

Jasmina Cubrilo
Fictional dictionary (second part)

Sex: Biology gave us sex, and civilization and/or culture place us according our gender. In other words, gender appears as a cultural construct and an interpretation of the biological. Thus, denying the importance of biology is just whining and stupidity, since it has the utmost importance for the social positioning. On the other hand, material conditions participate in defining and forming of women's lives, so they cannot be perceived isolated from cultural contexts in which conditions of meaning are being articulated and agreed upon. Any individual encounter with the State, Law, Media, Church, or any other institutionalized power structure, shall demonstrate that these structures take immediate control over narratives of our lives.

Lies : Contrary to them, “to say the truth, sexuality is everywhere: in a way in which a bureaucrat caresses his papers, a way in which a judge delivers justice, a way in which a business man distributes money, a way in which bourgeoisie screws the mind of the proletariat, etc. Many people come at the very mention of flags, nations, arms, banks.”¹

Video/Audio tapes : The context of the installation “Perfect Frequency” is produced/defined by the most important aspects of contemporary society. This is primarily related to the importance of the media culture and the domination of communication/information. Visual representation and communication plays a key role, according to, to take but one example, in Jameson's or Baudrillard's model of postmodernism. The structure of communication in the contemporary world is conditioned by a domination of the visual media, leading to the transformation/absorption of word into image. If modernism had a problem of how to show reality, postmodernism introduces shakiness and instability in our experience of reality, thus begging the question of what reality is. This proliferation of images and information brought to the point that they do not represent anything else but themselves: they are left without any firm foundation, without reference, emitting their meaning derived from the social, and developed as a “floating signal.”

The other way around, the power which a conglomerate of the electronic media-information possesses, redefines notions of community and society, as well as their categories. Manipulation is a perfectly legitimate tool, which makes borders of our “real/unreal world” mobile, changeable, imprecise, unclear.

The “Deadlock” video project and its extensions, as an initial idea from which the whole “Perfect Frequency” installation developed, has a function of the genre-scene, which can be followed in several registers. Like examples from art history, it is primarily a description of the world observed, a “moralizing” commentary on life as a time cycle, much more than a reconstruction of (parts of) human figures involved in important activities. However, in this work, narration is moved into the second plane.

¹ G. Deleuze and F. Guattari, *Capitalism and Schizophrenia, Anti-Oedipus*, Translated by Ana Moralic, Sremski Karlovci, 1990, p. 239.

Just like many old masters paid special attention to the style of texture of house inventory, thus here (visual) performances of the electronic medium are successfully used. Through very simple elements, such as cloth, water, hands, and actions such as moistening through sprinkling or drenching, filtering, wiping/hitting, drying, the (eroticized) narratives, primarily of gender (> *Sex*) and power (> *Lies*).

The poetic moment in which an image is dimmed until it can no longer be recognized, in which, in the electronically defragmented structure, the contours of given elements are barely outlined, is repeated as unpleasant sound vibration of mixed radio-stations. For a message to be comprehensible, it has to refer to a reality shared, at least in part, by both a sender and a receiver. This reality creates context. An ideal situation is considered when a message gets undamaged to its destination, and read according to the intentions of its sender. However, just as a sender is unaware of all the aspects of his/her message, a receiver reacts to messages sent from his/her own reality/context and preoccupations. The "Perfect Frequency" is an affirmation of theses that what we perceive is not always that what we see, and that what we hear is not always what we listen to. In both cases, positions establishing a platform of our speech are important, and they condition the final selection. (Im)possibility of decoding of the read-in contents make communication more difficult or easier. Thus, broadcasting difficulties are not just conditioned by technical limitations only of transmitters and/or receivers, but their origin and existence can be an effect of various levels of needs, demands, wishes, concentration, information, interest, permissiveness... So, "Perfect Frequency" is the moment of the *perfect* noise deconstructing all ideologies, that is to say, a critical field induced by the actual network over-burdening, as well as by an impasse through its dense plexus. Anyway, the very collages of the stills taken from the video project, suggest that these circumstances have transformed each and everyone of us into incomplete sentences, hovering around, mostly, parallel contexts.

Jasmina Cubrilo, *Fictional Dictionary, second part*, "Perfect Frequency" exhibition catalogue, DOB Belgrade, Belgrade, 1998.