



Domenico Quaranta

IOCOSE: In the Long Run

«Every lie creates a parallel world: the world in which it's true.»

Momus¹

It opens with the signature music to the BBC News, followed by a touching portrait in images of the pop star Madonna. «Good evening. In this special edition we will look back at the unexpected death of one of the greatest pop artist of all times. This morning, at 3:47 am in New York City, Madonna Louise Veronica Ciccone passed away», says an anchorman decked out in mourning. The start of *In the Long Run* (2010), the latest work from the Italian collective IOCOSE, is unequivocal: the video unequivocally reveals its status as an ambiguous artefact. Just what are we watching? A recording of an authentic BBC news item, and therefore the report of the death of Madonna Louise Veronica Ciccone? An obituary prepped for the eventuality, somehow leaked from the broadcaster's archives? An artfully constructed fake? These hypotheses alternate in our minds for the length of the video, seeking confirmation or denial in the smallest details, in the slipups or inconsistencies in the video. The details regarding Madonna's death offered by the anchorman, and the report that follows lend weight to the hypothesis that this is a factual event, consequently reported on by the BBC, while the appearance here and there of "green screen", the background used for digitally editing images and videos or creating backdrops gives the impression of an "unfinished" product, made public before the finishing touches; lastly, habitual BBC viewers might wonder why, in all these years, they have never seen that particular reporter before, or why the company would have given an item of that kind to an office geek, clearly very self-conscious in front of the camera, rather than its top journo. All of these doubts are resolved at the end of the long video, when a note of cognitive dissonance is introduced that gives the lie to all our hypotheses: after the final greeting («We'll be back soon»),

the opening notes of *Like a Virgin play*, while the presenter continues to speak. A few seconds later, the closing credits roll, informing us that what we have just seen is the work of IOCOSE, produced by a Slovenian contemporary art institute and played by actors. The fact that we experience this in an artistic context has the power to mitigate the feeling of uneasiness it generates. Art, after all, remains true to Aristotle's description: a trauma experienced in a context that removes the danger and renders it cathartic. In rhetorical terms, the trauma we are exposed to by *In the Long Run* is a possible event that has not actually happened, reported to us as if a real fact. Moreover, to achieve the "consistency of reality" *In the Long Run* adopts the narrative device of the "document", with an entirely realistic use of the mechanisms of a medium, that by our common consent, is authorised to tell us about reality: the television news. Similar strategies have often been adopted by artists, directors and narrators to induce that suspension of disbelief that alone leads to catharsis, but only in a few cases has the mimesis been so complete that the ambiguity of the artefact actually becomes dangerous, creating drama. The most sensational case was that of *The War of the Worlds*, the radio drama directed by Orson Welles and broadcast by CBS (Columbia Broadcasting System) in October 1938. The first 40 minutes of the show took the form of fictitious news flashes about aliens landing on the earth. Together with other elements (Welles' talent, the efficacy of the adaptation and the absence of commercial breaks) this induced a state of panic in an unknown number of listeners, convinced they really were being informed of the arrival of belligerent Martians. This happened despite the fact that the show was part of a series dedicated to theatre (the Mercury Theatre on the Air) and was an adaptation of a famous science fiction novel, *The War of the Worlds* (1898) by H. G. Wells.² The news report format and the medium with which it was broadcast were

