Dalibor Martinis's video installation with emphasized site-specific characteristics titled *I Don´t Have Time* is specially designed for the Bačva Gallery. Such a title is by no means surprising to anyone familiar with his work. Namely, this is an artist in whose artistic strategy time factor has played a very important - some would say a key – role from his formative years, about half a century ago, until today. For Martinis, time represents a physical dimension to which he will often attach formal and substantive connotations. In extremely simplified terms, his relationship with time represents a kind of multimedia, or rather transmedia, conditioned equivalent to how classical painters and sculptors approached colour or volume, as well as potential motifs or content. In Martinis's artistic reflections, the linear flow of time is by no means a self-evident fact, and therefore the effects of ephemerality take on completely unconventional connotations and effects. Martinis subjects some of his works, and potentially his entire oeuvre, to nonlinearly conceived temporal manipulations, consciously relativizing the mental-physical boundaries between projects realized a long time ago and their reconstructions or, to be more precise, their reinterpretations several decades later. In this sense, his series titled *Data Recovery* will, of course, be imposed as a paradigmatic example. In addition, Martinis tends to bridge the passage of time by creating strange atmospheres within which the time gap ceases to be a factor of separation but rather of connection and, therefore, of unification. It is hardly necessary to mention that talking to himself with a time delay of 32 years, just like asking questions to the entity DM2077 with the idea that he - whatever he was and whatever he looked like - would answer them in 2077, represents the most radical manifestations of such actions.

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Physics has long had the evidence of the essential connection between time and space; thus, understanding the existence of the time-space continuum is necessary for a correct and complete understanding of the video installation *I Don´t Have Time*. This work builds on an earlier installation titled *And I'm Not Here Even for a Minute*, which Martinis previously created as scenography for the theatrical dramatization of Krleža's play *Aretej* at the Croatian National Theatre in Zagreb. What is it exactly about? With the help of partition walls placed crosswise, the artist divided the central part of the circular space of the Bačva Gallery into four rooms, each of which is bounded by two surfaces that also serve as projection screens. The video installation *I Don´t Have Time* includes, therefore, eight identical projections, each with its own wall (screen). These projections are mutually precisely coordinated in time so that certain segments of their content will seemingly "circulate" the construction and thus appear in a regular rhythm on the walls of each of the rooms. It is interesting to see how Martinis plays with time and space in the installation/scenography *And I'm Not Here Even for a Minute* and compare it to the video installation *I Don´t Have Time*. All four rooms - and in fact, it was metaphorically the same room - in the mentioned installation/scenography were equipped with a table with a vase of tulips, two armchairs, a free-standing lamp, a mirror, and a display of a wall clock. In the work *I Don´t Have Time*, the tables with armchairs have been moved outside the rooms - which, in fact, means from the observed zone to the zone from which it is observed - and the mirrors and clocks are replaced with projections. Furthermore, in all four rooms of the installation/scenography *And I'm Not Here Even for a Minute*, a static atmosphere prevailed, with only the tulips (varying from potent uprightness to weakened withering) and clocks (each showing a different time) suggesting the inevitable passage of time. Also, thanks to the rotating stage, the entire situation was subjected to a monotonous and barely noticeable, almost lulling, circular movement. The work *I Don´t Have Time*, on the contrary, is extremely dynamic; segments of his projections not only depict and thematize movement, but also apparently "move" from wall to wall, or room to room.

As one of the basic motifs of the video installation *I Don´t Have Time*, the shape of a circle, but also of circular movement, is unmistakably imposed. The projections are thus dominated by different aspects of such movements, and the space of the Bačva Gallery is also circular, as is the entire Meštrović Pavilion in which they are placed. In addition, the building of Meštrović Pavilion is very much present in the projection - the name of that part of it is *HdluhdluldH* - and there is also a continuous car ride around the Arc de Triomphe on Place Charles de Gaulle called the *Champs Elysees... Recalculating!* (The GPS has the Champs Elysees Avenue set as its default destination, so it persistently and in vain repeats the instructions with its electronic voice where and when to turn and thus leave the circular traffic flow) and video displays on the rotating stage of the installation/scenography *And I'm Not Here Even for a Minute*. The motif of the circle, just like the movement, in Martinis's video installation *I Don´t Have Time* also has an emphasized symbolic meaning. Namely, the circle represents a perfect shape without a beginning and an end, that is, without any direction, which undoubtedly suggests the artist's non-linear approach to time. On the other hand, it is a movement that defines the space-time continuum. Speed (which means movement) is determined precisely in such a way that the distance travelled (through some space) is set in relation to the time spent for that purpose. And to conclude: Martinis's latest video installation *I Don´t Have Time* not only refers to everyday and pert phrase but opens up numerous scientific and philosophical questions from which he generates a large part of his amazing oeuvre. Who knows, maybe the name of Martinis's next project will be *I Don´t Have Space.*

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