnih sredina, etnologiju i etnografske muzeje? Umjetnost gradske ulice toliko se brzo dematerijalizira, da je gotovo možemo smjestiti u prostor nematerijalnoga.

Maja Šojat-Bikić



## MULTIMEDIA AND THE ART OF THE CITY STREET

### C:\zg-graffiti\hip-hop-show

For quite some time now Zagreb City Museum has been using an interdisciplinary and multimedia approach to address its exhibition projects. This is my tenth exhibition and multimedia assignment, one that, I have to admit, I took on with rather ambivalent feelings. One the one hand, I am not very happy when I see façades scrawled with (mostly senseless) graffiti and the exaggerated tolerance of the city authorities; on the other hand, I have nothing against graffiti on allowed public surfaces, and as a whole look more amicably on hip-hop culture than I do on disco fads. Nothing, then, was left me but to ignore both feelings, and work out the assignment, like, cool. Because having multimedia at an exhibition is also, today, cool. But there has to be more and stronger justification for multimedia in an exhibition space than mere fashionable whimsy and cool effect. It is much more important what purpose it actually serves. Of course the answer to this question changes from exhibition to exhibition, and depends on a number of criteria that the multimedia product has to meet.

In the case at hand, in the realisation of the exhibition: The Art of the Street: Zagreb Graffiti 1994-2004, it seemed to me that the role of multimedia might be as follows:

- premises and organisation-related, because it solved the problem of limited exhibition premises, since we have a lot of material that cannot be exhibited;
- sociological, for it focuses on the younger audience into the focus, which can identify with the contents of the hip-hop scene presented;
- cognitive, because it leads the younger visitor towards understanding of urban values;
- affective, because it recalls the love we have for our own city;
- heuristic, because it encourages people to look after their city;
- educational, because it teaches the difference between the perpetrators of graffiti and the creators of graffiti;
- entertaining, because it allows rap to be listened, video to be watched and, I hope at least, a fun time to be had.

Bearing all this in mind, I created an animated and acted computer show with a lot of moving, because an important element in the use of the multimedia, particularly for the younger audience, is precisely "action" (you will see that the most commonly used symbol of street art is the arrow, indicating movement, motion, direction). Apart from that, this moving emphasises the transience of the graffiti, because it is here today and gone tomorrow.

The show begins, then, with the main title with a hurrying graffiti artist, a night view of Zagreb with a painted tram in movement, and the scrawled wall (graffiti occur most often at night, right?). Then comes a carousel of photos of graffiti from the biggest city graffiti venues (Branimirova, Varšavska, Krizanićeva, the roundabout at Savski gaj) and separately with photographs of written graffiti scattered all over the city. Incidentally I give explanations of the basic concepts of graffiti-speak. I also show the best-known graffiti fonts. Even the names of them are a bit mysterious and conspirative sounding, like, underground (BRAINLESSTHOUGHTS, CRAZYKILLER, DEFARTIST, GORILLAZ, MOONIE, SUBWAY, TRIBALFUNK, TAGSTER, YOUNGZAPHOD, ZOINKFAT and so on). I then bring in the problem of illegal graffiti with the quotation of an article from the Croatian press (a connoisseur will claim that a graffiti is not a graffiti unless it is illegal). And all this of course to the sound of Zagreb rap. Then comes the "live triptych" piece (having a tongue-in-cheek dig at art history), with depictions of the urban subculture landscape (drawing a mural, hip-hop music, break-dancing, hip-hop fashion and skateboarding acrobatics). I finish with an urban nocturne once again a night view of Zagreb with an ominous moon view (what is going to happen in the town tonight?). While a nice mural dedicated to Zagreb is gradually being drawn, the angelic voices of the Zagreb Boys' Choir singing Zagreb, My Town can be heard. And after the closing titles, everything goes round from the beginning again.

In the year that ICOM, the International Committee for Museums, has dedicated to the non-material heritage, the year in which its documentation committee, CIDOC, is highlighting the major role of multimedia in the documentation of the non-material, with this modest contribution I join in the multimedia registration of contemporary, globalised urban living, of an alternative philosophy of life. Why, after all, should we connect the concept of the non-material heritage only with the traditional cultures of rural milieus, with ethnology and the ethnographic museum? The art of the city street is dematerialising with such speed that we can practically locate it in the very space of the non-material.

Maja Šojat-Bikić