sufficient to transform an ambiguous artefact into a fact. Even now, listening to that recording sends a shiver down your spine that a "normal" work of art does not: which proves that an ambiguous artefact remains so over time, regardless of the fact that its true nature has been demonstrated. A similar sensation arises when looking through the phoney New York Times that was distributed to passers-by by groups of activists on the streets of New York, on the morning of 12 November 2008. The action, orchestrated by a network that included the collective The Yes Men and the Antiadvertising Agency, had the political intent of eliciting the newly elected president Barack Obama to come through on his election campaign promises, and the artistic intent of causing a collective sigh of relief after the dark years of the George Bush Jr. administration: «Iraq war ends», ran the cover headline.³ With respect to these two examples, as I write *In the Long Run* is obviously missing one key element: a public response based the ambiguous artefact being accepted as fact for a given period of time. No-one has yet found themselves in the position of having to publicly deny Madonna's death, as happened in 1938 for the alien invasion and in 2008 for the end of the war in Iraq. This is not because IOCOSE is not capable of making the public believe in its falsification. Its brief but adventurous career demonstrates the contrary. In 2006 IOCOSE opened a site that invited compassionate visitors to adopt a dog in the third world. Though the project was a paradoxical and caustic satire on animal rights taken to extremes, on the one hand, and the hypocrisy behind many acts of compassion on the other, many visitors were taken in on both counts, believing it more opportune to adopt a mongrel from the favelas than a third world child. Two years later IOCOSE organised a virulent spamming campaign "in favour" of the Italian Partito Democratico (Democratic Party), an exposé of the progressive degeneration of political propaganda. The fallout from this came in the form of hundreds of emails lambasting the PD and its leadership candidate

Walter Veltroni, showing just how credible the political use of spam is and, in the words of the artists, revealing the negligible difference between electoral rhetoric and Viagra adverts.

With *In the Long Run*, meanwhile, IOCOSE set about presenting a fake fragment of reality as an artistic original. Yet this does not make it any less dangerous, quite the opposite. Compared to a common or garden virus, a virus disguised as a vitamin has the undoubted advantage that it can be administered by a doctor. It can remain dormant, and survive for longer. And it can strike when we least expect it.

Let's come up with an example. I first encountered *In the Long Run* thanks to a series of fragments on Youtube. To work on the project together the four members of the group, all based in different parts of Europe, uploaded clips to an anonymous account, using random file names to guarantee invisibility while on this public platform. The first video, 123asd, was merely a short excerpt of the third scene in the news studio, followed by the report on Madonna's life titled "Death of a Star". Across the bottom of the video, alongside circumstantial text such as "Madonna was born in 1958", ran technical indications such as "If ready check life file 2010.txt" and "More statement". There were no closing credits. Let's imagine a Madonna fan comes across the video. He is Portuguese and has never watched the BBC news. For him that short video is just one of the many fragments of reality that Youtube dishes up on a daily basis. Shocked, he posts the video to his Facebook page. Many of his friends are Madonna fans. One of them, a Canadian girl who also blogs about her idol, is a member of various groups and forums to keep up with all the latest Madonna news. The video does the rounds and gets people talking: «that journalist has never worked for BBC News», «no newspapers have published the news», «Perez Hilton has just published a photo of Madonna taken a week later»⁴, «it was raining that night in New



IOCOSE
In the Long Run
2010
still frame

York», that kind of thing. But the more doubts grow over the authenticity of the video, the more the net community mobilises to find out who is behind it. Visits increase exponentially and the clip gets into the charts of Youtube's most watched videos. An editor at an American TV station notices it and, keen to be the first – or rather the second – to break the news, prepares a report for prime time airing. A fan sees it and in desperation throws herself off the 20th floor of the skyscraper where she works as a cleaner. Madonna's press people are forced to issue a statement declaring that the diva is alive and well. The relatives of the dead fan sue the BBC for manslaughter. Etcetera etcetera.

Obviously this is just one possible version of events, and a decidedly improbable one at that. Yet nothing prevents it from taking place. Perhaps it is already happening: it has already happened in many other

In the Long Run. The work springs from a dual consideration. On one hand, the Situationist mantra according to which reality has become an «immense accumulation of spectacles»⁵, namely the idea that we actually experience a large part of what we define as reality in mediated form. This is now radically redefining the traditional relationship between reality and simulation, in forms even more extreme than those described by Jean Baudrillard in *Simulations* (1984). «The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory»⁷, Baudrillard wrote, describing the relationship between reality and its representation. Today, in the light of 9/11, the internet and virtual worlds, we are obliged to reconsider this relationship in any case. Today, the map has become part of the territory: the media is our reality, or at least a substantial part of it.⁸ It comes as no surprise, then, that much of the "reality" that the media offers up is prepackaged. Richard Grusin calls it "premediation". According to Grusin, «the logic of premediation [...] insists that the future itself is also already mediated, and that with the right technologies [...] the future can be remediated before it happens.»⁹ This phenomenon manifested itself in the badges that forecast the demise of the Bush era, and that began to circulate long before the fateful date emblazoned on them («1/20/09. The End of an Error»). Or the widespread practice in the press and TV of preparing celebrity obituaries long before the actual death takes place. The online encyclopaedia *Wikipedia* offers a long list of "premature obituaries". For our purposes the case of CNN is particularly significant: in 2003 the station uploaded various pre-obits to the development area of its site, without password protection, including those of figures like Fidel Castro, Dick Cheney, Nelson Mandela, Bob Hope, Gerald Ford, Pope John Paul II and Ronald Reagan.¹⁰ While the logic of remediation can help us understand the phenomenon of re-enactment, the logic of premediation can shed new light on the bizarre artefact that goes by the name of *In the*

Long Run. The video "premediates" a future event that is already scripted, not only because death – that of Madonna, or anyone else – is inevitable; not only because in some television studio somewhere there is a programme that will be retouched and served up when it does eventually happen; but also because when it does the report will follow the IOCOSE format almost to the letter, as this is the standard formula used in these circumstances: the announcement of the death, the emotional commentary, an in-depth report on the sad event, the reactions of public figures, an analysis of the celebrity, his or her life and contradictions, and the reactions and comments of fans and admirers. Which means that the fact, in the minds of millions of viewers who follow it in the media without experiencing it directly, will take this exact form. «We'll be back soon.»

Translated from Italian by Anna Carruthers.

NOTES

- ¹ Momus, *The Book of Scotlands*, Sternberg Press, Solution 11 / 167, Berlin 2009.
- ² Among the most recent studies, cfr. Richard J. Hand, *Terror on the Air: Horror Radio in America, 1931-1952*, Jefferson, North Carolina, Macfarland & Company 2006.
- ³ Cfr. <http://www.nytimes-se.com/>.
- ⁴ Perez Hilton (<http://perez Hilton.com/>) is one of the best-known and most popular celebrity gossip websites.
- ⁵ For some examples of memes, cfr. the Internet Meme Database (<http://knowyourmeme.com/>).
- ⁶ Guy Debord, *La Société du spectacle*, Paris, Gallimard 1992.
- ⁷ Jean Baudrillard, *Simulations*, New York, Semiotext[e], 1983, p. 2.
- ⁸ Cfr. Domenico Quaranta, "Reality is Overrated. When Media Go Beyond Simulation", in *Artpulse Magazine*, Issue 3, March – May 2010.
- ⁹ Richard Grusin, "Premediation", in *Duellanti*, n.8, luglio 2004. Cfr. also Richard Grusin, "La fine di un errore", in *Rolling Stone*, 29 August 2008, available online at <http://www.rollingstonemagazine.it/archivio/richard-grusin-la-fine-di-un-errore>.
- ¹⁰ Cfr. http://en.wikipedia.org/wiki/List_of_premature_obituaries.

**IOCOSE
In the Long Run
Na dolgi rok**

www.reakt.org/in_the_long_run

VIDEO

Scenarij in režija / Written and directed by IOCOSE
TV novinar / TV Journalist: Charles Delaney
Gostja / Guest: Chandrika Chevli
Glas pripovedovalca / Voice over: Samantha Baines, Matthew Williams
Montažer / Editor: Mario Marrone
Grafike / Graphics: Chiara Cerutti
Asistentka v studiu / Studio assistant: Olga Koroleva
Asistentka režije / Script assistant: Kate Sarah Graham
Statisti / Extras: Mihaela Brebenel, Carla Cruz, Raphael Faeh, Giona Fiorentino, Thomas Gualtieri, Erin Maxon, Martin Solgaard Andersen
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Producenta / Producers: Janez Janša, Marcela Okretič



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www.aksioma.org

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Projekt je nastal v okviru platforme RE:akt! / Project produced as part of the platform RE:akt!
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IOCOSE
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Design: Kontrastika





Domenico Quaranta

IOCOSE: Na dolgi rok

«Vsaka laž ustvari vzporeden svet, to je tisti, v katerem je takšna laž resnica.»

Momus¹

Začne se z uvodno špico dnevnika BBC News, kateri sledi pretresljiv portret, sestavljen iz slik pop zvezde Madonne. «Dober večer, v tej posebni oddaji bomo spregovorili o nepričakovani smrti ene največjih pop zvezd vseh časov. Danes zjutraj ob 3:47 je v New Yorku umrla Madonna Louise Veronica Ciccone», pravi voditelj obrobljen s črno obrobo žalovanja. Začetek videa *In the Long Run (Na dolgi rok, 2010)*, zadnjega dela italijanske skupine IOCOSE, je nedvoumen: brez dvoma video razkriva svojo naravo dvoumnega artefakta. S čim imamo opravka? Ali gre za posnetek resničnega prispevka televizijske hiše BBC – in torej za *novico* o smrti Madonne Louise Veronice Ciccone? Ali gre za vnaprej pripravljen nekrolog za primer, da bi se dogodek res zgodil, in za neroden spodrslijah uhajanja iz arhivov televizijske hiše? Ali gre za umetno ustvarjen ponaredek? Skozi celoten video se porajajo hipoteze, katerih potrditev ali zanikanje je morda v najmanjšem detajlu, v odstopanjih ali protislovjih videa. V tem smislu bi podrobosti, ki jih voditelj pove o smrti Madonne, ter prispevek, ki sledi, govorili v prid resničnosti dogodka o katerem zatorej poroča BBC. Po drugi strani pa občasno pojavljanje "green screena", na katerega se digitalno montira posnetke, video ali eventualne scenarije, daje misliti, da gre za "nedokončan" proizvod", ki je bil objavljen pred zadnjimi popravki. Nenazadnje, običajni gledalec BBC-ja bi se lahko vprašal, zakaj v tolikih letih ni nikoli videl tega novinarja, ali zakaj televizijska hiša zaupa tovrstnem prispevku uredniškemu zelencu, ki je očitno zbeگان pred kamero, namesto, da bi ga dala svojemu najuglednejšemu imenu.

Vsi ti dvomi se razblinijo proti koncu dolgega videa, ko je uveden odtujitveni faktor, ki je v nasprotju z vsemi našimi hipotezami: po zaključnem pozdravu («We'll be back soon») izpodrinejo zvok neposrednega snemanja prve note pesmi *Like a Virgin*, na ritem katerih novinar še naprej govori.

Le nekaj sekund zatem vidimo zaključno špico, ki nas obvešča, da smo pravkar gledali delo skupine IOCOSE, ki ga je produciral slovenski zavod za sodobno umetnost, v njem pa so nastopili igralci. Tudi dejstvo, da je naša izkušnja potekala v umetniškem kontekstu, prispeva vso k brzdanju naše vznemirjenosti. Navsezadnje je umetnost še vedno to, kar nas je učil Aristotel: travma, sprožena v takšnem kontekstu, da ni več nevarna, pač pa katarzična. Travma, kateri smo izpostavljeni ob gledanju videa *In the Long Run*, je retorično povedano sledeča: dejstvo, ki je povsem možno, a se ni dogodilo, nam je predstavljeno kot realno dejstvo, nekaj, kar se je dogodilo. Da bi bila še poudarjena "čvrstost resničnosti" dejstva, je v videu *In the Long Run* uporabljena narativna tehnika "dokumenta", s popolno verodostojnostjo so imitirani mehanizmi medija, ki ima po splošnem prepričanju vsa pooblastila, da nam pripoveduje resnico: televizijski dnevnik.

Podobne strategije so pogosto uporabili umetniki, režiserji in pripovedovalci, da bi svojo publiko privedli do začasnega stanja dvoma, ki že samo sproži katarzo. Vendar je le v zelo redkih primerih bil mimezis tako popoln, da bi dvoumnost artefakta postala nevarna in sprožila dramo. Najbolj razpjit primer je *The War of the Worlds* (Vojna svetov), radijska drama v režiji Orsona Wellesa, ki jo je CBS (Columbia Broadcasting System) predvajala oktobra 1938. Prvih štirideset minut spektakla se je odvilo v obliki lažnega navajanja novice o pristanku nezemljanov na zemlji. To je poleg drugih dejavnikov (mojstrstvo Wellesa, učinkovitost priredbe, odsotnost reklamnih premorov) vzbudilo paniko pri nedoločnem številu poslušalcev, ki so bili prepričani, da so resnično pričali prihodu bojevitih marsovcev. In to kljub dejstvu, da je bil spektakel del ciklusa, posvečenega gledališču (Mercury Theatre on the Air) in priredba zelo znane znanstveno fantastične knjige, *Vojna svetov* (1898) avtorja H. G. Wellsa.² Oblika dnevnika in medij, ki je novico predvajal, sta zadostovala, da se je dvoumen artefakt spremenil v dejstvo. Še danes se ob poslušanju teh posnetkov človek vznemiri

kakor se sicer ob "normalnem" umetniškem delu ne: to dokazuje, da dvoumen artefakt ostaja dvoumen tudi skozi čas, ne glede na dejstvo, da je bila prava narava v resnici razkrita. Podobni občutki nas prevevajo ob listanju strani ponarejenega časnika *New York Times*, ki so ga 12. novembra 2008 zjutraj skupine aktivistov delile mimoidočim po ulicah New Yorka. Politični namen akcije, ki jo je organizirala mreža, v kateri sta bili tudi skupini The Yes Men in Antiadvertising Agency, je bil spodbuditi pretvorbo danih obljub med predvolilno kampanjo novoizvoljenega predsednika Baracka Obame, v resnico, umetniški namen pa je bil sprožiti kolektivno halucinacijo in ponuditi več kot potrebno pavzo javnemu mnenju, otrplemu zaradi temačnih let vladavine Georga Busha Jr. «Iraq war ends», je bil naslov na prvi strani.³

V trenutku pisanja tega teksta manjka videu *In the Long Run* v primerjavi z obema navedenima primeroma en element: javni odziv, povezan z dejstvom, da naj bi dvoumni artefakt bil za nek bolj ali manj dolg čas sprejet kot resnica. Še nihče se ni znašel v stanju, ko bi moral javno zanikati smrt Madonne, kot se je zgodilo leta 1938 v zvezi s pristankom nezemljanov in leta 2008 v zvezi s koncem vojne v Iraku. Vendar ne gre za to, da IOCOSE ne bi bila sposobna zavesti javnosti s svojimi lažmi. Njena kratka, a dogodkov polna kariera, dokazuje nasprotno. Leta 2006 je skupina IOCOSE postavila spletno stran, ki je usmiljene obiskovalce vabila, naj posvojijo psa v tretjem svetu. Čeprav je bil projekt paradoksalna in jedka satira na do skrajnosti pritrirano varstvo pravic živali, po eni strani, ter na hipokrizijo, ki se skriva za mnogimi dejanji pietizma, po drugi strani, je nekaj obiskovalcev strani zagrešilo obe napaki, saj so smatrali za bolj primerno, da posvojijo mešanca iz favel kot pa temnopoltega otroka. Dve leti zatem je IOCOSE organizirala silovito spamming kampanjo "v korist" Italijanske demokratske stranke (Partito Democratico italiano), v kateri je razgalila vse večjo izprijenost politične propagande. V odgovor na svojo akcijo je skupina prejela na stotine elektronskih sporočil z izlivi jeze na demokratsko stranko in

njenega predsedniškega kandidata, Walterja Veltronija, s čimer je dokazala, kako kredibilna je politična uporaba spama ter kako nestanovitna je, povedano z besedami avtorjev, razlika med volivsko retoriko in tabletami Viagra. Z delom *In the Long Run*, je IOCOSE želela predstaviti lažen delec realnosti kot originalno umetniško delo. Zaradi tega ni nič manj nevarno, ravno nasprotno. Virus, zamaskiran v vitamin, ima v primerjavi z navadnim virusom nedvomno prednost, ker ga lahko predpiše zdravnik. Ostane lahko v latentnem stanju in preživi dlje. Udari, ko to najmanj pričakujemo.

Ponazorimo s primerom. Moje prvo srečanje z delom *In the Long Run* se je zgodilo zahvaljujoč nizu fragmentov, naloženih na Youtube. Da bi lahko skupaj delali na projektu, so štirje člani skupine, ki so bili fizično narazen in se nahajali na raznih koncih Evrope, naložili delce na anonimni račun pod naključnimi imeni, da bi kljub prisotnosti na javni platformi še vedno ostali v kraljestvu nevidnosti. Prvi video z naslovom *123asd* je bil enostavno zelo kratek kos tretje scene v studiu, sledil je prispevek o Madonninem življenju z naslovom "Death of a Star (Smrt zvezde)". V spodnjem pasu videa so poleg bolj razumljivih besedil kot na primer "Madonna was born in 1958", tekla delovna navodila kot "If ready check life file 2010.txt" ali "More statement". Brez zaključne špice, brez končnih podatkov.

Predstavljajmo si, da oboževalec Madonne odkrije video, ni Anglež, nikoli ni gledal BBC News. Zanj je ta kratki video eden od mnogih delcev realnosti, ki mu jih Youtube dnevno postreže. Ves zaskrbljen da povezavo na svojem uporabniškem računu na Facebooku. Med njegovimi prijatelji je veliko takih, ki so prav tako oboževalci Madonne. Ena od njih, kanadsko dekle, piše tudi blog o svoji vzornici in je vpisana v različne skupine in forume, preko katerih se informira o življenju zvezdnice. Video kroži in o njem se začnejo pogovori: «tisti novinar ni nikoli delal na BBC News», «noben časopis ni poročal o novici», «Perez Hilton je pravkar objavil fotografijo Madonne, posneto en teden kasneje»⁴, «tisto noč



IOCOSE

Na dolgi rok

2010

posnetek iz videa

je v New Yorku deževalo», in podobno. Bolj ko se krepri dvom, da je video morda ponaredek, bolj vneto internetna skupnost raziskuje, kdo je avtor. Medtem se obisk vrtoglavo poveča, video postane eden najbolj gledanih na Youtube. To opazi tudi urednik neke ameriške TV postaje in v silni vnemri, da bi bil prvi – no ja, drugi – ki bo povedal novico, pripravi prispevek za čas največje gledanosti. Neka oboževalka vidi prispevek in se v obupu vrže iz dvajsetega nadstropja nebotičnika, kjer dela kot čistilka. Tiskovni predstavnik Madonne je prisiljen izdati obvestilo, v katerem sporoča, da je diva živa in zdrava. Sorodniki pokojne ovadijo BBC za uboj iz malomarnosti. In tako dalje in tako naprej.

Seveda gre zgolj za možnost, ki je zelo neverjetna. A vendar, nič ne more preprečiti takega razvoja dogodkov. Mogoče se že dogaja. Dejansko se je kaj takega že zgodilo v mnogih drugih primerih. Fenomeni te vrste so dobili ime "Internet meme"⁵,



po kateri se je realnost pretvorila v «neskončno kopičenje spektaklov»⁶, in ideja, da obsežen delež tega, kar opredeljujemo kot realnost, sprožimo sami v posredni obliki. Vse to na radikalen način redefinira tradicionalno razmerje med resničnostjo in simulacijo na še bolj ekstremne načine kot jih je opisal Jean Baudrillard v *Simulations* (1984). «Ozemlje ni več pred zemljevidom, niti ga ne preživi. Zatorej je zemljevid tisti, ki je pred ozemljem.»⁷, je napisal Baudrillard, da bi razložil novo razmerje med realnim in njegovo predstavitvijo. Danes smo vpriči 11. septembra, Interneta, virtualnih svetov vendarle prisiljeni ponovno razmisliti tudi o tem razmerju. Danes je zemljevid vgrajen v ozemlje, postal je del le-tega. Mediji so resničnost, ali vsaj znaten delež resničnosti.⁸

Zato se ne gre čuditi, da je dobršen del "resničnosti", ki nam jo mediji predstavljajo, že vnaprej pripravljen. Richard Grusin to imenuje "premediation". Grusin piše, da «logika premediacije [...] poudarja, da je tudi sama prihodnost že vnaprej posredovana, zato lahko s pravnimi tehnologijami [...] prihodnost popravimo, še preden se zgodi.»⁹ Gre za pojav, ki se je na primer manifestiral v obliki priponk, ki so napovedovale konec Busheve dobe in so začele krožiti že veliko pred datumom, ki je bil zapisan na priponkah («1/20/09. The End of an Error»). Drug primer je zelo razširjena navada pri časopisih in televizijskih hišah, da že veliko vnaprej pred dejanskim datumom smrti pripravijo nekrologe in prispevke o smrti znane osebnosti. Spletna enciklopedija *Wikipedia* ponuja dolg seznam "premature obituaries (prenagljene osmrtnice)". Za naše namene je zlasti pomemben primer hiše CNN, ki je leta 2003 na območju za nadaljnji razvoj lastne spletne strani, ne da bi jih zaščitila z geslom, naložila več vnaprej pripravljenih nekrologov, posvečenih osebnostim kot so Fidel Castro, Dick Cheney, Nelson Mandela, Bob Hope, Gerald Ford, papež Janez Pavel II in Ronald Reagan.¹⁰ Če nam logika remediacije lahko pomaga razumeti pojav ponovnega uprizarjanja (re-enactment), lahko morebiti logika premediacije na novo razjasni bizarni artefakt z naslovom In the Long Run. Video "vnaprej pripravi" prihodnost, ki je že napisana, ne



le zato, ker je smrt Madonne, kakor tudi vsakogar drugega, neizbežna, ne le zato, ker nekje v nekem televizijskem studiu že obstaja shema oddaje, ki nam bo z določenimi popravki postrežena po žalostnem dogodku, pač pa tudi zato, ker bo ob nastopu tega dogodka prispevek zelo zvesto sledil scenariju, ki ga je uporabila skupina IOCOSE, saj gre pravzaprav za klasičen scenarij v tovrstnih okoliščinah: objava smrti, čustveno nabit komentar, podrobnejša informacija o žalostnem dogodku, reakcije javnih osebnosti, ganljiva analiza osebnosti, njenega življenja in njenih protislovij, reakcije in komentarji oboževalcev in privržencev. Kar pomeni, da bo dejstvo dobilo natanko takšno obliko v mislih milijonov gledalcev, ki bodo dogodku sledili prek medijev brez lastne neposredne izkušnje. «We'll be back soon.»

Prevod iz italijanščine: Martina Batistič.

OPOMBE

- ¹ Momus, *The Book of Scotlands*, Sternberg Press, Solution 11 / 167, Berlin 2009.
- ² Med novejšimi študijami, glej Richard J. Hand, *Terror on the Air: Horror Radio in America, 1931-1952*, Jefferson, North Carolina, Macfarland & Company 2006.
- ³ Glej <http://www.nytimes-se.com/>.
- ⁴ Perez Hilton (<http://perez Hilton.com/>) je ena najbolj znanih in obleganih spletnih strani za trač.
- ⁵ Za nekatere primere meme, glej Internet Meme Database (<http://knowyourmeme.com/>).
- ⁶ Guy Debord, *La Société du spectacle*, Paris, Gallimard 1992.
- ⁷ Jean Baudrillard, *Simulations*, New York, Semiotext[e], 1983, str. 2.
- ⁸ Glej Domenico Quaranta, "Reality is Overrated. When Media Go Beyond Simulation", v *Artpulse Magazine*, številka 3, Marec – Maj 2010.
- ⁹ Richard Grusin, "Premediazione", v *Duellanti*, št. 8, julij 2004. Glej tudi Richard Grusin, "Konec napake", v reviji *Rolling Stone*, 29. avgust 2008, dosegljivo na spletnem naslovu <http://www.rollingstonemagazine.it/archivio/richard-grusin-la-fine-di-un-errore>.
- ¹⁰ Glej http://en.wikipedia.org/wiki/List_of_premature_obituaries.



IOCOSE IN THE LONG RUN NA DOLGI ROK

www.reakt.org/in_the_long_run